

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

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Four Little Pipers
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Four Little Pipers
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Gartland
Gay Gallant
Ger-Ma-Nee
Garl of the Orient
Golden Dawn
Golt 'Em
Happy Hayseed
Happy Jap
Heap Big Injun
Heart Murmurs
Hi Ho Hum
Home, Sweet Home

When You Dream

OF OLD NEW HAMPSHIRE I DREAM OF TENNESSEE

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Song Writer

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Second Prize \$15.00
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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.

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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.

MAR -6 1917

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THE TUNEFUL YANKEE

A MUSIC MAGAZINE PUBLISHED MONTHLY BY WALTER JACOBS 8 BOSWORTH STREET, BOSTON, MASS., U. S. A.

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VOL. I

JANUARY, 1917

No. 1

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 reviles 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, unabashed exponent of the people's needs and desires, and the yearnings of the masses and not the few, thus opening the Sesame 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!

WHAT WE ANTICIPATE

It goes without saving 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 decline to become the confidante of the aggrieved. The Tuneful Yankee will cheerfully lend its pages to the expressions of every aspiring writer, be 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 Tuneful 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 Tuneful 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 Tuneful Yankee will restrict its pages for advertising purposes. It will, of course, not reject clean and desirable display announcements from reputable sources, but it will not make its editorial department subservient to its counting room. Nor will it publish in its reading columns free puffery under the cloak of news matter. Monetary consideration shall not warp its editorial expression. In other words, the Tuneful 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, and 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 Tuneful Yankee expects in 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

and one which sustains suits brought against the Vanderbilt Hotel and Shanley's restaurants for performing Victor Herbert's "Sweethearts" and the march "From Maine to Georgia," owned by the publishing firm of John Church & Co., has been made by the decision of Justice Holmes.

The involved question relates to the covering power of a copyright—whether the performing of a copyrighted musical composition in a restaurant, where there is no charge 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 "Sweethearts" was sung by a professional quartet on the stage at Shanley's for the same purpose. The United

An important ruling by the United States Supreme Court, States District and lower Circuit Courts held that this was not a rendering 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 imperfectly protected. Free performances might be given that would defeat all protection. The defendants' performances are not eleemosynary. 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 repast in surroundings that, to people having limited powers of conversation or disliking the rival noise. 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 Jerome's publishing

company is going strong and coming stronger. That Max Winslow is wedded to

Waterson for life. It would take more than the projectile from a submersible to part these two.

. . That Fred A. Mills is on deck again. He is publishing only high-class works from his own pen, gotten out in swell fashion, and selling them in profuse quantity on the road through his hustling stand-by, Max

. That Al. Bryan is, without question, the richest song writer in America. This is not because he lives on Riverside Drive, but because having always been a saving, industrious fellow, and having written many successful songs, he has kept from the brewing bowl and the night life. I don't boost the man because he has coin, but because he's a square, eccentrically just genius of the type germane.

... That "Count" André C. De Takacs is the greatest title-page draughtsman in this country, but that his cognomen is a wierd handicap to his money-getting powers, inasmuch as even the puckering of Tuneful Yankee is put to bay in pronouncing it.

with his feet, who does not read a note of scales and chords by ear, and never strikes posing at will.

..... That Arthur Lange, of the Morris firm, is the only man who can give the history of Beethoven and Mozart 'twixt the puffs of a cigar. b b b

firm, is also a walking encyclopedia of every will soon be issued by a prominent Gotham grain of wisdom in the music field.

... That Jeff. Branen, president of the Markwell Publishing Co., who issues the is a patron of the beautiful in music-and, famed Blynn novel, "The Ashes of My Heart," has another early book in press which will bring forth the hungry for Logan Payne, of Chicago. Mr. Payne rep-

......That Joe Morris warns people against playing pinochle with his brother Mike—a friendly plea not to take Mike's money-because 'tis like robbing a contribution plate.

... That "Tom" Moore, of the Crown, is the most affable fellow extant. He is as secure in the hearts of his fellowmen as the proverbial bug in a rug. And, what's more, he's the best posted man in the music trade.

.... That an affable fellow is Floyd Schoonmaker, of the C. H. Ditson house. Well kempt and groomed, sedate, with a sad smile to greet the patron, he is one of the fixtures of this renowned firm.

b b b

..... That Miss Maud Murray, of the Richmond house, recognized as a talented girl, has just penned a new classical work which Mr. Ben Richmond is putting out bers; and lo, and behold! how young Robwith richly embellished frontis page.

b b b

..... That an odd musical genius in this city is a well-known physician by the name Bornstein almost loves him. Harry Von . That there is a musical genius of Dr. William H. Lucas, of West End Tilzer is never jealous of anybody, but the dwelling at the Albermarle in this city, Avenue, who is a fervent admirer of the ragtime melodies-such an ardent lover. himself with a banjo while playing the piano in truth, that, despite the fact that he has never had a musical education, he dissects music, but can feel instinctively the proper the melody upon the piano as accurately and deftly as he would insert a lance into a discord in a thousand times, though trans- a carbuncle! Painful talent hath the Doc.

editor of the Brooklyn Times, is one of the few scribes of the hour that finds time, or rather possesses the genius, to write song poetry. Some of his lyrics are masterful. In conjunction with Herbert J. Braham, That Martin Priaux, of the Ditson several praiseworthy works from his pen

.... That another newspaper man who incidentally, of femininity, possessing, as it were, a divinely attractive wife,—is George resents a list of many prominent papers, but, as before said, I think his most enviable representation is the fair Mrs. G. Logan Payne.

. That Louis Bernstein is, indeed, a lucky fellow. Last week, while on a visit to the Windy City in company with his better half, the lady lost a huge diamond horseshoe, worn as a breast-pin. Mr. Bernstein was at bay to know whether it was actually a loss or a robbery. So, when arriving at Cleveland, he took a chance on its possible recovery and wired the Sherman House, giving a minute description of the gem. Imagine his surprise and joy upon reaching his New York office to find a special delivery parcel containing his property, intact!

.... That Fred V. Bowers is always scheming some new plan to popularize his songs. Recently he picked out a natty kid, Sir Jack Robbins, switched him ahead of the show with a stock of the Bowers num-

bins did land!

..... That everyone who knows "Benny" way some of the ladies waltz in and greet Ben makes Harry straighten his tie.

..... That William Delaney, the publisher of song books, has been in his little Park Row den for over a quarter of a cen-..... That Walter M. Oestreicher, city tury. "Billy" is the only song book publisher of his kind in the United States, or rather the only one "worth while." He has weathered the storms of many adversities, but is still on deck, and all the publishers eagerly give him their prints because his books really tend to speed along the popularity of a song and scatter it into wide territories.

.. That Charles Casey is occasionally heard from. He is basking in the fields of Providence, R. I. He has penned many a good song in days gone by, but has never been able to salt away the sweets.

.... That Fred. J. Haviland, the gentlemanly, musical merchant, is the most patient and hopeful fellow that ever an artist could paint. Pat Howley, his former partner, is also in business for himself, doing the same as Fred-waiting. Waiting for the golden hit to materialize, the alluring will-o'the-wisp! Wouldn't it be funny if the boys should again some day double up! · b b b - .

..... That Leo Feist has two valuable adjutants in Joseph Decatur and Lee Orean Smith. Mr. Decatur is the "inside" man. He is the best-versed mercantile man in the business. Was for years with the S. H.

Kress people. Lee Orean Smith's name is a byword to many. He is easily one of the foremost musical arrangers in the country; in fact, he, with J. Bodewalt Lampe, are about the only two all-around men in the field who have no rivals, being in a class by themselves.

..... That there is a little musical miss on Central Park West, Ethel Cain by name, who conducts a literary magazine all by her lonesome. Imagine a full-fledged editress at fourteen!

..... That, speaking of youthfulness, nothing is so winsome as young blood. Two minor-aged lads at the Morris Co., named, respectively, "Bernie" Grossman and Max Prival, who have never done so before, began recently writing songs, and have already sprung several safe ones. I think this team will climb!

b b b

..... That, while speaking of the Morris firm, I should mention two or three other gold-weighted aides they have. One is the indefatigable "Joe" Hollander-never idle -and the other "Archie" Fletcher, their Philadelphia hustler. Fletcher has more schemes and plans to get the Morris songs the hammer lands! in the limelight than an ordinary man has The third fellow is Jack Mendelsohn, their Boston Beau Brummel, a "hummer"!

..... That, truly a well-liked boy is Joe Keit, of the Remick business staff, quiet, unostentatious and affable, making friends universally.

b b b

..... That the Tuneful Yankee wishes to extend thanks to The Fashion Camera Company for several of the fine photographs printed in this issue through the organization.



ERE is the tersest argument for popular music ever written—penned by a man who knows things.



LEO FEIST

The matter is published ad literatim, unchanged, unedited, and defines more fully the situation than a thousand lines from an ordinary scribe.

Mr. Feist's note reads as follows:

THE BEST MUSIC IS THE MUSIC OF THE MASSES

They say popular composers "swipe" their melodies from the old masters. Perhaps some do. But did it ever occur to you that most of the old masters "swiped" their melodies or were inspired to write them, from the peasants who never knew a note of music but whose tunes represented their moods and fancies?

Which about hits the nail where the

.That there is a prize-fighter in can manipulate the ivories as proficiently as the best professional. His ragtime rhapsodies are the talk of the City of Churches.

b b b That young Abraham Kaplan, of the law firm of Powers and Kaplan, is developing into a forceful factor in the field forensic. Professional men of all classes are seeking his services.

. 5 5 5 · That among semi-popular songs of recent vintage is a most acceptable work issued by the G. Schirmer press and written courtesy of Mr. Lawson of that clean-cut by Frank and Mabel McKee entitled, "The Miracle of Love."

.... That in the employ of the Harry Von Tilzer's bookkeeping department is a man, Simon by name, who is also a fullfledged lawyer. Harry evidently keeps him there to sue himself for royalties.

b b b That I regret the Tuneful Yankee did not get in time for this month's picture gallery the photograph of George Walter Brown, the genial writer and all-round utility man of the Shapiro, Bernstein staff, who verily deserves a foremost place in the fame column. However, there are many others, also, that we had to omit because photos did not reach us in time or because of lack of space.

..... That one of the most interesting theatrical review columns in any American newspaper is that of Sam McKee in the New York Morning Telegraph. It is wonderful how the man never repeats himself. Not only is his command of the English language perfect, but his criticisms are invariably accurate and just.

..... That the Tuneful Yankee wishes to extend its thanks to Mr. Elliot Shapiro, through whose courtesy it has been enabled to secure pictures and data of quite a number of the best composers appearing in this number. b b b

..... That "Somewhere You're Dreaming, Too," a popular song by Maud Murray and Robert F. Roden, gotten up in classical style in three colors and embossed paper, has put the Frank Lawson firm strong on the map as art printers.

b b b That Fred. E. Belcher, of the Remick firm, is one of the shrewdest of the shrewd. He never commits himself. If he has said anything too much and you emphasize the question, he shuts up like a clam. He writes nothing that compromises. He never breaks a promise because he never makes any. You must take his word, or go without. Remick himself never asks him to obligate himself. All of which has made Belcher a success.

b b b . That in publishing the various pictures in our Galaxy of Best-known Authors and Composers, the Tuneful Yankee has had considerable trouble in placing them in the order they deserve, and that it is understood it is almost impossible to designate their Brooklyn, one George Keim by name, who importance by their location. For instance, there is no more prolific nor popular writer than Ernest Ball. His photograph was placed among the others precisely in rotation as it was received. In fact, we were so anxious to get any picture of the "modern Tosti" in time for our first issue that we availed ourselves of an old photograph, which, to tell the truth, looks no more like the stately, intellectual Ernest than a muskrat like a cheese sandwich. Then, too, how about the brightest woman of them all, with the exception possibly of Carrie Jacobs-Bond? We mean Caro Roma, the "Modern Chaminade." We blush to admit we have not even a picture of her!

TUNEFUL YANKI **VHISPERINGS**



It is Said

.... That the Music Publishers' Association long ago would have succeeded in "My Mother's Rosary" and other quaint their aims to combine their interests, were dreadnaughts, is not exactly the prettiest it not for one bullet-headed firm which is child in the world, but by Hezekiah, he is "holding out" and has not enough sense to some handsome when it comes to lyric-ing. come in out of the wet.

. b b b

..... That Edith Blynn, the fascinating My Heart," is none other than the modest could not prove he was over eighteen. wife of Jeff. Branen, the noted song writer.

b b b

..... That Abe Holzmann, the affable orchestra manager of the Jerome H. Remick firm, is about the only man on earth that truly loves his mother-in-law.

... That Al. Piantadosi, who recently went into the game on his own hook, means to sink his bank roll, or swell it. Looks like the latter from his first two issues.

b b b

. That Alfred Solman, the distinguished eccentric, is making more coin as a scenario writer than as a song writer, which is going some, considering he is the father of "There's a Quaker Down in Quaker Town," which netted him a "few," and the royalties of which drove him to live on Riverside Drive.

.... That George Friedman of the Broadway never yet sold a gold brick to Will Von Tilzer.

..... That Col. Goetting, of the Enterprise, though sixty, looks thirty, and has a grip for a friend like the tang of a tomale Many aver that his wealth would put Crœsus to blush.

b b b That Bill Jacobs is the kingpin salesman in the music business.

b b b

......That Dave Berg has become a money-lender since he wrote "There's a Quaker Down in Quaker Town," and has other gold mines up his sleeve.

b b b

... That E. F. Bitner owns 60 per cent Still he eats at the Hermitage.

. That Sam M. Lewis, who penned

..... That Raymond A. Browne, the Chesterfieldian gent, now in his forties, was writer of the famous novel "The Ashes of refused recently for army service because he

..... That the formula of Bob Keiser for keeping his hair black would bring some price if put up at auction.

..... That for suave gentility Elliot

Shapiro would win the prize, if thrown among a million men. b b b

..... That Maurice Richmond has a degree of business acumen that is too valuable for the cheap music business.

..... That "Zit" of the Evening Journal has more real friends in the vaudeville field than there are flies in a trick-sieve.

..... That the best song this year has not yet been written. Percy Wenrich, watch your step, for Fred. Fischer and Joe Young are after you!

b b b

.... That a young feller by the name of Alex Gerber, who recently signed with the Berlin, Snyder, Waterson Co., is going to make some smoke ere long.

b b b

. That the man, or men, who win our money prizes this month will get some great free advertising after the money is paid out. The words will be spread through- ton. He also personally passes on all songs out every paper in the Union and a big price he publishes, and also listens to them, poor paid for a musical setting to the words fellow. accepted.

verily, give thanks.

..... That all the publishers are waiting until the war is over so that they can make over their paper into bank notes!

b b b

..... That Raymond Hubbell, who recently won a lawsuit from Chas. K. Harris, hasn't spent his money yet. Chas. K. is not worrying.

..... That another song veteran is Andrew B. Sterling. He, too, is the author of innumerable hits of the past, and even unto the present hour is writing brilliant works. "Andy" is living in Brooklyn, which, possibly, is his only failing.

b b b

..... That still another old-timer is Bartley Costello, co-author of "Where the River Shannon Flows." Bartley is regarded by many as the best modern-day writer of Irish ballads, his verses being fraught with lilting thoughts and fairy fancies. And, withal, a modest fellow!

b b b

..... That a prolific young fellow, bearing the classic cognomen of Rome-Charles Rome-is quietly forging to the front. He is biding his time for an early future recognition. The lad has golden ideas, which will surely take seed ere the snow flies again. Try your hand, Charlie, for our prize poems.

..... That Mrs. Joseph W. Stern, wife of the well-known publisher, tarries occasionally with the Muses. Her musical star is particularly in the ascendant, some of the melodies inspired by her being of a most graceful and elegant character.

..... That Will Von Tilzer is the shrewdest business man that ever touched a but-

.....That the most profitable of all That George Cooper is the oldest music publishing is the high-priced and deliving song writer in America. He wrote sirable operatic productions which the T. B. "Sweet Genevieve" and "The Cottage on Harms Co. and the English firm of Francis, the Hill" nearly fifty years ago. George is Day and Hunter specialize. This firm coins over eighty years old, but thanks to a hearty more money than any two others in the constitution, is as hale and merry today as field. Another tangible reason why pubstock in a big Metropolitan newspaper. many a youth of twenty. For which we, lishers should maintain a standard of profitable prices for their copyrights!

. That Mr. Stewart, who guards the Witmark entrance, has a copyright all his own, namely: The swish of the skirt and the rustle of the MS. His gallantry to the ladies is proverbial.

. That out of 1164 songs copyrighted in 1916 only about twelve have become what are known as popular "hits."

· b b b

.... A beautiful and accomplished musician is Miss Bertha Stein, whose sweet vocal offerings each Sabbath morning in Dr. Sears' New Thought Church are universally commented upon. She is accompanied by the distinguished Prof. Kirsch.

..... That Al. Piantadosi & Co., Inc., have just opened a Philadelphia branch in charge of Harry Squires, well known in the Quaker City, with Jack Lindsey, Leo Isaacs and Blanche Green on the staff. Piantadosi's song, "If You Had All the World and Its Gold," is evidently bringing in the yellow coin, as the firm has already enlarged its New York quarters since its recent organization.

b b b . That "Dick" Nugent is a quiet

fellow who wants contentment. Witness his clever print, "Song of Peace," by Thurland Chattaway.

. That Charlie Lang, the indefatigable little hustler for the Granville publishing house, has great hopes for their "Pollyanna" song. The busy lad is a credit to his house because of his constant and untiring energy.

. That the music title pages of Chas. K. Harris are absolutely the most beautiful I have seen in years. In fact, they excel many of the high classics, being embellished in artistic colorings and blending with original designs. And-still it's the ten-cent song!

. That a strikingly clever ragtime genius has developed in George L. Cobb, whose "Levee Land" and other oddities are attracting universal attention in a field is an outstanding element.

Killing a Song Methods of Snide Publishers to cheat the Profession

Apropos of the Tuneful Yankee's project to protect the aspiring song writer from the machinations of the crooked song dealer, the following interesting article published some time ago in Will Rossiter's Songs and Stories will be most timely and valuable.

When the publishers of a certain song have it ready and in such shape that they think "it ought to go," the first thing they do is to decide as to whom they will get to introduce it on the stage for the first time. Sometimes they pick out only one or two of the better-known "professionals," sometimes more, but in all cases each 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 proposition. They set about at once to get these "professionals" up to their offices. This is done in various ways; if a "headliner," they send a carriage for him; the "others" receive a nice little note worded about asfollows:

Miss Willshe Workem: My dear Madam:-If there was ever a song written to fit you, we have it. It's great—just the thing. Come right up to the office and we'll make you a MS. copy. If you will put it on at once will give you exclusive right to sing this song for three or four weeks, before any others get it. Hoping to see you in the morning, we remain,

Yours respectfully, Einstein & Rubinsky, Music Publishers.

This letter, which mentions "exclusive right to sing this song," is sent to many. In some instances this letter will land 'emthat is, it will land 'em in the publisher's office. Whoever happens to be the biggest liar and manipulator of the "hot-air" valve in the firm talks to this "professional" and promises to give her (or him, as the case may be) anything she may feel like asking for.

Some publishers pay them a certain sum per week, the amount varying according to the value of the "professional's" reputation. The other publishers who have lately graduated into the "business" from match and condensed milk peddlers and button drummers give the "professionals" paste where artistic construction is wedded to diamonds and ready-made clothing and it is a common sight to see hanging on the dead before it is born.

nails in the dressing-rooms all kinds of coats with the following gentle reminder: Presented to Joe Dopes by Einstein & Rubinsky, for popularizing the latest

"The Shyster and the Pie."

After the "professional" and publishers agree on terms there is the teaching of the song to the "professional." They withdraw to an adjoining office—the "music room," furnished on the style of a little parlor made to look as attractive as possible, the principal decorations being professional photographs, tacked and stuck around in every conceivable manner. The piano player plays over the song in the finest style, and some good singer (hired for the purpose) sings it. When the first verse and chorus are finished the "professional," who is supposed to have been listening, is expected by the publishers to have about ten fits, and usually does-that is, he expresses his feelings in about this manner: "Gee! but it's swell. Great song. Best I ever heard. Bound to be a hit. Say! I can kill 'em dead with it." Then the second verse is sung by the "hired man" and more fits follow. Then the "professional" goes to the piano and unknowingly displays his ignorance by saying: "I wonder what key I'll sing it in. I usually sing all my songs in X." He has an idea that keys are lettered, so he usually says the first that comes to his mind, and, getting ten a week. it's natural, of course, for him to say "X." The piano player next tries about forty dozen different keys until he finds one that will suit, as nearly as possible, the wonderful six-note range of the "professional," and then the "hired man" has to sing the song over again in the "professional's" key-not once, but hundreds of times, day after day, as this vaudeville "professional" (with a few exceptions) cannot read, and has about as sharp an ear to "catch" a tune as a well-seasoned wig block.

The publisher has to repeat the dose with 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 theatres, and all at, or nearly, the same time. The result is-as the public goes to several different theatres during the week, after hearing the same song about thirty-steen times, it realizes the song is a "chestnut" and con happy melody, and where real syncopation umbrellas, for singing, so that nowadays sequently the poor author's composition is

Mr. Reader Just about the easiest and quickest way to nail down an honest dollar is to show this issue of The Tuneful Yankee to four of your musical friends, collect the four dollars required for four Tuneful Yankee subscriptions, send the amount and name of your subscribers to us, and for this little attention and courtesy we will very cheerfully enter your own subscription for the whole year of 1917 for nothing further whatsoever, and we sincerely thank you in advance besides.

But note by Cover Page 3 that all subscriptions to be subject to the SPECIAL DOLLAR RATE must be in our hands ON OR BEFORE MARCH 1st, 1917.—The Tuneful Yankee

"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, Mose Gumble, Ted Snyder and Others Analize Its Intricacies and Demonstrate Its Appeal Here and Abroad

By Monroe H. Rosenfeld

MHAT is ragtime? What is that subtle concatenation of musical phrases that involuntarily set the feet into action and tempt the morose to become instantaneously merry, that indescribable combination of chords which some term cacophony and others ecstatic joy?

Many learned professors in our colleges utter tirades against this apparently harmless music, while on the other hand the masses seem to be encouraging it in 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 these were "straight" darky airs, wedded to ludicrous texts and devoid of eccentricity as to musical treatment. Suddenly some one found out that by syncopating a musical phrase in such a manner as to bring in a 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" fad. The ragged edges of even Mendelssohn's sonatas were treated to a "classic" interpretation in the syncopated adaptation of the hour. Not content with this, the "Holy City" became an object of this sacrilege, and now versions of the most famous old masters are utilized to demonstrate the capabilities of the ragtime maestro.

Composing "Ragtime" Is Profitable Knack

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

Modern Ragtime Prince

In vaudeville there is today one so-called "ragtime artist" who commands a salary of \$500 a week. His act is in such demand that he has been obliged to play a return engagement at the same theatre twice during the past two months. His reputation for this style of entertainment is unimpeachable, but it has remained for another to be credited with the palm as the "king-pin" of this art. He bears the un-euphonious name of Gumble-Mose Gumble.

But Gumble's name in the field of ragtime is the same as is Conan Doyle's in the field of letters. True, he does not make living playing ragtime as do others, for he has become affluent from his past efforts in this direction, and has now relegated himself to managerial interests in the publication field of this endeavor. Still, his name stands for all that is authoritative in that sphere, and it was to Mr. Gumble that the writer recently appealed for a lucid definition of the word "ragtime."

Gumble's Version of What "Ragtime" Really Is

This gentleman modestly turned to the ivory keys and improvised a few strains of ragtime. Then he wheeled about and

"This is about the only oral 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 an 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 execute a group of notes with his right before enough time has elapsed to respond again with the bass. In

"But," continued Mr. Gumble, "the writing of ragtime is no easy task. The notation of the measure is a science. Dotted notes and rests do not constitute rag. On the other hand, the tying of notes over the subsequent bars does. This frequently puzzles novices, and many turn disappointedly away when they pick up a piece of music written in that way. It is easy enough, however, if they would but stop to count. \ The number of beats are there, and one has but to adopt the old-time method of counting the time to get the drift of the melody. In my composition written several years ago, 'The Pipe Dream,' I have tried to make this clear. The notes are phrased in ragtime, but the music is straight tempo. Still, it is ragtime pure and 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 Snyder 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 monstrosity known as "Wild Cherries," a ragtime dance that helped Bandmaster William Slafer to pack the Brighton Hall pavilion for two seasons. The piece became so popular that it was resold in England and France and all foreign cities for twice the sum realized in this country, and is still a rage in the British possessions. 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 gloats over this gift. He is a veritable gourmand 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 works 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 few years which have attained enormous sales, and it matters not what title is bestowed upon them they are quickly taken up, whistled and sung by the multitudes. An evidence of this is seen in one of his contributions, entitled, "I Love It," and is an apotheosis to ragtime. It is the best exemplification extant of the real praise of ragtime. All the poets and novelists in the world could not idealize that form of music so effectively as do a dozen bars of Mr. Von Tilzer's song, and a thousand calumniators could not offset one tittle of the indorsement yielded to it by the public.

Ragtime Abroad 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 origination. The humorists across the big pond intersperse their "specialties" 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, his own march compositions were relegated to second place for the darky ditty in instrumental dress.

In conclusion, it cannot be denied that ragtime is the essence of unique jingle and that its maligners are among those who cannot execute it. The beauty of this art—if art it can be termed—lies in its correct interpretation and manipulation, and when so performed it attracts the ear and fascinates the senses as no 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 Airs His Grievances

"Why are you a song writer?" asked Monroe H. Rosenfeld. the "dean of them all," of me yesterday, and I answered him thusly: "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: fessional managers" to accept a really desirable song. My assistance in so trivial a task. 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. 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 discomfiture 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 placing the song with a publisher, and here is best repre- for the idea! This very estimable gentleman had as much to sented that other axiom about an irresistible force meeting do with the "Soldier" song as he did with starting the war an immovable object. This part of the business requires that inspired it. In this connection I would like to say salesmanship and genius of the very highest order. One that I originate and write all my own songs, and I would feel must be something akin to a hypnotist to force some "pro- intellectually poor, indeed, were I compelled to seek any

Alfred Bryan

Reviews of Popular Music

THE TUNEFUL YANKEE



This page is carefully edited by a number of the best musical critics in the United States. The pieces are not examined by any individual but the reviews are the composite expression of a complete corps of writers whose opinions are merged into one whole, producing a fair and impartial estimate.



"War Babies." Song. Words by Ballard MacDonald and Edward Madden. Music by James F. Hanley.

First in prominence of the January prints is a new song by this title, for which the publishers have great hopes. It was written by clever men; still, that is no reason why the song must become popular, for they, too, can fall down. But there is something about this song that should arrest attention quickly. It has catchy music, and, above all it marks an original idea, and original things these days are what count. But the music, while eatchy, is not original. Still even this will not differ much for, strange enough, that very failing is often necessary to the popularity of songs. It is said by envious persons that "War Babies" will not sell. They also prophesied that about "Baby Shoes," but the publishers say their dearest wish is for another pair of Baby Shoes.

b b b "War Brides." Song by John C. Calhoun. Published by Shapiro, Bernstein Co.

As cleverly written as is the "War Babies" song, so badly is constructed "War Brides"at least the music is so. To be candid, the words are more than ordinarily poeticalalthough the publishers do not think so. However, the music is so tuneless, shoddy and slipshod, that we blush to say anything

b b b

"Only To Be with You." Song by Alva Dunlap.

Just another song; that's all. Written apparently to gratify an author's vanity to see his or her name in print. There is no merit to the composition, at least not more than may be found in a hundred others written daily. It is not good nor is it very bad. The publisher will never get his money back on it. A fault with the song is that the author uses "you" and "thou" in the same line. It requires little or no learning to know that this is not permissible.

b b b

"Hulda from Holland." Song. Words by Geo. C. Mack. Music by Bob Allan. Published by the Vandersloot Music Co., Williamsport, Pa.

This is a poor song, published by a good firm. In the first place the title is bad. There is nothing poetical in Hulda, and anything about Holland doesn't particularly interest. Hilda would have been more euphonious. However, the words are very

amateurish. The author begins about some one who is waiting for him (written in the third person) then in the next line he says "I'll promise, dear, to leave you never." Other very trite lines occur in the chocus. One glaring laugh reads:

There's not a maid in dear old Holland That's one half as sweet as you will ever be.

If the maid is not nice to Mr. Mack now, how does he expect her to be later on? Other inconsistencies appear. The music is passably catchy. However, Mr. Vandersloot is a prosperous, wealthy man and Hulda won't make much of a hole in his

b b b

"I'd Give Heaven and Earth for You." Song. Words by Jeff Branen. Music by Arthur Lange. Published by the Joseph Morris Co., Philadelphia and New York.

This clever song by Jeff Branen has been slighted by Arthur Lange. Now, it is admitted universally that Lange is "one of the finest" of the new school. It is also well known that he has penned more than many successes. But in the present song he has emasculated Branen's lyrics with a bold incision. He has also delved in Hebraic lore reflecting, so to speak, upon the Israelite. The opening line of the chorus reads thus:

But Lange never got that far. He inter-

preted the line with waltz emphasis to read: "They call you a jew— a jew—

They call you a jewel, a jewel so rare

EL so rare" and all one remembers when the chord is struck is that the poor fellow has been called out of his name. With all its beauty otherwise, the song will pass into well with other ditties, will pass muster in

"Just the Kind of a Girl You'd Love to Make Your Wife," Song. Words by Lou Klein. Music by Harry Von Tilzer. Published by the Harry Von Tilzer Music Publishing Co.

This song is wittily written with one of the familiar Von Tilzer swings. It will take with the profession for the lines abound in "punches." One or two of them read

She's so innocent at night before she goes to sleep, She covers up the bird cage, so the birds can't peep, She's kind and so refined she has to be alone Before she'll even change her mind; Now once she left the dinner table where she was a

Because the cook had served the salad all undressed.

The song is clean and at the same time humorous. It takes a genius these days to write comedy lines without salaciousness.

Here is a love song with a Tom Moore-like Irish melody. It also reminds you of Crouch and his "Kathleen Mavourneen," and some of Balfe's songs. These are good men to resemble in these days, when the only ones we imitate are those who write fleeting coon songs or songs which have immorality for a background. This song is not going to become a success. The flower among the weeds is generally choked. This will probably be the fate of this song. Here is the poetry of the second verse:

Oh. go, pretty rose,
To the maiden whose glancing
First set my heart dancing
To love's melody;
And gently disclose
All my fond thoughts about her;
Say life, rose, without her
But torture would be.

Here is some nice meter, and some polished expressions. The words are somewhat Irish in their sound and meaning. This may be why the words and music are so well suited.

"Down Honolulu Way." Song. Words by J. E. Dempsey. Music by Earl Burtnett and Joseph A. Burke. Published by Jerome H. Remick & Co., New

This song is not exactly new, but the tune is forever haunting me. It is a tantalizing melody, happily fraught with unique harmonies and most lilting. I never heard of the author or composers before, but they deserve a boost for this song. All writers must make a beginning sometime to become famous, and the trio above named, if they do half as the Fame hall

b b b "You're Breaking My Heart with 'Good-bye.'" Song. Words by Raymond Egan. Music by Abe Olman. Published by the Vandersloot Music Co., Williamsport, Pa.

This song, with its trite title, has a good melody and is well arranged. The words also are not bad. What a lot of stuff the Vandersloot Company publishes! How can they give any of it the attention it deserves? What they publish is generally clean and wholesome, but they make the mistake of issuing too many prints, not giving any of them time enough to become known. Many of their instrumental numbers are big sellers. That, perhaps, accounts for the damifi-caredness of Van in tossing off an occasional PICK THE WINNER

"MY LITTLE CHINA DOLL'

A real novelty number for real singers, by rea writers—VAN & SCHENCK and JACK YELLEN "LET HIM MISS YOU

JUST A LITTLE BIT" (And He'll Think More of You) A catchy single or double number. A real hit by three Hit Writers—CHAS. K. HARRIS and VAN & SCHENCK.

"SHE COMES FROM A **OUAINT LITTLE TOWN** IN PENNSYLVANIA"

The most unique, syncopated song success in many years, by the well-known writers, BILLY VANDERVEER and WILL J. HART.

"YOU CAME, YOU SAW, YOU CONQUERED

The ballad beautiful in 12-8 time. By CHAS, K, HARRIS. Comment upon this song is unnecessary. It will speak for itself.

Also the reigning song success of America—VAN & SCHENCK'S knockout hit— "IT'S A LONG, LONG TIME SINCE I'VE BEEN HOME"

"COME BACK" (LET'S BE SWEETHEARTS ONCE MORE)

By Chas. K. Harris
A real "live" ballad that will never die. Also the following big song hits, by the Hit Writer, CHAS. K. HARRIS—

"ALL I WANT IS A COTTAGE. SOME ROSES AND YOU" "THE STORY OF A SOUL" "SONGS OF YESTERDAY"

And Jos. E. Howard's wonderful song success-"Love Me Little, Love Me Long"

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The CROWN MUSIC CO., 1437 Broadwa

"She is the Pride of Tennessee." Song by Al Goodwin and Henry Totten. Nashville Book Co.

its shortcomings. In the first place, it is about some monetary recompense. a girl called Sue. We have had so many "Sue" songs lately that we have rather tired of the name. It has been used as frequently as Lou, and Lou has been so done to death that a Brooklyn woman recently asked the court for permission to change her name from this cognomen. Of course Sue is only used so as to find a word that will easily rhyme with it. In this song the author uses a very forced rhyme. He says:

Her voice is soft and gentle And her cheeks with roses mantle.

which, of course, is more than rotten. In another line this writer says "does sing." This is another bad break. He also says that "the stars are ever shining" in Tennessee. Now, the stars don't shine there in daytime. This is another error on his part. When a man says he is a careful writer he deserves to be severely criticized for any mistakes he may make. The best way to correct a man is to give him the facts and let them speak for themselves. The bad writing is here set forth. It cannot be explained away. There are some pretty strains in the music of the song. Of course it is not going to be a hit. It is not even going to be a big seller.

"'Forever' is a Long, Long Time." Song. Words by Darl MacBoyle. Music by Albert Von Tilzer. Published by the Art Music Co., N. Y.

This is a song worth while. The music stands out. The words are consistent with the strains. The harmony is masterly. The thought is poetical. In it the composer has woven a phrase of Tosti's "Good-Bye." It will help to make the song endure. But, irrespective of that, the melody proper smacks of a hand of genius.

b b b "The Neighbors on Our Block." Song. Published by the Bertha Nagle Co.

The block must be a hard one from a woman's point of view. They do all sorts of quarreling there. If one woman hangs out a lace bedspread, the woman next door imitates her, even if she has to go and buy one. If another woman hangs all her finery on the line to air it, her neighbor turns up

her nose at it and slides all her stuff out.

It is a song of womanish troubles. Here is

the chorus of this "latest popular ballad"; The neighbors on our block Would give anyone a shock.
They are spiteful, sneaky things,
Just like snakes with nasty stings.
They wrangle and they fight
All the day and half the night.
Oh, how I'd like to knock
Half the neighbors off our block!

This song will probably be a howling success on the block. Even the author may howl. Things may be thrown at her—solid things. and make a second "Throw Him Down McCluskey" of it. If it were not quite so Mrs. Nagle's courage. She must be a brave

woman to risk circulating this song on the block. People who admire feminine pluck This is rather a neat little song, but it has should order this song. The author deserves

"The Honolulu Hicki Boola Boo," Song. Words by Chas. McCarron and Lew Brown. Music by Albert Von Tilzer. Published by the Broadway Music Corporation, N. Y.

I am not very partial to songs with hackneved Hawaiian ideas and ridiculous titles, all more or less copied from the recent "Yaaka Hula" craze. But if I must take my medicine, I'll take it without any sweetening on this song, for any pair of authors who can get good sense out of such an insipid subject deserve credit. And these authors have done that, and with good rhymes, too. Of course Von Tilzer's music is catchy. He rarely writes dead stuff.

"Way Down in Iowa I'm Going to Hide Away." Song by Sam M. Lewis and Joe Young; music by Geo. W. Meyer. Waterson, Berlin & Snyder Co.

Here is an original idea. Iowa is probably the only state heretofore "unworked" by a song wri er; and it took the prolific Lewis (possibly also Young) to utilize the Hawkeye State. These lads have done quite well. There are some unique rhymes in the text and it has a good story. The melody of the song is more than tuneful, and the beauty of it is that it is written within the range of only one octave.

New music for review is hereby acknowledged from Remick; Waterson, Berlin & Snyder; Shapiro, Bern-stein Co.; Joseph Morris Co.

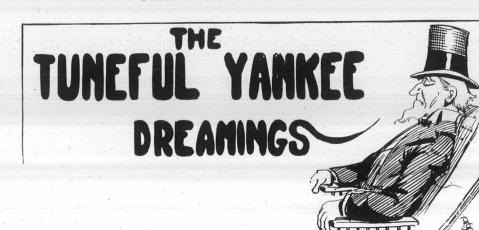
The Message of the Popular Song By Garfield Kilgour

The best thing about a "popular" song is its name, For true to it, it is as its name implies, really popular and a vital part of the lives of the great mass of middle class people who make up the solid majority of our population.

To be songs "of the people" places them in a solid and enviable position that scoffing and ridicule cannot dislodge. And they are not so without good and sound reason. Name a sweeping song hit and you are sure to name a song that either humorously or seriously treats a subject that "hits home" into the lives of the majority of people and therefore appeals to them humanly and vitally. Then also, there has been skilfully fitted to this germ of a "ring true" idea, an appealing natural melody that sings its way into the senses of the musically inclined individual until it becomes a welcome gloomdispeller and task-lightener.

And that is the message of the popular song. To unconsciously grip and lull the senses while we seek amusement and even Maggie Cline could take hold of this song as we toil, and thus have a welcome place in brightening daily life.

Popular songs in some form or other will, silly it would be rather funny. There are like Tennyson's brook, go on forever, for lots of people who can appreciate it—people they are based upon human experience, who have bothersome neighbors. We admire playfully revealing the lights and shadows of everyday existence.



THE TUNEFUL YANKEE

We wonder why the head of every publishing house skipped out for a midwinter vacation one week before Christmas, and staved away a week after New Year's!

We wonder why every song writer swears his latest composition is his best. Evidently, the previous ones must bé rotten!

b b b

We wonder why Le Wolfe Gilbert, when folks call him good looking, turns away and smiles. He is beginning to believe it himself. Such conceit!

We wonder why the modern gang are all writing "Virginia" songs. It is one of the smallest states in the Union and surely a greater state would bring in more customers, we should think; perhaps.

b b b

We wonder why there's a paucity among animated picture makers. They are as scarce as the proverbial hen's teeth. We saw one the other night at Proctor's, called "In the Sweet Long Ago," said to have been filmed by one "Sam" Ehrlich, which is the most tiresome thing we have seen in some time. There is a good field here for a man with original ideas.

The foundling falls into the hands of Celia,

beautiful young girl, clothed in the accom-

plishments of many arts and rich with the

color and intellect, yet slumbering in the

We wonder why there's really nothing in a name? Take, for instance, that of the best known professional manager in the country -Feist's man Kornheiser. Now, literally translated, this means corn hotter. What is there poetical about hot corn? Still, volumes of poetry could be written about this simple German lad who worked himself up from the hoi polloi to a musical marquis!

We wonder why the Maurice Richmond staff are all so partial to the smiles of merry Ben Welling, who is in office charge and Will Von Thaden, another popular, cleancut lad? Echo answers: They handle the dough bags! .

We wonder who will win our three monetary prizes for song words offered this month. We will be tickled to pay out the \$50, for it will be a big "ad" for the Tuneful Yankee and we can't wait to hand out the

We wonder why Joe Morris, when he shakes hands with a professional singer, always holds his other hand on his pants'

We wonder why Meyer Cohen doesn't look a day older than he did forty years ago, despite his silver locks.

We wonder why every dog-blasted song writer rhymes "home" with "alone"! b b b

same staff intact for years? Miss Frieda Zimmerman, his confidential secretary, says 'tis because he's an easy boss, but we think 'tis the new suit he wears each day from which they glean styles and modes. b b b

We wonder why Fred W. Vandersloot,

when he strikes town occasionally, is never

We wonder why Mr. Richmond keeps his

permitted to spend his own money? Popularity, boys, pop!

1 6 6 6 We wonder why every time the astute Henry Waterson goes for a trip, or even a fishing expedition, he takes with him the Chesterfieldian, rosy-hued Ted Snyder? One charms the women, the other wins them. But which? Perhaps both.

We wonder why our staff man neglected to get us the photographs of such prominent writers as Edgar Leslie, Will A. Dillon, Maurice Abrahams, Ed Moran, Will Heelan, Andrew Sterling and others? The Tuneful Yankee considers its "galaxy of famous writers" incomplete without these men, and several others omitted in this issue, and will endeavor to procure their pictures for the February number.

The fascinating song, "The Ashes of My "The Ashes of My Heart" Heart," which we include with our current issue, was written around a wonderful novel Beautiful Song Presented with this by Miss Edith Blinn. This novel is a clean, Issue of "The Tuneful Yankee" powerful work based on heredity. Rhoda, the heroine, is born of a gambling father and a mother who is a slave to drugs. The father ignorance of the world." Then comes the disposes of the infant, Rhoda, that she may battle of heredity versus environment for

which the reader is referred to the novel itself. grow up in blissful ignorance of her heritage. The amazing description of the opium den, portrayed in "The Ashes of My Heart," a teacher in a convent, and is reared most is a master-work, accurate, and the result tenderly, till at the age of eighteen, when the of a diligent research on the part of the great iron doors of the convent swing open and let flutter out, as Miss Blinn says, "a author.

> What Critics Say of the Book "A wild, weird story told with a certain power."—
> w York Times.

"An appeal to fiction to sugar-coat the bitter pills called 'facts' that they may not be so hard to swallow."-New York Sun.

"A modern emotional novel with plenty of thrills."
—New York Herald. "One of the most remarkable studies of human nature and of the influence of drugs upon a human being that has been written since the days of De Quincey's 'Confessions of an Opium Eater.'"—The Bookseller.

"The story is weird and gripping—with various psychological problems presented in a way that will make the student think."—Minneapolis News. "A remarkable novel—in it one meets a strange set of people."—Montgomery Advertiser.

"The story unfolds with undiminished intense interest and its situations afford a rich field for study and comment."—Wilmington Every Evening. "The reader who delights in strange stories of strangely constituted people will be satisfied with "The Ashes of My Heart."—Scranton Times.

If the novel is so alluring how much more so must the song be!

14

Happy Dick Heinrich, of the Joe Morris

"Have you any stale eggs?" asked the sad-

"I want to buy all you have on hand and all you can find in town before sunset."

'What you want of all them bad eggs?

"No, good fellow, no; I am going to play

And Wilbur Campbell remembers this

Traveling Man-My good man, what time

Joe Keit, the popular Remick boy, tells

There's a prominent judge I remember who lived in the rural districts of Virginia,

Agent—My friend, I'm only the agent. I'm not a fortune teller.

does this train leave Swamp Center?

b .b b.

Company, tells the following he overheard

up state recently:

this one:

eyed stranger.
"Just a few," was the reply.

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where bathtubs are not to be found in every remember what it was, can you? home, who was the proud possessor of such a luxury, which he permitted no one else to use. One day he found that some one b b b had been using his tub, and reaching the conclusion that it could be none other than Jules Von Tilzer: Mary, his housemaid, he summoned her to appear before him and charged her with

Funny Incidents in the Rambles

of Music Men

having transgressed his unwritten law. Mary confessed her fault, and the judge, after enjoining her to sin no more in this manner. as freely forgave her. Observing that the maid seemed somewhat hurt at the "calling down" which he had thus given her, the judge, by the way of softening his rebuke, "It is not that I object to you using my Mary, but I hate to think that you would do anything behind my back that you wouldn't do before my face.' The following witty one was told by "Tommy" Hughes, Shapiro-Bernstein's "right-hander" Both boys had been rude to their mother.

then complained to their father about them. So he started up the stairway, and they heard him coming. 6 6 6 "Here comes papa," said Maurice; "I'm going to make believe I am asleep

"I'm not," said Harry. "I'm going to get up and put something on." b b b And handsome Walter Van Brunt of

She put them to bed earlier than usual, and

Harry Von Tilzer's home, gives this one: "A musical lady from Ga. Once sang in 'Lucrezia Ba.' Said a friend the next day,

'I'm sorry to say That high note in C major fla.'"

b b b As told by the genial Bill Phillips of the Richmond Company:

"I wonder why the composer called this a cradle song? "Probably because it has a rocky tune."

Clever bon mot related by the talented Minnie Blauman of the Jos. W. Stern & Co. staff:

"There!" exclaimed the druggist. "I have made a mistake and given a man morphine instead of quinine."
"That's awful!" shrieked his wife.

should say so," said the druggist. "Morphine is worth twice as much as Going to see 'Hamlet' tonight at the opry quinine.'

By Leo Lewin of the Waterson Company:

He (reading paper)—Here's a note about an accident at White's house. The servant girl put some gunpowder in the fire, and she was blown through the roof.

She (sympathetically)—Poor Mrs. White has so much trouble with her girls! That makes the fourth that's left her without giv-

By Bob Russak of the Broadway:

Bluffton-I said something to my wife last week that offended her, and she hasn't spoken to me since then. Henpeck-Great Scott, man! You can't

Here is one remembered by the handsome

Owing to a train wreck once we were compelled to spend a night at a farmhouse. Going to the barn after breakfast, I found two of the farmer's sons and the hired man competing arduously on the barn floor to ascertain which could put one of his heels around his neck. The boss said that they had seen a man in a circus put both of his heels around his neck at once. Strange, indeed, if they could not get one around. So they heaved and strained to accomplish the feat. Little did they know that the hired girl was watching the performance with breathless interest through the knothole in the barn. A few hours later the hired girl was missing. After they had yelled for her a dozen times, and there was no response, a search was insti-tuted. She was not in the house. Neither was she in the barn. Then the searchers repaired to the milk house. There they found the girl on the floor, with both heels around her neck, and utterly unable to get them loose. She said she would have died before calling

By natty little Ben Blum, of the Remick

"Why, sir!" exclaimed an enthusiastic member of a regimental band, "we can play the most intricate airs at sight!"
"I should like to hear you play the airs the drum-major puts on," replied an un-

believing listener.

b b b By Bartley Costello, the famous Irish writer:

Patrick was a true son of Erin, always happy, and always ready for his joke. One day a farmer in passing him shouted, goodhumoredly:
"Bad luck to you, Patrick!"

"Good luck to you, sir," was Pat's answer,
"and may nayther of us be right."

By the original Joe Young, of Waterson, Berlin & Snyder Co.:

"Who was that woman-I mean that handsome lady I saw you walking with yesterday?" "That's no lady. That's my wife."

b b b By clever Billy Vandeveer, of the Chas. K.

Jinks (at a party)—I don't see what's the matter with that pretty woman over there. She was awfully flirty a little while ago and now she won't have anything to do with

Stranger-I've just come in. She's my wife! b b b

By the sedate Dave Rose, of the Broadway Company:

"In my youthful days I was a clerk in the information bureau at the Grand Central Depot. A countryman asked me what was good for a severe cold. I told him to take ten grains of quinine in hot whisky and

water before going to bed.
"I can't drink," he said, "my wife ob-

Thereupon I told him to take his shaving cup when he got to his hotel and send it down for hot water. Receiving this he was to surreptitiously put in the whisky and quinine. Next morning early the wife sent for the hotel physician. She was in a great state of alarm and told the doctor her husband must have gone mad.

"Why," she added, "he has locked himself in the bathroom and is sending a bell-boy

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aids to the human intellect—and those are for temporarily separating the keys from the

duction the player's own temperament and Fromm, of San Francisco, Cal.

down stairs every fifteen minutes for hot water to shave himself. If he keeps on he will shave his face off!"

By Bobby Vaughn, of the Jim Kendis-

Company: He—Stunning hair that girl over there has. I should think when she undoes it, it would fall below her waist. She (jealous)—Yes, right on to the floor.

b b b

By kingly Ruby Cowen, of the Broadway Music Corporation:

"Papa, what is a king?" "A king, my child, is a person whose authority is practically unlimited, whose word is law and whom everybody must

obey."
"Papa, is mamma a king?"

, b b b

By Jack Stern of the Jerome Company:

"What are you folks in the country preparing to do this year?" inquired the business "The summer boarder, as usual," replied

the candid farmer.

b b b

One by Max Prival: "What are you doing here?" said the woman to the tramp who had got over the wall just in time to escape the bulldog.

'Madam," replied the dignified vagrant, "I did intend to request something to eat; but all I ask now is that, in the interests of humanity, you'll feed that pup!'

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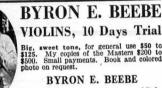
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Kicks and Curious Correspondence

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 Branen's Explanation of Writing a Popular Song Hit - A Gentle Kick With a Gentle Knock

How do you write a popular song hit? Same as you write a flivver. No difference. I've written both. Plenty of 'em. More flivvers than hits, though. I'm candid. Have always been. Never got me much but I'm going to keep right on-being candid.

"Popular song hit" doesn't necessarily mean the writing of it. The making of it is more essential. Hence, if there is a formula for a popular song, the publisher has it. J. Kirkus Dugdale, patentee.

Had you asked me how I write a SONG I would have answered you briefly: I just write 'em the best I know how and trust in God and the publisher to make 'em hits. More often the publisher. He's the fellow. Bowsalaam-hats off to him. He can make or break you. If he be cruel, he has only to frown upon you and you vanish. If he is cunning and revengeful he may submit you to the slow, torturesome process of killing yourself by grabbing all the songs you can write and casting them into the discard; by forgetting to mention you or your wares in his various advertisements. One year of this humiliation and he has convinced your admirers, if you are lucky enough to have any, that old age has crept in and dimmed your torch of reason.

Again I say, it is the publisher who can tell you how a popular song hit is written. He writes it himself on cheeks. The more checks he writes the more popular the song.

Let it be said: If you contemplate becoming a writer of popular song hits, pick out a publisher who is easily flattered and flatter him. Don't be too candid. Humor him. Never cross him but double-cross anybody and everybody in order to keep in with him. Chum with him, Johnny New- These are the days when the gay soubrette, comer. Make him believe he's the shrewdest individual that ever passed judgment on Flashes her eyes on the Broadway guys, a melody from Beethoven down to yourself. Borrow from the masters; and you are just as liable to write a hit as the next fellow! Jeff Branen.

The Kind of a Kick We Like

To the Editor:

Dear Sir:—It is rather amusing to read, at intervals, of the discomfiture of some noted orehestra leader on being requested to have in before March 1. There are plenty of good his band play ragtime. Only a few weeks ago, at a concert given in Pittsburgh, Franz good words and striking titles are scarce. Koehler, leader of the orchestra, received We want to encourage aspiring song writers between classical numbers, a note in a lady's to write the popular songs of our nation. delicate handwriting, asking him to play You will reap fame and money. Try for "Yaaka Hula Hickey Dula," and "They're the prize.

Wearin' 'Em Higher in Hawaii." Franz has the soul of a sensitive artist, and was cast

Mr. Koehler, or any other leader, should forbear taking offense when requested to render music of the untutored masses. Taste is not given to all in the same direction. With certain individuals the ragtime, jigtime, and other simple melodies are more effective than the elaborate works of the masters. The capability to feel æsthetic pleasure varies extensively. Some who are held enchanted by the brilliant coloring of a picture are in outer darkness to the harmony of numbers as expressed in verse; and others who are indifferent to the Gregorian chant will grow eloquent in describing the massive grandeur of the cathedral or go into raptures over a noble statue.

The truly musical soul will be repelled by the jumble of sounds concocted in the so-called "popular" music, which is exploited chiefly by the cheap dancing pavilions and vaudeville resorts. The "popular" song writer may sometimes deviate into a felicitous strain and bring forth a melody that is pleasing to the ear; but as a rule his creations are devoid of meaning or emotion and the words are often incongruous.

Classical music, on the other hand, may reach depths of feeling to which words never attain. To quote from Dr. Henry G. Hanchett's book, "The Art of the Musician," the devices at the command of the composer are: "The plaintiveness in the minor, the doubtfulness in a suspension, the yearning in a discord, the surprise in an avoided resolution, the anxiety in an abrupt modulation, and the repulsion in a double dissonance.' Charles N. Schmall.

b b b A Jealous Kick

Back from the one-night stands, And waives her bediamond (?) hands At Flossie and May and Tottie and Fay

And the rest of the vaudeville bunch, As she gaily steps out with a manager stout, Up to Rector's or Shanley's for lunch. Fellowcraft.

We need lyrics, popular song lyrics to be set to music. On page 2 the Tuneful Yankee offers \$50 for the best sets of song words sent composers ready to set words to music. But

















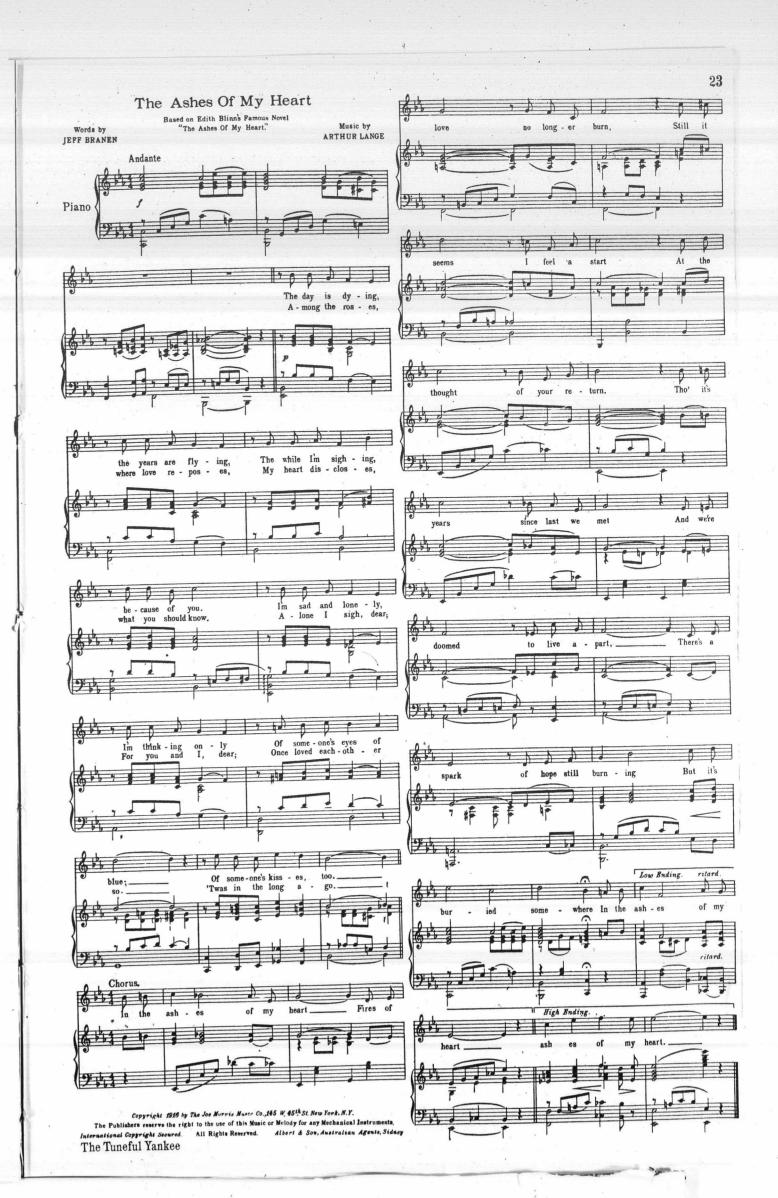


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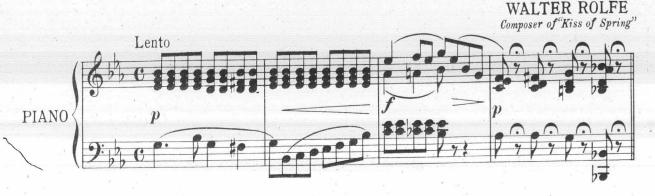


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The Tuneful Yankee







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The Story of a Song By Billy Burgundy

Once upon a time there was a guy who possessed a sarcastic liver, a fondness for display, and a nerve. His gall was simply immense. He was not excessively bright, but he was a brilliant shine. And his name was Jerry Van Dusen.

His occupation until a certain period was a mystery, but notwithstanding this fact, he ate on schedule time and put up a fault-

And it came to pass that the orchestras, pianists, and other dispensers of harmony, engaged in the various emporiums of amusement along the line, became inoculated with the saccharine strains of a sentimental ballad entitled, "Wilt Thou Heal This Heart of Mine?"

The aforesaid song was so intensely tender that its rendition on roof gardens and in rathskellers and back rooms invariably brought humidity to the lamps of the assembled fairies.

As the song increased in public favor Jerry did likewise. This was because his name appeared upon the title page of this erotic production as the author of both words and and a tremor in his voice.

Jerry fell in love with a comely dame, and applause ceased. as his royalties increased he showered upon her jewels, raiment, blossoms and other chattels that appeal strongly to the feminine mind.

The said creature was a soft-hearted proposition. She thought a man who could express the beautiful sentiment that Jerry had in his song and whose soul was impregnated with such heavenly melody must indeed be worthy of her undivided affections.

It is not at variance with the truth to by Jerry Van Dusen. say that her higher centers were occupied with Jerry as the author, rather than with Jerry as a sweetheart.

She noticed that on several occasions when she was promenading the Rialto with Jerry he had been approached with much respect and ceremony by a "coon" of ebony hue who whispered to the shine in a manner calculated to arouse her curiosity. The attitude of the Son of Ham was such as to indicate that he and Jerry were engaged in discussing finances. Indeed, the ragged appearance of the aforesaid "coon" was sufficient to evidence the fact that his supply of lucre was limited. She also observed that Jerry was the pigmented biped.

Once upon a midnight dreary, when the "coon" was weak and weary, he journeyed to the luxurious bachelor apartments occupied by Jerry, in search of sufficient funds to purchase much-needed supplies for his gastric apartment.

It happened that Jerry did not take kindly to the nocturnal intrusion of the charcoalhued descendant of the ape, and instead of complying with the wishes of the polite visitor, Jerry delivered unto him a consignment of caustic conversation that weighed heavily upon the head and heart of the hungry subject.

Depressed by the manner in which he had been received the darky wandered forth and entered a liquor emporium in pursuit of the price of a portion of ham with which to appease his hunger.

When about to negotiate a loan, one of the assembled multitude started in to sing "Wilt Thou Heal This Heart of Mine?" The negro remained motionless and silent until the last sweet strains had floated away and dissolved in the distance.

Approaching the group he bowed low and humbly prayed for the privilege to sing the ballad. His request was granted. He sang the song through with such exquisite pathos that the eyes of his auditors were filled with tears, while there was dew upon his own lids

"I wrote dat song," said he, when the

His declaration was discredited by the crowd, but a certain wise scribe connected with a yellow daily, scenting a sensation, cornered the "coon" in hopes of getting a

From his leather the heavy-hearted black warbler flashed a clipping from the Afro-American Argus which clinched the fact that he had written the song ten years previous to the time that it had been exploited

Inquiry revealed the fact that Jerry had copied the clipping from the dusky derelict and had appropriated it for his own use, or in other words he had swiped the lay and was holding the real thing under cover.

The true story of the authorship spread like searlet fever. Van Dusen was roasted and ridiculed by the press and public. His graft was good, but it came to a sudden and sorrowful ending, for he lost his love, his

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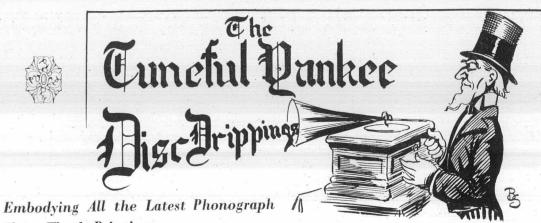


Hidden Songs









News Worth Printing

NOTE: Owing to our lateness in getting to press we are necessitated to curtail this department in the present issue.

THE Tuneful Yankee takes its hat off to a disc put out by the Columbia Company called Romany Waltzes, which is absolutely one of the most charming numbers made in years. The arrangement may be called exquisite. Another 35598 Miss Springtime—Medley One-Step (Kalman)—Victor beautiful selection is the Dorothy Waltzes. This is also admirably arranged, the strings and Chinese violin accompaniment running through the composition affording a most gratifying effect, dulcet, resonant and haunting. b b b

In the Victor list is a quartet number by the Orpheus Four, called Mammy's Little Coal Black Rose, which, linked 35599 The Two Two Dance (Arthur N. Green)—Victor Military with Polla's song hit, When Evening Shadows Fall, emphasizes a treat to lovers of popular phonograph music.

b b b One of the most valuable men in the selection of useful phonograph numbers is Mr. Harry Israel, for years a general all-round man with the Jos. Morris Music Co. He is regarded as an exceptionally clever expert in this line.

b b b Following are the latest popular songs from the Victor

18180 The Trail to Sunset Valley (Gilbert-Muir)—James Reed— J. F. Harrison. Laddie in Khaki ("The Girl Who Waits at Home")

(Ivor Novello)-James F. Harrison. 18183 Mammy's Little Coal Black Rose (Egan Whiting)-Orpheus Quartet.

When Evening Shadows Fall (Branen—Polla)—Orpheus Quartet. 18184 Way Down in Iowa I'm Going to Hide Away (Lewis-

Young-Meyer)-Irving Kaufman. It's Not Your Nationality (It's Simply You)— (Howard Johnson)—Billy Murray.

18185 Come Along to Caroline (Will J. Harris-Abe Olman)-Collins-Harlan. Don't Leave Me, Daddy (J. M. Verges)—Marion Harris.

18186 What I Owe You (Goodwin-Mohr)-James F. Harrison. I Know I Got More Than My Share (Grant Clarke-Howard Johnson)-Irving Kaufman.

18188 Nora (Robert S. Pigott)—Charles Harrison. Tho' I Had a Bit o' the Divil in Me (Walter Van Brunt-Harry Von Tilzer)-James Reed.

Never Tell a Lie) (Macdonald-Goodwin-Piantadosi) -M. J. O'Connell.

Honolulu, America Loves You (We've Got to Hand it to You) (Clarke-Monaco)-American Quartet.



DANCE RECORDS

38181 The Call of a Nation—Fox Trot (Ahlert—Wendling)— Victor Military Band. Honeymoon—Fox Trot (Chester W. Smith)—Conway's

Military Band. "A Little Bid for Sympathy"-"Throw Me a Rose"—"A Little Country Mouse"—"Life is a Game of Bluff"-"This is the Existence." Chinese Fox Trot-Medley (from "The Amber Empress") (Parenteau) "It's the Only One for Me" (Chinese Fox Trot)—"Don't Lose Your Way"—"There is Always One You Can't Forget"—Victor Military Band.

Band. Broken Doll-Fox Trot or London Taps (James W.

Tate)—Victor Military Band.

THE COLUMBIA LIST

A2129 Songs of Yesterday (Harris)—Kniekerbocker Quartette Orchestra accompaniment. Everybody Loves an Irish Song (McKenna)-M. J. O'Connell, tenor, and Knickerbocker Quartette. Orchestra accompaniment.

A2127 Oh! Southern City (Send Us Some Beautiful Girls) (Vincent)—George O'Connor, tenor. Orchestra accompani-

How Could Washington Be a Married Man and Never, Never Tell a Lie? (Piantadosi)-M. J. O'Connell, tenor. Orchestra accompaniment.

A2131 My Lonely Lola Lo (Murphy, Lange and Solman)—Sterling Trio. Guitars, flute and violin accompaniment. The Lovelight in Your Eyes (Edwards)—Samuel Ash, tenor. Orchestra accompaniment.

A2126 Way Down in Iowa I'm Going to Hide Away (Meyer) -Irving Kaufmann, tenor. Orchestra accompaniment I Never Knew from "Canary Cottage" (Carroll)—Nannette Flack, soprano, and Ernest Aldwell, tenor. Orchestra accompaniment.

A2125 On the Old Bob Sled (Rega)-Broadway Quartette. Orchestra accompaniment. Winter Medley. Introducing "Jingle Bells," "My Bonnie Lies Over the Ocean," "How Can I Leave Thee," "Aunt Dinah's Quilting Party," "Good-night, Ladies"-Broadway Quartette. Unaccompanied.

18192 How Could Washington Be a Married Man (And A2123 Ireland Must be Heaven, for my Mother Came from There (McCarthy, Johnson and Fischer)—Charles Harrison, tenor. Orchestra accompaniment. Out of the Cradle Into My Heart (Gilbert and Friedland)—Sterling Trio. Orchestra accompaniment.

A2134 Trail to Sunset Valley (Gilbert and Muir)-James Reed, tenor, and James F. Harrison, baritone. Orchestra 524 So Long, Letty. Vocal duet-Witmark. accompaniment.

On the Arm of the Old Arm Chair (Lange)-Albert Campbell, tenor, Henry Burr, tenor. Orchestra accom-

THE EMERSON LIST

- 7113 If I Only Knew Just How I Stood With You (Gus Edwards). Tenor solo. Accompanied by cello, violin, bells and piano. Samuel Ash. A popular song with a better than ordinary chorus, especially as the latter is brought out by the accompaniment on this record.
- 7113 There's Someone More Lonesome Than You (Von Tilzer). Tenor solo. Accompanied by cello, violin, bells, and piano. Samuel Ash. This is a simple melody, with a direct compelling message that must appeal to all. The violin obligato effectively reinforces the spirit of the music.
- 7117 Hippodrome Minstrel Medley. Descriptive medley, with effects by orchestra. Manuel Romain. The songs which make up this medley are familiar to all. They are sung here almost exactly as at the Hippodrome and include: "Hot Time in the Old Town," "Hear Dem Bells," "Lazy Moon," "Alabama Coon," "Hello, Ma Baby," "Oh, I Don't Know, You Ain't So Warm," "Oh, Dem Golden Slippers," "Bamboo Tree," "Didn't He Ramble?" Where the Sunset Turns the Ocean's Blue to Gold. (Petrie) Tenor solo. Accompanied by orchestra.—Manuel Romain. This song is of the same character as "Silver Threads Among the Gold" and enjoys as great a popularity.
- It was made famous long ago by Harrigan and Hart. 7108 Oh! How She Could Yacki, Hacki, Wicki, Wacki, Woo. (Von Tilzer) Baritone solo. Accompanied by orchestra.— Arthur Collins. A funny and sharp satire on Hawaiian music, syncopated and eatchy.
 - violin, cello and piano.—Henry Burr. This is a very pretty, sentimental ballad in classic English style. The words tell an interesting story.
- 7119 Flora Bella (Schwarzwald). From "Flora Bella" at the Casino Theatre, New York. Tenor solo. Orchestra accompaniment.—Samuel Ash. "Flora Bella" is one of the most popular of the 1916 musical shows, and this sprightly song is one of the hits of the performance.
 - Gila, Galah, Galoo (Donovan). Humorous song. Accompanied by orchestra.—Avon Comedy Four. The writers of "Aba Daba Honeymoon" have produced in this another song, which will become just as popular; and the Avon Comedy Four, one of the most famous singing orfunniest manner.
- 7107 It's a Long, Long Time Since I've Been Home (Vail). Tenor and baritone duet. Orchestra accompaniment-Van and Schenck. Just as good as last month's "Hawaiian Sunshine," by the same pair of singers, is this charming ballad. The second chorus is particularly clever.
 - Two Key Rag (Hollander). Baritone solo. Accompanied by orchestra—Arthur Collins.
- 7109 Bachelor Girl and Boy (Romberg). From "The Girl from Brazil." Soprano and tenor duet. Accompanied by violin, cello and piano-Louise King and Henry Burr. This is one of those clever repartee conversations set to music, that all enjoy so much when well done.
 - Then You'll Remember Me (Balfe). From "The Bohemian Girl." Tenor solo. Accompanied by violin, cello and piano-Henry Burr. "The Bohemian Girl" contains many fine songs, songs which have been adopted by the people and which will endure. None, however, carries a message as universal nor has a melody as sweet as "Then You'll Remember Me." It is sung by Thaddeus, lover of Arline.

THE "LITTLE WONDER" RECORDS FOR FEBRUARY

- 485 Put on Your Slippers and Fill up Your Pipe. Vocal solo-Broadway
- Oh, How She Could Yacki, Hacki, Wicki Wacki Woo. Vocal duet-Broadway.
- 397 I Know I Got More Than My Share. Vocal solo-Leo
- 496 Lovelight in Your Eyes. Vocal solo-Shapiro.
- Way Down in Iowa, I'm Going to Hide Away. Vocal duet-Waterson-Berlin.
- 493 Just a Word of Sympathy. Vocal solo-Remiek.

470 Mammy's Little Coal Black Rose. Fox Trot-Remiek. 466 Romany Waltz. Band-Shapiro.

INSTRUMENTAL

- 515 A Perfect Day. Violin, cello and piano—Bond.
- Love's Old Sweet Song. Violin, cello and piano-Standard. Pretty Baby, And They Called it Dixieland. Medley. Accordion solo—Remick.
- 522 Intermezzo Russe. Xylophone solo-Fisher.
- 460 Favorite Hawaiian Hula Medley-Hawaiian Guitar Duet.

THE AEOLIAN PIANOLA SONG AND MUSIC ROLLS

- How is Every Little Thing in Dixie? Music-Gumbel. Lyric-Yellen. Played by George Gershwin. A great fast song by the writers of numerous hits. A splendid roll for dancing.
- If You'll Come Back to My Garden of Love. Music-Gumble. Lyric—Murphy. Played by George Gershwin. This beautiful song is just commencing to reach the height of popularity. Both the words and the music are bound to please.
- Just One Day (Lange). Tenor solo. Accompanied by Just a Word of Sympathy. Music-Alstyne. Lyric-Kahn. Played by George Gershwin.
 - A brand new ballad hit by the writer of "Memories." Mammy's Little Coal-Black Rose. Music-Whiting. Lyric-
 - Egan. Played by George Gershwin. A wonderful-new song by the writers of "And They Called It Dixieland." It has a delightful melody and an appeal-
 - Somewhere There's a Little Cottage Standing. Saxophone Arrangement. Music-Marshall. Lyric-Sunshine. Played by George Gershwin (Assisted by R. O. E.).
 - A great song with a wonderful melody and a master lyric. One that leaves a lingering impression that guarantees applause and encore.
- ganizations in the country, have sung it in their best and Delicia. Flower Song. By Henry Frantzen. Played by Georges Favier. A dainty reverie written especially for piano by the com
 - poser of "College Life," "Love's Garden Waltzes" and other equally popular successes. Delirious Rag. By Thomas and Eckstein. Played by Harry
 - One of the best rags ever written. It abounds with melody and is played in a pleasing manner.
 - Gavotte, Op. 37, No. 1. By Auguste Dupont. Played by Felix Arndt. One of those appealing old dances here artistically inter-
 - preted so that every bit of sentiment is effectively brought into hearing. I've Made a Study of You. By Albert Von Tilzer. Played by
 - Paul Paris. A soul stirring ballad, by the writer of many previous hits.
 - Naughty! Naughty! The Show of Wonders (Winter Garden). By Nat Vincent. Played by Felix Arndt. The individual song hit of the new Winter Garden production, "The Show of Wonders." It has just the right swin.g and melody which is essential in the making of song hits.

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GEO. M. COHAN Author of "Give My Regards to Broadway" and countless hits



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HARRY VON TILZER Author and Compose 'South Sea Isle," "Old New Hampshire Home,



ERNEST BALL Composer of "Love Me, and the World Is Mine," "Turn Back



JEAN SCHWARTZ Composer of Hello, Hawaii, How Are You?" and many other



AL. PIANTADOSI Composer of "Wonderful Mother, That's How I Need You



BILLY JEROME Writer of Sometime," "Come Ove Here, It's a Wonderful Place," etc.



HARRY CARROLL Composer of "Heart of Maryland," 'She Is the Sunshine of Virginia," etc.



ANATOL FRIEDLAND Composer of 'My Little Dream Girl,' "My Own Iona," etc.



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



ARTHUR LANGE Composer of "Virginia Lee." "In the Sweet Long Ago," etc.



BALLARD MACDONALD "Trail of the Loneson Pine," "Little House Upo the Hill," etc.



JOE GOODWIN Author of Baby's Shoes," "That's How I Need You," etc.



LE WOLFE GILBERT Author of "My Little Dream Girl,"



EARL CARROLL "So Long Letty," "Canary Cottage," "Dreaming, etc.



WILL D. COBB Author of "Dolly Gray," "Good Bye Little Girl," etc.



ALFRED ROBYN the famous song "Answer, "Yankee Consul," etc.



PERCY WENRICH Composer of When You Wore a Tulip and I Wore a Big Red



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



LEE OREAN SMITH Composer of the "Celestia" Waltzes,

tal Incident," etc.



Song Hits of 1917

YAAKA 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

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The Art of Arranging Music

By J. Bodewalt Lampe

combination of instruments, was once a very ner. All contain, of course, the old funda- pecially is this true of band arrangements, notice, especially in arranging for band and enough to be trustworthy guides to the They are just as good now as when they commonly used, which render the earlier arrangements less desirable than they were at the time when they were made.

Equally marked have been the changes. ments 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 is an impossibility with most of the songs which have been with us for twenty years or more.

It is manifestly impossible for anyone to

Arranging music, whether for piano, organ, for there are none which treat of the subject orchestra, band or some other instrument or in what may be termed an up-to-date man- the ordinary arrangements of today. Essimple matter when compared with the re- mentals, and explanations which, however and particularly of marches. With few exquirements of the present day. If we look excellent at the time of their first appear- ceptions our bands do not and will not play back for no longer than one generation we ance, are very far from being complete the marches of twenty or more years ago. orchestra, many changes in the instruments study of arranging in a modern manner. were written, to be sure, but bands are better

tion are the same today as a generation ago, desire for something different. but the instrumentations are radically different. A five-piece orchestra of the earlier of more or less importance in almost every in the manner of writing song accompani- date was composed of the following instru- modern band that makes any pretensions ments: first and second violins, clarinet, to smartness—it is but a few years since it cornet and bass. Considerable music was came into sufficient use to warrant the pubpublished, particularly in Boston, for that lication of parts for this family of instruinstrumentation as a basis; the additional ments, which are today found in almost instruments performed around that nu- every catalog. The famous D. W. Reeves cleus. Today a five-piece orchestra, if one never wrote a saxophone part for publicacould be found, would probably contain tion, neither did R. B. Hall, by many cononly one instrument which was also found sidered the most popular march writer ever in the older classification, the first violin. As produced in America. The earlier composia basis there would be a piano, which takes tions of the famous Sousa, nearly all of which

other instruments. Probably the second instrument would be a 'cello, which until quite recently was not found even in ten-piece orchestras, except when some other instrument was omitted. Or maybe a saxophone would creep in, playing 'cello parts if no regular parts were obtainable. Then a flute would probably be seen, also heard, but written for in a totally different manner from that of former days. The fifth instrument



J. BODEWALT LAMPE

might be a clarinet, which was considered fourth in the earlier instrumentation, but likely it would be a drum, assisted by the usual coterie of "traps" in producing noises of various descriptions, especially if the orchestra was one which made dance playing a specialty.

These changes, and the thousand 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 fight his own battles. To be noticed he must develop an ingenuity in placing the various instruments which gives his arrangements an individuality not only eccentric to a greater or less degree, but pleasing to listen to.

The best arrangements of a generation ago sound very tame when contrasted with The fundamental principles of orchestra- and our tastes have far advanced, hence the

Take the saxophone, for instance, which is learn to arrange in modern style from books, the place of second violin, bass and a lot of were published by Harry Coleman, of Phila-

America's Best Writers and Composers





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JAMES KENDIS Composer of Nathan!" "Billy!" etc.



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ROBT. A. KEISER Composer of "Anona," "Be Good to

California," etc.

HALSEY MOHR

Composer of

"Jane," "Wearin' 'Em

Higher,", etc.



"Luana Lou," "Some Boy," etc.



MADDEN Author of When Bill Bailey Plays the Ukulele," "War



AL. BROWNE. Mgr. TOM QUIGLEY, Mgr.

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ED. EDWARDS, Mgr. JACK LAHEY, Mgr.

ever, for the reason that the instrument was have their publications properly edited; only occasionally found, and was not con- in fact, if by chance anything appeared and sidered of much importance anyway. Now, was successful, although it contained errors the case is much different.

afterward

A generation ago a music publisher who ranging was indeed almost a novelty. Now to say that we have all the good arrangers in worked into whatever shape may be necesalmost every publisher has such a departthat maintained by the well-known firm of J. H. Remick & Co., New York, under the personal superintendence of the writer.

delphia, contained no saxophone parts what- iishers did not think it was necessary to of giving some idea of what the modern errors were allowed to stand. Jerome H. arranger is "up against," if we may use a Remick & Co. was one of the first houses common expression. His grandfather may perhaps the very first—to see the advantage have been an excellent arranger in the days of having its publications carefully edited arranging department, realizing that in when he flourished, but were he to appear before placing them on the market, and few if any like establishments, either here on the scene today, with no more knowledge realized that in order that this should be or abroad, is such careful attention paid to than he formerly possessed, the chances are properly done the correct method was to even the smallest detail. Comparatively few that a quire of music paper and one steel inaugurate an arranging department em- composers are familiar with orchestration; tions were of the right sort for that particular line of work. So well has this idea been haps, but unplayable on the piano or any maintained a special department for ar carried out that while it would be nonsense other musical instrument. These must be the great city of New York, it is a fact that ment; in fact, no publisher of what may the arranging department of J. H. Remick be termed popular music, if he has an estab- & Co. is well equipped for anything in the of that establishment, which are constantly lishment of any magnitude, can get along arranging line which can be mentioned, and without it. As a sample of what such a de- should additional assistance be required at partment should be, the reader will doubt- any time its waiting list contains the names acquired more than a national reputation less pardon a reference to and description of of many well-known arrangers whose im-

confined to the publications of that house, We have to look back but a very few years numerous as they are, but embrace many are known as one which may possibly be to reach the time when popular music puboutside affairs, including the orchestrations equaled, but never surpassed.

of such successes as "Adele," "The Chocolate Soldier," "Little Boy Blue," "The Midnight Girl," "Cohan's Revue," "Ziegfield's Follies," "Stop, Look and Listen," and others equally popular and meritorious. The beautiful song "Chin, Chin, Open Your Heart and Let Me In," sung in "Hip, Hip, Hooray," at the New York Hippodrome is a production of this department, and the same is the case with the splendid orchestrations used in the "Friars' Frolic" both in New York and elsewhere.

Many prominent singers and sketch artists, of which the famous Al Jolson may be cited as an example, insist on having Remick orchestrations, and will use none other if it is at all possible to procure those.

One peculiar fact in connection with the Remick arranging department is that there is no piano or other musical instrument to be found anywhere in it. There are two reasons for this. The first is that a thorough knowledge of harmony is necessary to the well-equipped arranger, and he must not be obliged to continually refer to the piano or any other instrument to find out what is right and what is wrong. The second is that an arranger should be, theoretically at least, familiar with all instruments, their capabilities, peculiarities and also their impossibilities. This knowledge cannot be obtained from a piano or any other single instrument, therefore the presence of such in an arranging department is unnecessary. Another innovation which has recently crept into our arranging department is the preparation of synchronized moving picture music: in other words, music which is so constructed as to adapt itself to every change of the pictures shown on the screen. Much of the music which is prepared for moving pictures is worthless for anything but that particular situation which was in mind at the time it was written, as it synchronizes with no other picture; but by the Remick plan both film and music move together, naturno matter how glaring, it was considered un- ally and easily, satisfying everyone con-These instances are cited for the purpose lucky to have any corrections made, and the nected with a performance in a manner otherwise impossible.

Many individual composers also, entrust the working out of their ideas to the Remick whose qualifica- in fact, many can only produce rough sketches of their ideas, harmonically correct, persary, and are brought to Remick's because both accuracy and promptness are features maintained.

As the house of J. H. Remick & Co. has as a model music publishing house by reason mediate services are available on short notice. of strict adherence to the best and most The Remick arrangements are by no means modern business principles, so its arranging department is regarded wherever its workings

America's Best Writers and Composers



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FRED. FISCHER

Composer of

'There's a Little Bit o

Bad in Every Good



HOWARD JOHNSON Author of 'Siam" and many origina



FRED. V. BOWERS Author of "Because," "Always," "Come to Me When I Need You," etc.



GROSSMAN "Tho' I'm Not the First heart, Please Let Me Be the Last," et



VANDERVEER Composer of She Comes from a Quaint Little Town in Pennsyl-

After Dinner Stories

The Boston Globe has a lot of fun with music and musicians. The Globe is blamed for these because they were last seen in the columns of our Boston neighbor.

A certain theatre in Canada had a soloist whose ability was more or less doubtful.
One evening after she had finished "executing" a solo and agonizing the audience the lights went out and this title of the first picture was thrown on the screen: "It Might Have Been Worse."

b b b

Father, in his den, heard a fearful racket emanating from the direction of the piano. "Jessie," he called, going to the head of banisters, "what in the world are you doing down there?"

"I am practising, papa," answered the sweet young child. "It is the 'First Steps in

"All right," was the weary rejoinder of father as he returned to the den, "but for mercy's sake, don't step so heavily."

b b b

"Only think, Mrs. Grogan, that great piano pounder has practised so har-rd at the pianny the lasht six months that he has paraloysed two fingers

"That's nothing, Mrs. Doolan. Me daughter, Mary Ann, has practiced so hard for the lasht six months that she's paraloysed

b b b

The harp soloist was in the middle of a brilliant solo, a pastoral which called for some very clever work with the pedals used to secure chromatic changes in the scales. This manipulation of the pedals as usual attracted the attention of many in the audience, old and young.

Suddenly, a youngster became so much interested in the changing of the pedals that he burst out, "Look, look, dad! She's shifted gears twice already and now she's on the

Modest Man (just after purchasing a horse) -There is just one thing I don't like about this horse. She won't hold her head up.

Dealer—Oh, that is only her bloomin' pride. She will when she is paid for.—Music Trades.

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

"Its Success Assured" says Louis Bernstein, himself a man of many successes

"Supplies a Long Felt Want" affirms Harry von Tilzer, American

genius

"Looks as if Uncle Sam Might Be Proud of His Prototype" remarked Leo Feist, a man of realism.

"Will Be a Factor in the Music Field!" says Ted Snyder, himself a factor in

the field

"Its Scope an Illimitable One!" writes Joseph Morris

"A Most Unique Affair!" declares Col. Goetting

The pretty girl of the party was bantering the genial bachelor on his reasons for re-

maining single.

"No o-o, I never was exactly disappointed in love," he meditated. "I was more what you might call discouraged. You see, when I was very young I became very much enamored of a young lady of my acuqaintanee; I was mortally afraid to tell her of my feeling, but at last I screwed up my courage to the proposing point. I said, 'Let's get married.' "And she said, 'Good Lord! Who'd have us!' "-Everybody's.

Little Fred had recently taken up the study of physiology, which he found so interesting that he was eager to apply its teachings in the home. Particularly as regarded the daily food, Fred was inclined to condemn or approve, uncompromisingly, from his physiological standard.

One evening Mrs. M. was serving some fresh apple eider, when Fred's uncle jokingly said, "How about this eider being good for us, Fred?"

Master Fred, looking very serious, replied, "I don't think it is very good for us, Uncle Ray, for our physiology says cider contains ten per cent alcohol." "Is that so?" said Uncle Ray. "Well, how

can you explain the case of our neighbor, Mr. Franklin, who raised a great many apples, made eider by the barrel, and all his life drank quantities of it and yet lived to

be ninety-four years old?"

Little Fred felt his pet study was being severely assailed, and it was up to him to defend it with a clinching argument, with quivering lips, he stammered, "Well, I—I'll—bet he wasn't very healthy when he died."- Harper's Magazine.

b b b

Wije—"That girl in the opposite flat is quite a promising singer."

Hub—"Well, get her to promise that she won't sing any more."—Boston Transcript.

b b b Skinny-Did you notice the mean look that fellow gave me.
Fatty—I noticed you had a mean look, but I didn't know he gave it to you.

OPPORTUNITY

The following, transcribed literally from a post-card received, presents an oppor-

tunity to some progressive publisher:
"I have sent you this postal to let you know that I've composed by my own head a new walts for mandolin of 120 Bars which

| n these keys | | |
|------------------------|------|------|
| First Intr. | 8 | Bars |
| 2a Key of C | 16 | |
| 3a Key of F Major | 16 | |
| 4a Key of D Minor | 32 | |
| 5a Key of F Major | 16 | |
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| | | |
| | 1.90 | Rore |

If you want buy it let me know .-- Good-bye." The name and full address of the composer will be cheerfully furnished on request.

Broadway's 4 New Ones

Eve Wasn't Modest till She Ate that Apple (We'll have to pass the apples again)
Words by CHAS. McCARRON Music by ALBERT VON TILZER

The Honolulu Hicki Boola Boo To Any Girl
Words by LEW BROWN Music by ALBERT VON TILZER

It's the Irish in Your Eye

(You've got me going with your Irish ways)
Words by WILL DILLON Music by ALBERT VON TILZER

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Ragtime Piano Playing A Practical Course of Instruction for Pianists * By Edward R. Winn

Ragtime music, in both its writing and playing, is purely and specifically American or "Yankee" as we are so often called by other nationalities-its peculiar rhythmic motion being strikingly characteristic of the energy or ginger which genuine "Yankees" inject into both business and pleasure. Therefore, true to its name, the Tuneful Yankee in this issue presents the first lesson in a serial course of instruction in ragtime piano playing, the course to extend through a period of several months with instalments appearing regularly in each issue as the course progresses.

It is intended to make this course an interesting feature of the magazine, while at the same time providing a series of instructive lessons particularly adaptable and valuable to the ragtime pianist. The entire course will follow along practical rather than theoretical lines, furnishing a complete method of instruction for the full development of this characteristic style of piano playing—ranging from the first elements for the amateur to the highest degree of technical and artistic efficiency for the professional. The complete serial course will embrace single and double two-step rag, waltz rag, discord (passing note) bass, ragged bass, playing the melody with the left hand and ragging the chords with the right handin short, all the various embellishments, etc., employed by "classy" performers in the exploitation of their art.

A careful study of this method, as it appears from month to month, will give to the pianist—whether amateur or professional a greater degree of musical appreciation and understanding than previously possessed, and the author not only believes, but by experience knows, that the playing of ragtime can in no way exert the harmful influence that some prejudiced musicians would contend. This method is not a subterfuge for, or an evasion of, any part of a thoroughly orthodox musical education. It adheres strictly to the academic principles of music, and the ideas herein embodied may be employed with perfect success in conjunction with any standard method for piano.—The Author.

Introduction

It is assumed that the pupil is able to read and play compositions of average difficulty, for, as the heading implies, this course is not for the beginner in piano playing.

Aside from the technic required, ragtime presents two unusual problems to the pianist, namely, the ability to harmonize offhand or enlarge upon and make additions to the harmony given, and then to syncopate (rag) the tones thus produced. To play a composition

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as arranged and written for piano is one thing; to convert a melody and accompaniment into effective ragtime is quite another.

To the *natural* pianist, who now is able to play popular music with "straight"-or, as it is sometimes called, "swing"—bass and full harmony (chords) in the treble, this course will prove to him what he already instinctively knows, and will enable him to readily impart his special knowledge to others.

To the student of harmony, who has become discouraged and possibly disgusted with the wass of rules involved, this course will prove a revelation, and enable him to perform automatically what he never has been able to accomplish spontaneously by means of the theoretical knowledge possessed.

It must be borne in mind that ragtime is decidedly a "free" style of music, and that no pianist can be expected to play ragtime until able to play strongly accented "straight" time. To play straight time requires the employment of a substitution for strict note reading that will classify the chords offhand, so as to avoid scattered or difficult forms and to produce full harmony where a "thin" or incomplete chord is given in the notation of the sheet music. This feature of the course, known as "Bass for Piano," will come to students as something distinctly new to them, as it will lay a firm and sure foundation in practical keyboard harmony, based upon the principle of classifying all combinations of tones as one of three chords-known in theoretical harmony as tonic, sub-dominant and dominant seventh-by consulting the notation as given in the sheet music.

LESSON I

Formation of the Scale

The distance relationship between one tone and the next one nearest to it-above or below, right or left-whether a white or black key, is called a half-step (semi-tone). There are twelve of these half-steps in a scale. Example: C to C # (ascending), C to B(descending), etc.

The eight tones constituting a scale are called degrees, and are indicated by the

numerals 1, 2, 3, 4, 5, 6, 7, 1. Rule for memorizing the formation of the Major scale: All degrees are a whole step (two half-steps) apart, except between 3 and 4. and 7 and 1. which are half-steps.

Rule for memorizing the formation of the Minor (Harmonic) scale. It contains exactly the same tones as the Major scale formed on the 3d degree of its own scale, except that the 7th degree is raised (chromatically) a half-step. This alteration of the 7th degree does not appear in the key signature (sharps or flats placed on the staff diectly after the clef sign), but is indicated in the notation as it occurs by a sharp or natural sign-an accidental.

A scale formed on a certain, definite tone is called a kev.

Example: Key of C, Key of C minor, etc. The principles which apply to one scale or key apply to every so-called key.

To the Pupil-Form, play and memorize the keys or scales of C, G, F, Bb and Eb. These are the mostly used keys, and those in

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which he majority of popular music is formed in the various so-called different

STRAIGHT BASS

With the three following chords, embracing every degree of the scale, it is possible to harmonize any melody, because every harmonized note may be considered a degree of some scale and in turn a tone in one of the chords in that scale. Having decided the scale or key to which a harmonized note belongs, its fundamental harmony must be one of these three combinations of degrees:

5, 1, 3—First Chord

6, 1, 4—Second Chord 5, 7, 2, 4—Third Chord

mental harmonies and their alterations sary, to begin in the Key of C.

scales or keys. It will be shown later that the first and second chords are identical in formation and practically the same.

The eight tones constituting the scale may be indicated by the numerals 1, 2, 3, 4, 5, 6, 7, 1, and all chords classified as either a 1st chord, 2d chord or 3d chord.

"Straight" bass is the term applied to alternate octaves and chords, played with the left hand, and is the mostly used form of accompaniment for popular music and twostep dance time.

To the Pupil-Play with the left hand and memorize the following formation of straight All music is based upon these three funda- bass. It is desirable, although not neces-

| | KEY O | | |
|---|---|--|--|
| *Accent 1st Count Fundamental (Octave) 1 - 1 | 2nd Count Chord 5 - 1 - 3 | *Accent 3rd Count Alternate (Octave) 5 - 5 | 4th Count Chord 5 - 1 - 3 g - c - e |
| e - e *1st Count Fundamental (Octave) 4 - 4 6 - 6 | g - c - e Second Cl 2nd Count Chord 6 - 1 - 4 a - c - f | *3rd Count Alternate (Octave) 6 - 6 a - a | 4th Count Chord 6 - 1 - 4 a - c - f |
| *1st Count Fundamental (Octave) 5 - 5 | Third Ch 2nd Count Chord 5 - 7 - 2 - 4 | *3rd Count Alternate (Octave) 7 - 7 | 4th Count Chord 5 - 7 - 2 - 4 5 - b - d - f |

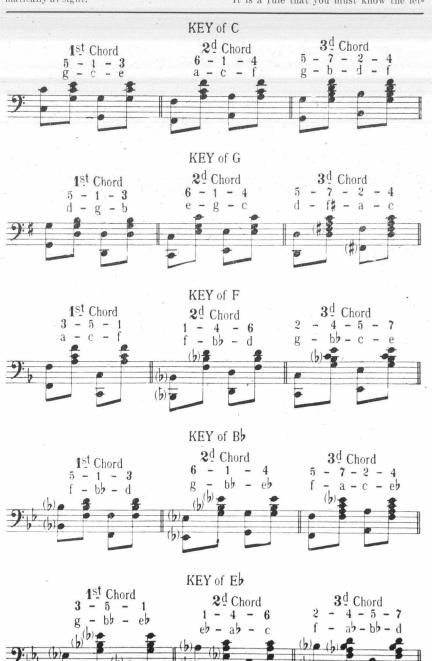
*The normal accent in 2-4 and 4-4, or common, time falls on the first and third counts. Stamp the foot on the accented counts.

3-4 (waltz) time is counted 1, 2, 3. Accent on first count only.

Form, play and memorize the above Straight Base in the keys of G, F, Bb, Eb, etc.

The important point in Lesson I is the which they are employed in "straight" in each measure read the notes given in both learning of the "straight" bass. This will bass are as follows: prepare you to later employ a substitution for note reading, and to acquire the ability to classify the chords in sheet music automatically at sight.

STRAIGHT BASS To be played with the left hand It is a rule that you must know the let-



It is assumed that the pupil has carried out the instructions given in Lesson I and memorized the numeral formation of the three fundamental chords-5-1-3, 6-1-4, 5-7-2-4—and acquired facility in playing "straight" bass in the key of C.

To the Pupil—Form, play and memorize the "straight" bass in the keys of C, G, F which sheet music is written.

The letter names of the tones constituting these chords and usual manner in

ter names of the tones constituting a chord before being able to recognize it in the notation of the sheet music. Therefore, spell orally and write on paper the letter names of each chord as studied, and drill constantly on this phase of the work until each chord has been memorized.

With pencil, mark (if necessary) each measure directly over the melody (voice) Bb and Eb, the mostly used scales or keys in part of the song to be studied with the name of the chord required to harmonize it-1st, 2d or 3d, as the case may be.

Important.—To decide the chord to be used

the treble (right hand) and bass (left hand) of the piano (instrumental) part as written in the sheet music, disregarding the melody notes (usually the top note of each chord, in the treble), unless belonging to to the chord, and considering only those ones which are members of a 1st, 2n or 3d chord in a particular scale or key.

The classifying of the chords is founded upon this principle of consulting the notation in the written sheet music to decide the chord to be employed.

In commencing the work ignore Passing Chords, Altered Chords (explanation will be made in later lesson) or other harmonic interference when marking each measure with the name of the chord required to harmonize it, and do not employ any more changes of chords than absolutely necessary until having acquired a certain degree of technical proficiency, and having memorized the three fundamental chords already given.

(To be continued in the February issue)

A Practical Joker Fooled By Abe Holzmann

A party of about a dozen well-known Baltimore men about town made up a party for a train. They were bound for the opening of the regular racing season at Gravesend, and they wanted to reach the track a few days ahead of time for the purpose of getting a line on the horses booked to run in the big opening stakes.

They framed up into a pretty merry gang of Indians by the time they stepped aboard the train, and there were plenty of doings in the smoking compartment of the sleeper at all hours of the morning. The members of the party began to melt from the smoking compartment in the direction of their bunks along toward 3 o'clock, however, so that by 4 A.M. the only man still unberthed was a young chap who is noted hereabouts as a practical joker. He was still wide awake, for one of his most salient traits is a fixed and carefully maintained aversion to ever going to bed under any circumstances whatsoever unless he can help it. Every time this young fellow starts out with a gang on an expedition such as the one then formed all the other members of the party look to have him put up all kinds of dodges on them before they get home again, and they are never disappointed.

So, when he found himself alone in the smoking compartment he pawed his forehead in order to try and think up some deviltry. He concluded to begin operations by going down the line of sleeping berths and depositing a good brisk slap on the nearest available portion of the anatomy of the fat, good-natured member of the party.

Filled with the humor of his scheme, he walked down the aisle of the sleeping car. The lights had been lowered, but the funny youth knew the number of the fat, goodnatured man's berth all right, and he had no trouble in finding it. He reached in behind the curtain of the berth, and then there

was a whack that sounded as if one of the car wheels had snapped. The funny youth turned and ran for the smoking compartment. He hadn't gone two steps, however, before he was startled by the most piercing feminine shriek he had ever heard in the whole course of his excruciatingly funny career. Then there was another extremely nifty shriek, followed by about half a dozen more. The whole car was aroused. The funny young man raced for the car platform, and he never stopped in his progress through the train until he had reached the common, or garden variety, of combination-smokerand-baggage car, right behind the engine, where he passed the remainder of the dark hours in fear and trembling, with his hat tilted over his eyes. He was the first out of the station gate and onto the ferry when the train got into Jersey City, and about two hours later the remainder of the gang found him huddled in his hotel room, breathing

The fat, good-natured man explained to the funny youth that he had purposely changed his sleeping berth in anticipation of some such funny business as had really come off, and he also explained that all hands had been glared at with great suspiciousness and savageness by a buxom, middle-aged woman when they alighted from the train in Jersey City.

Putting It On The Screen

Last night you went to the cinema at the corner to see "Little Dorrit," or "To Have and to Hold," or some other of your favorite novels in moving picture form. You were filled with anticipation; you wanted to feast your eyes on the little heroine, you vearned for her wistful smile, and the delicate way she had of moving about and swaying the lives of those around her, says Literary Digest. So you went to see the film. They put it on. But-almost in the words of the immortal Casabianca, "The girl, oh, where was she?" In the maze of scenic effects you lost sight of the heroine completely; you saw all the things that had happened to her mother and her aunt and her neighbors before she came into the story; you saw "cut-ins" of what was happening to her uncle at the very moment when she was first meeting the hero, but ah, what a little of the story itself. That's the movie

Of course it isn't always as bad as that, but a writer in Punch gives a very amusing example of the invasion of Britain by the from Nebraska for the purpose of this unique great American producing firms. He writes. in the form of a news-item:

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It is related that Mr. Brandt still has the sawbuck laid away in his card case as a souvenir of "easy money."

While Annie, a Slav wash woman was The buyer sent an order in doing her one day a week in a Youngstown home, a piano tuner in the parlor above the And any song you advertize, laundry was spending six hours trying to put the instrument in condition again, says the Then last, not least, the singers came, Youngstown Telegram. When Annie came up after her day's work was done, she said to her employer:

"You know man in parlor?"

"Yes, Annie."

"Well, I want to tell you one thing. I The publisher fell out of bed, no like to hear him. He rotten piano player." Musical America.

"Are you married?" asked the landlord of his latest applicant for porter.

"No," replied the dusky one, "Ah euhns mah own livin'."-Music Trades.

The Music Publisher's Dream

By Chas. K. Harris

One night a publisher dreamed a dream, Too beautiful to last, He dreamed a jobber came to him, And an order to him passed-A thousand copies, down the line, Of twenty of the Hits, The lowest price was fifteen cents, He nearly threw a fit.

"Have you an instrumental piece, Hawaiian waltz, or trot?" The publisher with glad surprise Showed him a great big lot. 'I'il take a thousand copies each, They sure look good to me,

The title pages all are great, My trade, will tickled be-Just bill the order please, today, Ten days and no discount, We've so much money in the bank, Here's haif of the amount;' The printer calts, with bows and smiles,

"An order here for me? The price of paper has gone down, Which fills us all with glee, Your title pages you can have, With colors two or three,

The printing too, is cut in half So order, please, from me." Then one by one, the boys all came From down 'Newspaper Row' The N. Y. World, Variety,

Billboard and Clipper too, "Our Christmas number will be fine, We want you publishers in, This year, one page is free of charge,

To leave you out would be a sin.' Then came the "words and music" men Their manuscripts to show, "We don't think much of this one, boss,

It seems a bit too slow, We know 'twill sell a million sure, Of that we have no doubt, And speaking of the royalties,

Why, you can cut them out. The ten cent stores all raised the price, From ten to twenty-five, The people paid the coin with joy,

And glad to be alive, One thousand for each store

We'll take a thousand mor The new year songs to hear, "The greatest songs we ever heard," They say, and shed a tear, I want that one,—I'll pay you, Son,

Here's money," they all scream, He woke! 'twas but a Dream.

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