

**THE SMASHING
BIG BALLAD HIT!
EVERYBODY CONCEDES THAT.**

**I KNOW I
GOT MORE THAN
MY SHARE
(WHEN GOD GAVE ME YOU)**

WORDS AND MUSIC BY
GRANT CLARKE AND
HOWARD JOHNSON

PHILADELPHIA
BROAD & CHERRY

**A NOVELTY HAWAIIAN
SONG. GREAT RAG RHYTHM
WITH WONDERFUL COMEDY PUNCH!**

**HONOLULU,
AMERICA
LOVES YOU!
(WE'VE GOT TO HAND IT TO YOU)**

BY GRANT CLARKE
EDDIE COX AND
JIMMIE MONACO

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CAN'T
GO WRONG
WITH A
'FEIST'
SONG"

SAN FRANCISCO
PANTAGES BLDG.

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TERRIFIC SUCCESS!**

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WANT TO MAKE
THOSE EYES AT ME FOR
(WHEN THEY DONT MEAN WHAT THEY SAY)**

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PRODUCTION "FOLLOW ME."

BY HOWARD JOHNSON
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JIMMIE MONACO

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GIRLIE YOU LOVE.**

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PUNCH-PUNCH-
PUNCH!!! SONG!

BY HOWARD JOHNSON
ALEX GERBER AND
IRA SHUSTER

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7TH & OLIVE ST.

ATLANTIC PRINTING CO., BOSTON



VOL. I NO. 4 MAY, 1917

THE TUNEFUL YANKEE

A Monthly Magazine
devoted to the Interests of
POPULAR MUSIC

VOCAL
INSTRUMENTAL
MECHANICAL



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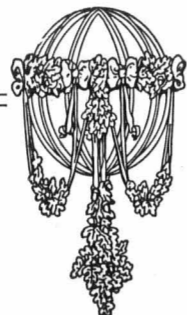
Andre C. De Tokes

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of the
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South and
West

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Frolic, Rag and
Rejoicing

DON'T LEAVE ME DADDY



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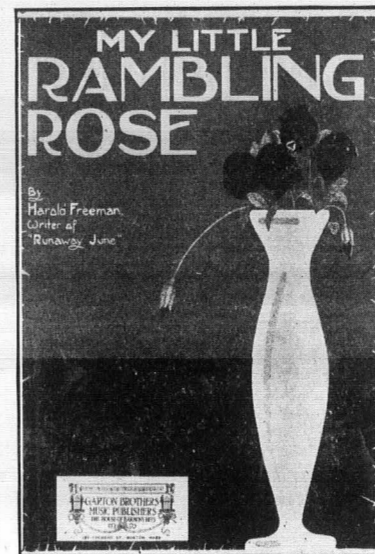
PLAZA MUSIC COMPANY

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THE TUNEFUL YANKEE

1



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MY LITTLE "Rambling Rose"

Fast becoming the season's biggest hit. 100,000 copies already sold—
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"That's My Idea of You"
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Lucky Winners of the January Competition

THE following contestants for The Tuneful Yankee's prizes have been selected from a list of nearly two thousand competitors. Many of the manuscripts submitted were meritorious, but none filled the bill as effectively as did the accompanying. Checks have been sent the authors. In an early edition we shall, without conditions, extend other prizes for the best musical works.

AWARD No. 1

"Love is King of Everything"

By Nathan J. Kirsch

FROM the number of seventeen hundred and twenty-two manuscripts sent in to The Tuneful Yankee the following lyrics have gained the first prize because of their potential truth and originality. The dominant key of life is love. It creates men; it leads women; it is the keynote of a mother's existence and the fruition of birth. It is the foundation of happiness; it is the Lord of the Universe. Music has been set to this song by the author of the words. The Tuneful Yankee intends to print the complete song in one of its forthcoming issues. Here are Mr. Kirsch's lyrics, which are wedded to a theme of the feminine heart.



NATHAN J. KIRSCH

LOVE IS KING OF EVERYTHING

(Copyright Protected)

The roses bow to every breeze,
The tempest rules the ocean;
But Love is monarch over these
And sways the heart's devotion.
He waves his sceptre o'er the world,
The stars, the sea, the air!
All other kings are downward hurled,
For none his throne can share.

Chorus

Love is King of everything!
We bend beneath his throne!
Love is King of everything!
Because thou art my own!
All my own, and mine alone,
Forevermore thou art!
Love is King of everything—
The monarch of the heart!

The moon is queen of all the night,
And stars their homage render;
The sun is king when gleams his light
To reign with regal splendor.
But Love is King of everything,
Of earth and heaven divine.
His praise my heart shall ever sing,
Because he gave me thine.

(See page 6 for award No. 3)

AWARD No. 2

"The Waltz Divine"

By Walter M. Oestreicher

and

Herbert J. Braham

THESE words have come to The Tuneful Yankee in conjunction with a most beautiful musical setting. The complete song will be published in an early issue.

In modern days no more exquisite rhythm exists than in the waltz. The man who can link intelligent, lyrical phrases to this diversion is a genius. Walter M. Oestreicher and Herbert J. Braham have done this. Note the exquisite poetry, new and faultless, which weds fanciful thought to prosaic reality:



HERBERT J. BRAHAM

THE WALTZ DIVINE

(Copyright Protected)

Heavenly strains of the waltz divine
Lure on each waiting pair;
Eyes are sparkling and arms entwine,
Unwary hearts beware;
Closer and closer beats breast to breast,
Red lips for kisses pine,
Timorous hands are held and prest
To the strains of the Waltz Divine.

Refrain

Dance to the waltz divine,
Dance to the heavenly waltz,
Floating graceful on music's wing,
While the soul exalts!
Oh! the waltz divine!
Eyes flash the mystic sign;
There is hope, there is passion
And love in the Waltz Divine!

MAY 14 1917

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THE TUNEFUL YANKEE

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WALTER JACOBS, Business and Advertising Manager, 8 Bosworth Street, Boston
LOUIS SCHLESINGER, New York Business Manager, 1547 Broadway, New York City

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VOL. I

MAY, 1917

No. 4

Something About Circulation

BY THE PUBLISHER

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

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

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

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

who have sent in bona fide subscriptions for one year or for five years. It does, however, include them and the million others (mind the scale-pan) who have begged, borrowed or perhaps "bummed" a copy; it does include those who in idle curiosity have picked up a single copy and then looked up the office address, and stacks and stacks more (keep your eye on the scale, please) who in response to a big advertising campaign have sent in their little dimes for sample copies, perhaps later to become regular subscribers.

You may not realize the fact, dear reader, but it is this great mass of floating purchasers who in reality are the biggest buyers of music at the department stores, the trade and syndicate houses. Get these hitched to your magazine-buying clientele and you don't have to press thumb or little finger on the scale-pan—they make a circulating medium for you that the advertisers soon recognize. Whether they buy the magazine, or beg, borrow or steal it to read, they try the music; or whether they do the same thing to try the music they're bound to read, and, again, there you are—reading is the test of circulation, and so the baby does its own weighing without stretching the truth.

Just a word as to the "how" of this circulation. The Tuneful Yankee has a real editor—a live editor who believes in his public and publication, and pushes both. His wide information concerning every daily newspaper of any account, other magazines, periodicals, book and music publishers, all through this country, is an asset not computable in actual dollars and cents value; his newspaper prestige opens broad channels of wide publicity through every literary medium of consequence, and the name of Monroe H. Rosenfeld is the "open sesame" to the doors of literary exploitation.

Mr. Rosenfeld has intimate and close acquaintance with the great musical and theatrical fields; he has made songs famous over night; he feels the public pulse as does a doctor the wrist of an ailing patient, and knows the right tonic to prescribe and use to promote circulation; newspapers eagerly seek and accept journalistic matter from his literary prescription case, and he does not make mistakes in magazine diagnosis.

It is this prestige and knowledge which, with the use of his name, has been invoked in behalf of the new "baby." He has flooded the field with the name of The Tuneful Yankee through great daily newspaper and other advertising mediums which count; he has created a new and distinctive field in magazine exploitation, and there is no need of adding even the three-hundred-and-sixtieth-part-of-a-degree to circulation statements; hence "more than that" is the actual truth. The readers, advertisers and patrons of the newborn may therefore rest assured they will receive full value in return for their kind patronage, so just sit comfortably back and watch the baby gain weight without our monkeying with the scales.

Speed of a Pianist's Hands

NOTHING escapes the statistic fiend with a scientific turn of mind, and to him all life seems reduced to a commonplace level of how many, how much, how big, how little and so on—an everlasting interrogation point. He will tell just how fast you speed when you move and how slow you move when you don't speed. He will give you the exact pressure exerted in foot-pounds when you manipulate the hands, and the correct lifting power (probably in hand-pounds) when you kick with the feet. He will tell you how many pounds horse-power are utilized when you chew, tell how many units of exertion you waste when getting on the bed at night and getting off in the morning, kicking off the shoes and pulling them on again, and many other little details of like importance. And now comes along a man who tells just what happens when you play the piano.

In one way this knowledge is not entirely new, for we know what happens in some instances, and what ought to happen in many more, when certain pianists play. But do you know, Mr. Pianist, what you are doing every time you play the poor, harmless instrument? You may think you are only hitting the ivories with more or less grace and skill, but you are doing more—a lot more. If you have never given this a

thought before now, read the following article "scissored" from the Baltimore American, get a "tired feeling" and then stop and think if you are earning your money or more.

"When a well-known pianist was playing a presto by Mendelssohn, a gentleman who was present, in a scientific spirit, set himself to counting the notes and the time occupied. The pianist played 5595 notes in four minutes and three seconds.

"Every one of those notes involved certain movements of a finger—at least two—and many of them involved an additional movement laterally as well as those up and down. They also involved repeated movements of the wrists, elbows and arms, altogether probably not less than one movement for each note; therefore there were three distinct movements for each note.

"As there were 24 notes per second, and each of those notes involved three distinct musical movements, that amounted to 72 movements in each second.

"Moreover, each of those notes was determined by the will to a chosen place, with a certain force, at a certain time, and with a certain duration. Therefore, there were four distinct qualities in each of the 72 movements in each second.

"Such were the transmissions outward. And all those were

(Continued on page 39)

And Still They Come

POSTALS AND LETTERS OF COMMENT
Read Here What You Have Written Us

Our Motto, Otto

New York, Mar. 16, 1917.

Dear Rosey: Enclosed please find one dollar (\$1.00) for subscription, not because you called me a "genius," but because your paper fills a long felt want and I faithfully believe the editor is a "genius." You, above all, appreciate the hardships a composer must meet and contend with, and I faithfully believe that your criticism means everything towards encouraging our success as you, yourself, have been through the ranks.

Yours very truly,

Otto Motzan,
Karezag Pub. Co.

From an Eminent Law Firm

New York, Apr. 2, 1917.

Dear Mr. Rosenfeld: We were very pleased to receive the first and second copies of your magazine. It seems to me that the periodical will fill a constant demand for general information of value concerning popular music. The one remarkable thing about the magazine, is the fact that, unlike all other magazines one takes into his home, it outlives the month of its publication, for the first copy I received is still being used at the piano by members of the family.

Yours very sincerely,

Powers & Kaplan.

Appreciative

Boise, Idaho, Apr. 2, 1917.

Gentlemen: Tuneful Yankee was an "Answer to Prayer." It has a clear field and if kept up to the standard set for it in the first number, it will prove indispensable to everyone interested in popular music. Accompanying this note, find check for two subscriptions.

Sincerely,

Hoover & Tukey.

A Telephone Call

Brooklyn, N. Y., Apr. 2, 1917.

Dear Rosey: Are you quite sure you are right about the grammar contained in the line "The queen of the roses was you?" In your review of the song you seem to be very positive in your assertion. Are you open to any convincing argument to the contrary?

Yours,

Walter M. Oestreicher,
Editor Times.

(Yes, Mr. Osty, we'll crawl if you can "show" us!)

He Wants To Bet

New York, Apr. 3, 1917.

Editor Tuneful Yankee: Will you please state by what authority you pose as the dictator of the English language? In your Reviews of Popular Songs you attack the author of the song "The Queen of the Roses Was You" for bad grammar, claiming this title is incorrect. Have you any money to bet?

Marvin L. Clarkson,
Hotel McAlpin.

(Yes, we have a little coin to spare. Have you any?)

We're With You, William

The Tuneful Yankee,

1547 Broadway, N. Y. City.

Dear Sirs: Please send me The Tuneful Yankee for one year, beginning with the February issue, for which I enclose \$1.00. From the looks of things in your first issue, The Tuneful Yankee is going to be "some" magazine.

Why, the music alone is worth the price several times over, and should be a regular feature each month!

With sincere wishes for the success of The Tuneful Yankee, I remain,

Sincerely yours,

William J. Nole,
Of Nole Bros. and O'Connell, Musical Entertainers, 363 W. 36th St., N. Y.

You Won't Miss Any

Newark, N. J., Apr. 3, 1917.

Gentlemen: I have not as yet received my March or April numbers of The Tuneful Yankee. Kindly send both issues out to me, as I do not want to miss a single one.

Yours truly,
Robert Shoemaker,
73 Delavan Ave.

Appreciated

New York, Mar. 5, 1917.

Gentlemen: Thanks for sample copy of your magazine. I found it very interesting, and would like to have it sent to me regularly. Enclosed please find check for same.

Yours truly,
M. Schoonmaker,
Care of Ditson & Co.

From a Western Lawyer

Los Angeles, Cal., Mar. 19, 1917.

My dear Mr. Rosenfeld: It is some years since I saw or even heard of you, and needless to say, when I picked up The Tuneful Yankee to look it over, as Mr. Jacobs was kind enough to send me a copy, and discovered your name as editor, I was agreeably surprised. The journal is a real live spoke in the musical world, and I wish you every success in the world.

Very sincerely yours,

Harry D. Kerr,
1546 West 46th St.

We Hope So

Grand Rapids, Mich., Mar. 28, 1917.

Gentlemen: I received copy of your first issue of The Tuneful Yankee, and am indeed grateful to you for it. I think that the cause you are working for is one that will be appreciated by many.

Sincerely yours,
Sidney Roy.

Patriotic Comment

Brooklyn, N. Y., Mar. 30, 1917.

Gentlemen: Your magazine, The Tuneful Yankee, is a very good Yankee.

Yours truly,
Edward Ray,
105 Adelphi St.

Go To It, Dear Lady

Brooklyn, N. Y., Mar. 19, 1917.

Editor: Will you permit me to write a few lines, conveying my earnest approval of your new departure in musical journalism. Your publication possesses just that which so many others have over-looked—The Punch—and a continuance of your ahead-of-the-minute policy, assures you a brilliant and permanently successful future among the comparatively few up-to-date periodicals.

Musically yours,
(Miss) Nellie Wilson,
897 Broadway.

Will Be More So

New York, Mar. 18, 1917.

Friend Rosey: Enclosed find subscription for The Tuneful Yankee which I regard as the best musical publication issued. If the future editions of The Tuneful Yankee continue to be as interesting and "newsy" as the copies I have received, its success is assured.

Yours very truly,

Will S. Dillon,
311 West 26th St.

Many Thanks

Gentlemen: I have looked over, very carefully, your new journal, The Tuneful Yankee, and find same to be very interesting. Just what is needed for the movie pianists and vaudeville singers. The piano and vocal music, alone, in your February issue were well worth the price of the subscription for one year. I am a subscriber to several orchestral journals and can frankly state that your journal gives much better numbers, and they are always new ones.

Yours very truly,
W. T. Kahler,
Pasadena, Cal.

We Shall Do So

New York, Mar. 30, 1917.

Gentlemen: Your magazine gets by with a big bang. Its snappy gossip, readable reviews, articles with a punch and clean-cut make-up, afford the gentle reader what he wants, the way he wants it. The Tuneful Yankee hasn't got a discord in it. Only suggestion to offer—don't forget to make a noise when your next number is issued.

Yours,
Merely Smith

From a Noted Composer

New York, Apr. 1, 1917.

Editor Tuneful Yankee: It gives me great pleasure to enclose my subscription, for one year, to The Tuneful Yankee. If the succeeding issues are as good as the first copy, it certainly will be a great pleasure to be a subscriber, as it is positively one of the best volumes that I have seen in a long time, containing everything that is devoted to popular music.

Sincerely,

Jack Glogau.

We Knew It Would Come

New York, Feb. 2, 1917.

The Hermitage.

Mr. Rosey, Tuneful Yankee:

Some of your jokes are a little wheezy. But some are also rather breezy. Some of your songs are tiresome—

Why don't you fire some?

All of your "news" pages

Are only ruse pages

To get the coin—

But go to it, kid, your book's foine!

William C. Redmond.

(Say, Bill, as a poet you ought to get a job with Louis Bernstein's barber. He needs a whisker trimmer.)

Candid Boy

Feb. 2, 1917.

Editor Tuneful Yankee:

One outstanding feature of your paper is its "Reviews of Popular Songs." Although you have handled my "War Babies" without gloves I must admit you were just and I wish you all success.

James Hanley.

By Bully Bob!

Monroe H. Rosenfeld, Tuneful Yankee:

Dear Rosey: Thank you for letting me enjoy your unlike-everything-else magazine!

Robert Keiser,
224 West 47th St.

We Think So, Too

New York, Mar. 24, 1917.

Tuneful Yankee: "Just immense!"

Victor V. Vass,

Writer of "Nibbles" (copyrighted).

The Tuneful Yankee:

The only way I can see how you can improve the magazine is to make it twice the size. You cannot give us too much of that delightful music, particularly such exquisite songs as "The Ashes of my Heart."

Very truly yours,

Joseph W. Hanifan.

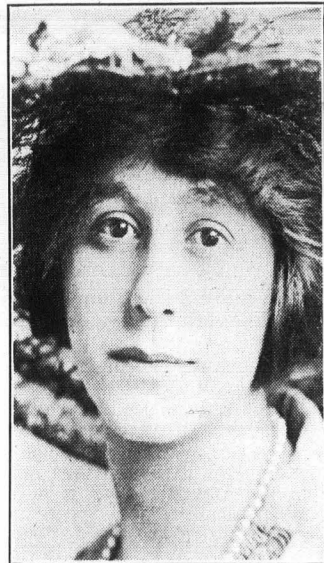
LUCKY WINNERS OF OUR JANUARY COMPETITION
(Continued from page 2)

AWARD No. 3

When You Were Seventeen

(Ballad)

By BERTHA STEIN



MISS BERTHA STEIN

THE third prize is awarded to this work because of its masterful welding of the popular thought with a narrative that is the counterpart of everyday reality. The lyrics are full of heart interest and accurately rhymed. There is no doggerel in them. The tale is a reflection of romance. The flavor is that of loyalty and love—the firm obedience to the instincts of fealty, the manly faith in and to true affection for the one of seventy or seventeen! What more beautiful suggestion was ever put into a song than the very last lines of this ballad, reading:

"I close my eyes and hear your laughter
The day I first came to propose;
I'll ne'er forget what followed after,
Your lips were like a velvet rose."

Thus, an embrace given or received without even *stating* that it was a kiss! Bertha Stein knew the beauty of harmonious inference. It is such mastery of command of thought and rhyme that constitutes song-writing genius.

Following are a complete set of the words:

When You Were Seventeen

(Copyright Protected for the Author)

The long ago comes back again
With pictures of the past;
The years are fleeting fast;
Still I recall the shady glen
Beneath the silver oak
Where Love awoke.
We watched the golden twilight falling,
We heard the sheep called to the fold;
We, too, must answer to His calling,
For, darling, we are growing old.

Refrain

The long ago comes back to me
With each familiar scene,
And you are still my queen;
At seventy you're just the same
As in the days gone by
When you were seventeen.

You're just three-score and ten today—
But Time has brought no change
Within its mystic range;
Altho' you're crowned with silver gray
I'll only love but one
'Til Life is done.

I close my eyes and hear your laughter
The day I first came to propose;
I'll ne'er forget what followed after,
Your lips were like a velvet rose.

Beautiful Sacrifices

Here Are Two of The Most Unselfish Letters Ever Received by the Tuneful Yankee
Indianapolis, Apr. 4, 1917.

Editor Tuneful Yankee:
Dear Sir: Instead of spending the money my husband gave me to buy flowers for Easter, I am sending it for a year's subscription to The Tuneful Yankee. I discovered a copy of the magazine at the Carlin Music Co., and am delighted with it. We Hoosiers will now be able to keep in touch with the popular world music and writers. I am glad I came across your magazine before I bought the flowers. Wishing you great success, I am
Respectfully yours,
Mrs. Edwin M. Linn,
2804 Sutherland Ave.

April 4, 1917.
Dear Mr. Rosenfeld: Have just read your opinion of one of my new songs in The Tuneful Yankee and hasten to thank you sincerely for your generous appreciation. I do this none the less readily because I know you'd have roasted "The Magic of Your Eyes," if you'd thought the song rotten. Incidentally, I am glad this has brought The Tuneful Yankee to my notice because I like it and shall gladly give up one high-ball a month in order to purchase it! Wishing you every success,
Cordially,
Arthur A. Penn,
Bayside, N. Y.

Another Version of the Grammatical Bull

New York, April 16, 1917.

Editor Tuneful Yankee:
In looking through The Tuneful Yankee, I have noticed your criticism on "The Queen of the Roses Was You," and am very sorry to say that you are all wrong. Mr. Weslyn, in his lyric, was talking about one queen. Your version of the matter, is that Mr. Weslyn was talking about two or more queens, or else that he was talking about "The Roses," which is part of the prepositional phrase "Of the Roses." "Of the Roses" modifies the noun queen, or in other words explains what kind of a queen it is. The word queen is the subject noun of which we are talking. If the subject of a sentence is singular, the verb must correspond with it and must also be in the singular case. Dropping the phrase, which is only a modifier, it would then read, "The Queen was you," which is perfectly proper—not "The Queen were you," which is your side of the story.

Further on you say, "Now, dear Mr. Weslyn, if a person should say of you 'the kingpin of scribes IS you' how would you like that?" I don't think that there would be any objections on Mr. Weslyn's part, as it is perfectly proper.

In The Tuneful Yankee you have some paper and you can tell by the late date that the writer discovered this error that The Tuneful Yankee occupies a prominent position in Dad's office. If any one wants to know of a live magazine, Ask Dad, He Knows!

Hoping you will take no offense at this criticism, I am,

Very truly yours,

Edward L. Pfeiffer, Jr.,
101 West 70th St.

(Your father is a very gifted artist, but he has evidently overlooked your grammatical education.)

Gentlemen: Your Tuneful Yankee received and want to say it certainly is interesting. Its advertisers should get splendid results. Thanking you for the number received, I am,

Sincerely,

Henry Heine.

Publishing Dept. Leo Feist, N. Y.
(Another evidence of the fair-mindedness of Leo Feist. He does not prohibit his men from publicly expressing their views.)

THE TUNEFUL YANKEE PUCKERINGS



Whistle 'Em Around

FIRST in prominence, in the way of local news, this month is the advent into the Metropolis of a huge enterprise known as the Carl Millegram Publishing Company,

at the head of which is an astute and practical business man well-known to the writer, but whose name, for the present, is withheld because of the man's many 'other enterprises. He is a well-known magnate in Wall Street and possesses both a newspaper training and a mercantile standing. The organization has been launched under very auspicious circumstances. In the first place, besides the capitalist's personal prestige, he has secured aristocratic and finely appointed offices on West 45th Street near 5th Avenue. Then, too, he has associated himself with absolutely the best music arranger in the United States. The editor of this magazine uses the superlative word in this connection and is willing to back his statement with dollars and cents in saying that Charles Miller, the individual referred to, possesses the reputation of being unequalled in his particular line. Of course, it is a sweeping assertion to make—that Mr. Miller has no equal in his field—but when his past career of several years is reviewed, unbiassedly, the affirmation that this gifted young fellow is endowed with superlative genius in the arrangements for bands, orchestras, pianos, and other instruments, becomes apparent. We have before us evidence of this in the famous transcriptions and constructions of the accompaniments and harmonies in such songs as "Poor Butterfly," "The Ladder of Roses," "Down by the Old Mill Stream" and other famous songs. Mr. Miller's modesty in trying to prohibit the publication of this tribute to him makes the matter one of more pronounced interest. His agreeable personality and courteous reception of every visitor to his new offices, are also much in favor for the ultimate prosperity of his new enterprise and we are almost sure that the profession and the public will stand back of the Millegram Co., to the utmost limit—at least, The Tuneful Yankee will.

WHATEVER has become of Earl Carroll's extensively advertised "Cutie You See" song? The love mill evidently failed to grind.

HERE is a piece of news that never got into the daily newspapers. Mike Morris, of the Jos. Morris Music Co., N. Y., has an absent-minded way of leaving his firm's check book lying carelessly open on his office desk. Recently, one of the hangers-on around the professional rooms (we know his name) slipped in, stole a blank check from the book and filled it in to the tune of \$25. Knowing that he could not get it cashed at the bank on account of the badly imitated signature, the culprit took it to a cafe near by, where Mr. Morris was well-known and the proprietor, recognizing the firm's regular imprint upon the check, cashed it without hesitancy. Then ensued a struggle to find the thief. Charley Martin, of the Joe Morris staff, a tall husky, fearless chap, strolling up Broadway a few days afterwards, saw him turning into a side street. With a lurch and a bound that would have done credit to an acrobat, Martin pounced upon the fleeing man and, with a firm Nelson around his neck, swung him into the arms of the nearest cop. But soft-hearted Mike, the next day, when the case was called, declined to press the charge and let the guilty guy go.

DAVE LEE, with the Waterson, Berlin & Snyder Company, is one of the "new blood" writers of the era. He is a man possessed of considerable originality and American progressiveness. His leaning, however, is towards the better class of music, called in modern parlance, the semi-classical. Some of his creations for operatic productions are particularly unique and qualified to be presented by the best musical comedies. Look out, Jerome Kern, for this dangerous lad!

MEYER COHN tells us that he has at last found a haven of peace and prosperity. Since with the Harry VonTilzer Company, the doughty Meyer has certainly evinced the fact that he is an invaluable adjunct to any good enterprise.

THAT the war can even effect the heart of an American girl is seen in the sad, sweet face of Miss May Pound who toils in the professional rooms of the Maurice Richmond Co. Her fiancé, Walt Cheatham, a British boy, has gone to the colors.

BILLY VANDERVEER has written a new rag, jazz novelty song, entitled "At the Hula-Hula Ball" which is going to make some noise.

CHARLES K. HARRIS is going about it in the right way to make his new song "Thou Shalt Not Steal a Heart Away" popular. He has enlisted the services of his two hustling staff men Louis Cohn and Jack Yellen to give it the real kind of a push. Personally, we think this is a dandy title. Mr. Harris claims that it is one of the best songs he has heretofore been guilty of.

"LEW" PORTER is the name of an ambitious young aspirant for song fame or song disgrace, as the case may be. Now-a-days, a fellow must either be consigned to the dub class or coin class. This boy has the chance for the latter category.

ANOTHER perspicacious aspirant for fame in the music field is a quiet persevering lad, Ray Snyder, by name. He is with the band and orchestra department of the Karezag Company and his work on the professional staff shows class.

TED BARRON, the "road" publisher, is not a very desirable husband. Imagine a man skirmishing through all the states of the Union eleven months out of twelve with a pretty wife at home! And, yet the imperturbable Ted is happy. He has two songs, "Georgia Moon" and "Liberty" which bring him in the necessary kale to ship on for household needs—which also makes the said pretty wife happy. So let's all be happy.

ALEX GERBER, the modest lyric scribe, whose debut in this uncertain field has divulged results, is proving this very emphatically by the annexation of a Studebaker of recent model and unique design. This puff is given in the hopes that the alert Alec will speed the editor out to an occasional ball game.

OTTO MOTZAN, composer of the "Passing Show of 1916" and "Show of Wonders" can boast of a third Winter Garden production. It is to be called "The Passing Show of 1917." Lucky Motz!

T. B. HARMS COMPANY having released the "Poor Butterfly" song, are now "going after" it for general popularity. "Jack" Glogau, the former indefatigable Feist hustler now in charge of the Harms' professional portfolio will, no doubt, show the true stuff of which he is made, for it will only be a matter of a few minutes or so when this firm's output will reap vast results.

MR. JOHN GLOGAU did not last long as a publisher. This may be either a knock or a boost, but one thing is certain: some one wanted his song "Then I'll Find my Paradise" which the astute Witmarks immediately took over upon their catalogue.

TWO very interesting letters have been received by The Tuneful Yankee from two eminent Southern newspaper men—Mr. E. L. Woolard, of the Raleigh News & Observer, and W. M. Scott of the Baltimore American, giving expressions of Southern sentiment towards the status of this magazine, across the Mason Dixon Line. As each letter is admirably phrased and fascinatingly constructed, we shall publish both in our next issue.

ICAN prove to you by a grammatical diagram," said "Bill" McKenna, the well known bard, to the editor, "that you are absolutely wrong about "The Queen of the Roses Were You." And by devious squares and lines and divisions he proceeded to do so—almost.

CATHERINE A. BURKE, for eight years private secretary with the Shapiro, Bernstein house, enjoys an enviable position. She not only learns trade secrets of wide value but she has a boss in Louis Bernstein that makes her feel like a princess in a palace.

AMAN who deserves success is "Bob" Keiser, the author of the "Romany Waltzes"—not because he is a gifted writer, but because he is a modest fellow who tries to hide rather than to put himself "in evidence." Modesty is the greatest of all traits for a song writer.

"BILLY" DELANEY, the song-book publisher, is getting the cream of all the popular songs. He publishes the newest compositions before they are scarcely wet from the press, and appears to be able to pick a winner by the sense of touch.

WALTER J. POND has placed with the Remick Co. a song called "Any Place In The U. S. A. Is a Good Place To Be." A lot of folks will agree with him these bellum days.

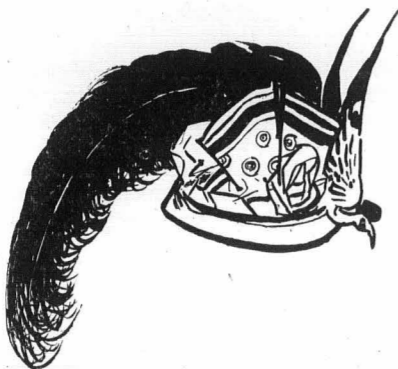
WE should like to know why the natty Mose Gumble always carries so long down stairs at the switchboard as he goes out to lunch. She is a pretty blonde and her name is Helen Wilson.

THE two Heller sisters, although working for different concerns, are valuable adjuncts in the music field. Little Miss Helen is with the Ted Barron Company, while Miss Fay is the progressive assistant with the Harry Von Tilzer Company.

HARRY COLLINS, Maurice Richmond's conscientious auxiliary, is working might and main on "The Spirit of '76." This is a very auspicious hour for that clever song and if anybody can make it heard of, handsome Harry is the lad.

The New Spring Bonnet

By DOROTHY SCHULTZ



HOW dear to my purse is the new fashioned bonnet; the hat that I bought as a gift to my wife; a small piece of straw with an ostrich plume on it, the last I'll buy while I still have my life. The hat with a brim and a big swinging feather, and folded traps that I can't even name, with stuffed birds and roses, and pieces of heather, and a bill from the dealer as long as my frame; that stylish spring bonnet, that new-fashioned bonnet, that fancy-priced bonnet that knocked my purse lame.

HARRY ELLIS, universally known as the song-hitter, has just arrived from a triumphant tour in the Middle West, popularizing songs. This fellow has the knack of making a song famous over night, almost. He is as useful to a music publisher as a set of whisks is to an anarchist for a mark of distinction.

HERBERT J. BRAHAM who gained The Tuneful Yankee's second prize is a nephew of the famous Dave Braham of Harrigan and Hart memory. He has written various musical comedies, waltzes and orchestra pieces. He not only writes popular songs of a high character, but he also is the leader of the Hoadley and Brooklyn Symphony Orchestras. His versatility as an arranger and harmonist is universally commented upon. Besides a modest personality he is a great social favorite throughout Manhattan.

STANLEY MURPHY, who recently signed with J. H. Remick & Co., is one of the modern scribes whose modesty is the paramount element of his make-up. He never boasts of his works and that is, possibly, the reason why Mr. Gumble is going strong after his new song "Somewhere On Broadway," the music of which was created by Harry Carroll.

ADOLPH KUEHNEL, Jr., a well-known newspaper man of this city, is the proud possessor of an 11 year old daughter, Harriet, a pupil of Professor S. S. Aronson, who masters the most difficult musical works, playing them readily from sight and with remarkable facility.

ONCE more, in answer to scores of communications: this magazine will review, free of charge, all manuscripts sent in and give you a fair and frank expression in its columns. It makes no difference whether the song be published or not. But in the case of matter to be returned, sufficient postage for that purpose must be enclosed.

IF Phil Kornheiser knew how difficult it is to get a boosting review from The Tuneful Yankee on a piece of music he would understand that our favorable comment on his "Cradle Rock" rag was quite a flattering tribute to his composition.

SOMETHING must have swallowed up Fred V. Bowers. He has not advertised himself for some moons.

ED" PFEIFFER is one of the most practical and skilled artists in the music field. He always originates and his work is invariably out of the beaten path, quaint, accurate, and graceful.

IRVING MASLOF, L. Wolfe Gilbert's assistant, has fallen in pretty soft. Besides his good post with the Stern firm, he is about to wed a Bronx beauty, Miss Bertha Goldberg, who has gold both in her name and in the bank.

A new bright light amid the Gay White Way is a very ingenious individual, Sim Kerner by name, who is going to make some noise within the precincts of the Big Time. He writes, coaches, produces and superintends all of his material and even creates the melodies for them, some of which are exceedingly clever and would do credit to a full-fledged composer of the Berlin type. Mr. Kerner comes from good theatrical blood, is youthful, ambitious, and full of modern progressiveness. He has just tied hands with the astute young Sam Kessler and they have opened offices in the Gaiety Theatre Building for booking and producing purposes.

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

Reviews of Popular Music

By MONROE H. ROSENFELD

Notice to Publishers and Authors: Do not send us your prints for review if you are not prepared for a just and impartial opinion. We do not sell our criticism and we play no favorites.

Poor Butterfly. Song. Words by John L. Golden. Music by Raymond Hubbell. Published by T. B. Harms Co., N. Y.

This is the much talked of, widely boosted, and very popular song, the introduction of which in the Hippodrome started its enormous vogue. This song, despite its great fame, is a very unoriginal work. It resembles other songs and will soon wear out. The beginning of the chorus is a conglomeration of various familiar tunes, among which are the old "Then You'll Remember Me," "Some of These Days," etc. This will give it short life.

Many other publishers would have fallen down on such a song, but it remained for the shrewd Dreyfus boys to get the money. The arrangement of the composition for piano, orchestra, and band is invulnerable, excellent!

A Broken Doll. Song. Words by Clifford Harris. Music by James W. Tate. Published by The Francis Day and Hunter Co., London and N. Y.

This is one of "Jim" Tate's winsome affairs—the man who brought Clarice Mayne over several years ago from England and started a sensation with her beauty and his songs. This broken doll effort has a good story and catchy music but the words of the English version are slipshod and reek with tautology. The word "all" appears twice in one line which shows amateurishness, and there are many other discrepancies. The American version of the lyrics by Jack Yellen is much better, possessing at least, continuity. They are as superior to the English version as a Stetson hat is to an old, battered stovepipe.

Take Care to Whom You Say Howdy Do. Written and composed by Grace F. Linn. *My Own Home Town.* By Grace F. Linn. Both songs published by the Carlin Music Co., Indianapolis.

You have, evidently, had some experience with bad boys, Miss Grace. When a man says "Howdy" to a stranger and that stranger turns out to be a vixen who steals his bank roll, it's about time you immortalized her in song. But, now-a-days, they don't do this thing. The girl simply marries him—and punishes him that way! You darling woman, you have written a most catchy tune to your song, but some of your rhymes are bow-legged, especially when you rhyme "comes" with "mon."

In your "Home" song the words by Martha B. Deputy are very ingeniously constructed, but if I were a Deputy, I would serve papers upon her for her nerve in asking us to omit a city like Indianapolis, which so admirably fits the situation, and sub-

stitute such a home town as, for instance, Squedunk.

The Roses of Long Ago. By George C. Osborne, Adrian, Mich. Published by the author.

You have made a hit with me. I wish I could hit back. But it is against the law—for murder is inexcusable. In one of the lines of your song where you are ruminating o'er the past, you say:

"Within the stuffy hospital I lay upon my cot and got a smell"

And then the music sheet abruptly turns to the next page for continuation. Of course, upon the next page you say you got a smell—"of sweet flowers to cheer" you upon your sick cot. But the printer who made the plates of this song and turned over his page at the moment when you were getting your smell should have one of his legs pulled out by machinery.

Here is a sample of a song writer, with a cold, singing of gentle Spring:

Sprig

By MILDRED DAVIES

SPRIG is cubbig, geddle Sprig, Ad the birds are habby, siggig, As upod the bradch they're swiggig, Geddig ready to taig wig— O! Sprig, buddig Sprig!

Why Do You Leave Me, George? Song. By O. D. Castro. Published by the author, Chicago, Ill.

As a composer Mr. Castro has some ability, but as a poet he is a failure. Perhaps it is better to give you his verses and criticize them afterwards. They follow: In a village lived a maiden, fairest ever seen; Everybody treated her as though she were a queen; But a young man stole her heart and left the maid one day; All her pleading was in vain: "Listen to me, George, I pray."

"Why do you leave me, George? Why go away? For if you leave me, George, you'll regret some day, I've always loved you so faithful and true, Why do you leave me, George? Oh, listen to me, do."

In a cottage sits a woman, on her cheeks are tears, She's been true to her fickle love through all those weary years.

Now she hears a voice say, "Love forgive, though I was untrue, I remember your appeal, and the sad words said by you."

Now, isn't this a beautiful piece of slop for a man to expect to make a hit with? How false to life the whole thing is! Imagine an ordinary man making such a hit with a girl whom every one treated as a queen. The whole song is wrong in idea and treatment. It is crude—really vulgar in places—and it plainly shows that the author is out

of his element in verse-writing. And he published it himself. No one else could be persuaded to spend money so foolishly. His music is very good, the chorus being especially so, with the exception of that done-to-death "barber shop."

The New-Born Prince. Sacred Song. By L. L. Moloy. The Marion Pub. Co.

This is a well-written piece, but it contains no new idea. It tells of the birth of Christ, but does so in much the same words that half a dozen other sacred songs do. There is no effort at newness, to say nothing of originality. It does not contain the vital spark. There is no heart interest in it. "Calvary" has its "Rest for the weary" which thrills all hearers. There is no such spot in the "New-Born Prince." All the publishers seem to be trying sacred songs. So far the new publications do not give great promise. Not one of them will make a big hit. Bye-and-bye some one will dip his quill into his soul and write a real sacred song and the whole world will sing it.

Won't You Give Me a Chance to Love You. Song. By Joe Goodwin and J. V. Monaco. Published by Leo Feist, N. Y.

Pretty song with a pretty frontpage and awkward title with catchy melody.

Hong Kong. Words by Richard W. Pascoe. Music by Hans Von Holstein and Alma M. Sanders. Published by Leo Feist, N. Y.

A Mongolian fantasy with quaint musical arrangement and odd harmonies, but slipshod plates. The man that punched the plates ought to be sent to night school to learn the rudiments of syntax and spelling. Words like "Chinese," "Oriental," and other proper nouns that should be capitalized are punched in lower case font and words like "many" and "faces" are divided this way: "ma-ny," "fac-es," etc. This is almost treason.

Give Me the Roses Now. Words by Harry D. Kerr. Music by C. H. MacArthur. Published by M. Witmark & Sons, N. Y.

In this song Mr. Kerr has carried out a rather interesting thought, asking for the love of today rather than the sweet pretty things when a fellow has kicked the bucket. This reminds me of the story of an Irishman whose wife promised to lay a huge nosegay upon his grave. Said Pat, "Begorra, give me the price of it now, and I'll niver die to oblige yez." The song is no better nor worse than a lot of ordinary works of its kind.

There's Nothing Sweeter Than a Girl From Dixieland. Words by Grant Clark. Music by J. V. Monaco. Published by Leo Feist, N. Y.

These words with their reflection upon girls other than Dixie lassies will set no house on fire, with excellent music wasted.

Pull the Cork out of Erin. Words by Addison Burkhardt. Music by Fred Fisher. Published by Leo Feist, N. Y.

The author starts in with a good subject; then in his second verse he indulges in lines like these:

From the bottle you've been trotted
In sweet liberty will pour—

Very punk, Mr. Addison. What sense here? And whadyemean by trotted? Fred Fisher's music may save the song.

I Called You My Sweetheart. Words by Howard Johnson and Grant Clark. Music by J. V. Monaco. Published by Leo Feist.

This song is pretty both in words and music. The verses are full of rhymes and the music abounds with melody. It should become what is known as a "good seller."

For Me and My Gal. Words by Edgar Leslie and E. Ray Goetz. Music by George W. Meyer. Published by Watson, Berlin & Snyder Co., N. Y.

An evidence of how two clever word writers can take a commonplace theme, link it with catchy and original music and make it a classic.

My Love for Her. By Charles Langham. Published by the Author.

This song, set to words by an unknown, is rather pretty; nothing startlingly original about it, though. The composer could better use melodic figures instead of those commonplace arpeggios that fill in the spaces where the voice rests. Full chords are better than these silly little skips up the octave.

Then, again, love stories are not best told in that very marked polonaise rhythm which the composer has employed in this song. This rhythm, which is most effective when properly employed, runs through every measure of the accompaniment, and in this song becomes tiresome because not in keeping with the poetic words.

Santa Barbara. By Joseph Levaux. Published by the Author.

A beautiful title page appears on this set of waltzes. It is doubtful, however, whether the piece will ever sell. It is called Mexican, which is simply a nom de plume for Spanish. But anything Spanish has been avoided since the war. Perhaps this is why the waltzes are called Mexican—an offshoot of the Spanish. The melodies are not as flowing as one would expect. In some spots famous Spanish tunes are poorly imitated. The piece will not be a success. It takes a good set of waltzes to win popularity. Some people think that because a thing is written it should be printed. This is an erroneous idea which too frequently prevails.

The Joy of the Lark. (March.) By E. H. Nevins. Published by the Author.

This composition also has a handsome title page, and is tuneful, but also very reminiscent. It is full of hackneyed musical phrases, but ones which please the ear. It must have given considerable work to the printers,

but its good results ended with the paying of the printer's bill.

Houdy, Hawaii. Song. By Louis Thurber. Published by the Golden Gate Circ. Co.

This is a poor and awkward imitation of "Hello, Hawaii." It is a cross between Billy Jerome's style of words and Jean Schwartz' music, and while there is no similar phrase in this imitative song, still there is the suggestion. Mr. Thurber, you have imitated a good team—one of the best word writers in the country, Jerome, and one of the very best music composers, Schwartz; so I shall not chide you too much; as I wish I were, myself, able to imitate such writers.

A Toast

By SCOTT R. DIVELY

HERE'S to The Tuneful Yankee
And the things it dares to do;
And here's to you, dear Rosey,
With your spirit firm and true;
Long may you live and prosper
Is the wish of one who'll be
Your booster and your reader
As long as he can see.

(Your toast is clever but you are taking liberty with the editor's name. We don't know that we've ever had the pleasure of your acquaintance.)

Lookout Mountain. Song. Words by Joseph Goodwin. Music by Halsey K. Mohr. Published by Shapiro-Bernstein Co., N. Y.

Oh! well! what's the use? This song may or may not happen. Who knows? Worse songs have caught on and better ones have fallen asleep in the bourn whence no traveler returneth! If I could pick songs I could make the languid Louis Bernstein rich instant, for he is a good, courageous "Bernie" who is willing to go the limit financially for me, Rosey. So, I'll simply glide along from the top of the mountain and slide gracefully down into the valley of forgetfulness.

Two works from the A. J. Stasny Music Co., Cleveland and New York. *Rose Dreams.* A reverie. Words by J. R. Shamon. Music by A. J. Stasny.

This is a very badly printed song, quite musical, with fairly good words which, however, contain ridiculous typographical errors, such as the spelling of the word "carol" thus: "carroll." We presume the plate puncher had a streak of Irish in him and was thinking of Dan Carroll or some other Hibernian of that ilk. Even the title page contains the Stasny imprint spelled wrongly. The only redeeming thing is the pretty figure of the woman on the front-page in colors.

Just You. Song. Words by Con Barth. Published by Stasny Music Co.

This is a refreshing work. It is a ballad

of the semi-classical order. It abounds with pretty harmonies, easily mastered and the melody is of a very retentive character. The words are smoothly written and rhyme well. The chorus has a sort of fascinating arrangement in which the arpeggio movement lends brilliancy to the quaint theme. Although the title of the song is not strikingly original and is liable to confuse the purchaser because of the fact that there are other songs by this title, still the Barth ballad "stands out" and will prevent the misleading of the person who will want only the Stasny print.

The Great Lover. Valse dramatique by Louis Maurice. Published by Leo Feist, Inc., New York.

Did you ever hear Chopin's famous waltz in C sharp minor, Mr. Maurice? But, of course you did, for you have ended your "great lover" composition with the almost identical reproduction of the old master's famous chromatic run. Now, have you not? Yet, we would say that your "Dramatique Waltz" is a most alluring series of refreshing bars. It is a "pretty" thing and your astute publisher has certainly spread himself in giving your composition an attractive cover with a counterfeit presentment of the distinguished Leo Dietrichstein, who will, no doubt, take the entire Feist concern out to "lunch" when he sees it.

The Dear Old Days of Long Ago. Song, Words and music by Roy Snyder—Sid-Roy. Published by Snyder Publishing Co., Grand Rapids, Mich.

How many million songs begin with the whiskey line, "When the shadows fall!" Yours is no exception. Out in Grand Rapids the shadows fall just the same with you.

I sit and dream of days so long ago

Of course you sit and dream—you don't stand. Then, in your chorus you say:

I see again the school house
Where as a boy I spent—

"The dear old happy days of long ago"—What else could you spend? Don't blush, this is punk. Now, Sidney, you deserve a little praise for your melodious music in the chorus. But that is all. Your words will kill—probably have already killed your song.

The most herculean piece of courage in your song is emphasized in one of the lines of the first verse reading thus:

In fancy I am placed on my dear old mother's knee—

I wonder who placed you there? And I wonder what she did when she got you there? I know what my mother would have done to me had I written such a song!

Here is a gentle note of protest called forth by our criticism in last month's issue of The Tuneful Yankee.

Your "roast" of my song in The Tuneful Yankee is undoubtedly well deserved, as I admit it's pretty poor stuff. However, I want to say in justice to myself that the last verse, which you particularly dislike, has been so revised and distorted by the publishers that it no more resembles what I wrote than a rat resembles an elephant.

Many thanks for your advice. Better luck next time—maybe!

H. Hagedorn.

(Continued on page 42)

Quaint Incidents in the World's News

STRANGE BECAUSE TRUE AND NEW

Surgery as a Police Force is Failure in Newton, N. J.

Surgery as a police force is a failure in the opinion of the inhabitants of Newton, N. J. After reading about those wonderful operations, where a criminal, who was so bad he'd clean out a "zoo" with a blackjack, was transformed to a degree of docility where he'd run up a back alley from a mangey kitten, folks in Newton believed there was something in it.

But that was before Rue Marion, the town's thirteen-year-old "bad boy," blasted their faith. Now Rue is so bad he's worse, they say. Last spring, when he appeared in court for the 'steenth time for pulling a chair from under the oldest inhabitant or something like that, Judge Allen R. Fay thought he'd try surgery on the boy. He communicated with a surgeon, who gave Rue a shot of unconscious fluid, strapped him down and went to work.

When Rue came to he was minus about everything but his old habits and disposition. He turned up in court again. The Judge scratched his head, allowed surgery was a failure on Rue, and now the bad boy of Newton will receive his friends for the next year in the State Home for Boys at Jamesburg.

But you say, what's all this got to do with the police force? Why just this. The police "force" is Charles Marion, Rue's father. And as they say in Newton, if a police department can't take care of its own son what's it going to do if the whole blamed town gets fussy.

Uses Tongue to Read With

Armless Blind Man Wins 10-Year Fight

Blind in both eyes, and with both hands gone, so that he cannot read raised type with his finger tips, William McPherson, Chicago, reads books with the tip of his tongue. He is, so far as is known, the only man who has ever achieved this remarkable feat under such a handicap, and the system of reading by which he achieved it is the outgrowth of the work of the Pennsylvania Home Teaching Society for the Blind, whose offices are in the Witherspoon Building here.

McPherson, who is 50, received his injuries 10 years ago, when he was superintendent of a stone quarry in Colorado. A charge of dynamite exploding prematurely put out his eyes and blew off his hands.

He had heard of a blind girl who had learned to read the Moon type with her lips, and he adopted the same method, but he found at times that his lips, seared by the powder explosion, were not sensitive enough, and he thereupon learned to read with the tip of his tongue.

Sat on His Knee But Didn't Know 'Twas Made of Wood

Pittsburg Girl Testifies Even This Would Not Have Discouraged Her Love for James A. Kilkenny in \$10,000 Breach of Promise Suit

Verily half the world does not know what the other half is about—and one can never be sure the diamond that glitters in the shop window is not in reality backed by quicksilver.

All of which ruminations are apropos Miss Anna Mary Moore's testimony here today in her \$10,000 breach of promise suit against James A. Kilkenny. Although she was engaged to the latter for two years, the pretty manieurist declared on the stand, and had sat on his knee times without number during that period, she never learned until today that he had two wooden legs.

Even if she had known of them, however, the girl continued with flaming face, the knowledge would not have cooled her love for Kilkenny. Her regard for him, she asserted, was as immutable as the Rock of Gibraltar—or the raucous jangle of the milkman's cans at 4 A.M.

"I loved the man," she declared, "not his legs."

Miss Moore intimated her life had been made desolate by her allegedly erstwhile fiancée's faithlessness. He is now married, she declared, and to another woman.

"I didn't love him because of his legs; you do not love a person's legs," Miss Moore retorted in the spirited cross-examination by Kilkenny's counsel. Kilkenny's counsel informed Miss Moore that her former fiancée had two wooden legs while she was testifying, the purpose being to contend that the element of damages would not be as great where a girl was jilted by a man with two unsound legs.

Miss Moore testified Kilkenny had neglected her for several months, all the while telling her he was loyal, but was "using diplomacy" to rid himself of "another woman." He subsequently married the other woman, she said.

"He was affectionate toward me and I was affectionate toward him, and I sat on his lap often, but I did not know he had wooden legs," Miss Moore testified.

What a \$9 A Week Boy Did.

William P. Eckhoff's Wireless Inexperience Gets Him Into Trouble with Government

An amateur wireless apparatus which he had rigged up on the roof of his home, at No. 195 Court Street, Brooklyn, got William F. Eckhoff, sixteen years old, into trouble with the United States government

today when a distress signal that had been sent out, on January 21, last, signed by the Arlington radio station, just across the Potomac from Washington, was traced to his apparatus. Young Eckhoff was arrested by James Power, United States Marshal, charged with violating section No. 7 of the act of August 13, 1913, which makes it a felony for any amateur radio operator to send out an "S O S" call. The penalty may be a fine of \$2,500 or five years' imprisonment.

Eckhoff was arraigned before United States Commissioner Biek this afternoon and held in bond of \$500 for further examination on next Monday. The bond was given by the boy's employer, Gustave E. Kunn, a grocer, of No. 227 Warren Street. Eckhoff receives \$9 a week as a grocer's boy and pays \$7 of this amount to his mother for board and room and devotes the other \$2 to his wireless outfit.

Young Eckhoff sent out the "S O S" call, stating that a steamship was in distress off the coast. The United States battle ship Arizona, which was in the New York Navy Yard, picked up the message. Repeated efforts were made to get into wireless touch with the distressed vessel, but no further message was received, and it was concluded that she had sunk.

Lewis Crunn, the chief wireless operator on the Arizona, was not satisfied that the distress signal was genuine, thinking he detected signs of the amateur. He also decided that it had been sent by a weak machine, which could not throw a radiogram more than 100 miles. He started an investigation and the signal was traced to Eckhoff's apparatus. Eckhoff admitted sending the message, but said that he meant no harm—he was only trying to get practice in sending messages.

Song Writers, Beware

BROOKLYN MAN HELD IN OLD BUNCO GAME Accused of Selling "Money Making" Machines—Turn Crank and You Get Bills

Two men were arrested in Camden, N. J., charged with attempting to sell a machine for making money. The men described themselves as Harry Goldstein, of No. 506 Gramont Avenue, Brooklyn, and Jack Kahn, of No. 75 Johnson Avenue.

The police allege that a prospective customer here was assured that the machine could turn out \$5 bills, or ones or twos, if the operator preferred, after tissue paper was fed into it and the handle turned. For this miracle producer, according to the police, only \$750 was to be charged.



Ye Clown Topic

With Apologies to K. C. B.

DR. F. W. SEARS.
PSYCHOLOGIST.
NEW YORK CITY.
MY DEAR DOCTOR.
I ATTENDED one of your.
SUNDAY LECTURES recently.
AND WAS much.
INTERESTED.
YOUR SUBJECT was.
CONCENTRATION.
ONE OF YOUR pretty ushers.
CAME ALONG with.
THE PLATE.
AND I CHEERFULLY contri-
buted.
MY BIT.
FOR EVEN THE organ work of.
YOUR LONG HAIRE professor
was.
A TREAT.
TO SAY NOTHING of your.
OWN CLEVER treatment.
OF YOUR text.
NOW WHAT I was.
GOING TO SAY, Doctor, is this.
IS THERE ANYWAY that you.
CAN USE YOUR powers of.
CONCENTRATION.
ON SOME OF those
ANIMALS.
THAT SEND IN their song-poems.
FOR US TO analyze.
ONE FELLOW WRITES a song.
AS FOLLOWS:
"I LOVE YOU.
AND YOUR sister.
AND YOUR brother,
ESPECIALLY YOUR mother.

AND I WOULD like to.
MARRY HER.
IF YOUR FATHER.
DON'T OBJECT."
NOW DID ANYONE ever.
HEAR SUCH.
ROT.
I WAS THINKING, dear Doctor.
THAT, PERHAPS you could.
USE YOUR POWERS of.
CONCENTRATION.
LONG ENOUGH to help me.
DO SOMETHING to these.
PUNK POETS.
HAVE THEM, perhaps.
BREAK A LEG.—
WELL, NOT that exactly.
BUT SLIP on a.
BANANA PEEL.
A GOOD BIG slippery one.
OR ELSE.
SEND THEM TO the trenches.
TO FIGHT.
AND PERHAPS get killed.
IN A GOOD.
CAUSE.
SO THAT, I.
ROSEY.
WOULD NOT BE compelled.
TO READ their.
INHARMONIOUS junk.
WHICH MAKETH the.
HEART weary.
AND THE stomach.
SICK.
I THANK YOU.

Lives Risked to Rescue The Flag Sang Song While Firemen and Police Climb Ladders To Save Old Glory. 3,000 Onlookers Sing Anthem

While 3,000 onlookers gasped, firemen and the police risked their lives, last night to rescue a huge American flag from imminent peril of falling into the slush-soaked streets.

The incident occurred in Fifth Avenue near Forty-second Street. The flag was 15 feet long and 8 feet wide. Its staff had worked loose from its fastenings on the fifth floor cornice of Thomas A. Edison's principal New York "shop" at 473 Fifth Avenue. One of the firemen who directed the rescue from fire ladders was Battalion Chief George Ross, a descendant of Betsy Ross, who made the first flag. The incident attracted a crowd of more than 3,000 persons, who gathered in the plaza of the New York Public Library across the street.

A majority of the men in the crowd bared their heads, and when the flag was finally rescued joined in singing "The Star-Spangled Banner." One, who declined to remove his hat when a bystander suggested that he do so, was driven into the street by an excited group and chased through Fortieth Street until he lost himself in Broadway's rush of traffic.

A woman telephoned Lieutenant Leary at the West Thirtieth Street station that the flag and pole were hanging from a bit of rope and were in danger of falling into the street. Sergeant Dun and two patrolmen tried vainly to enter the Edison shop, which was closed for the holiday.

A still alarm brought Fire Truck No. 2 and Battalion Chief Ross. Ladders were run up to the flag. Its folds enveloped the firemen and policemen, who stood at stations on the ladders.

"Don't let it fall into the street, no matter what happens," commanded Ross. Several times the crowd gasped as the heavy flag swung out in the breeze, almost carrying one of the men with it.

Finally it was folded and carried to the foot of the ladders. The crowd cheered and then sang "The Star-Spangled Banner."

Asks \$25,000 for Changing Her Hair

Isabelle Sherman Says She Contracted to Have Sienna Used, but the Dyers Tried Chemicals

It isn't always what we want in this life that we get, as Miss Isabelle Sherman had occasion to ruminate yesterday when she filed a \$25,000 suit for alleged damages in the Supreme Court against John and Harold Andre, dyers of hair.

Miss Sherman wanted brown hair and she communicated the fact to the Andre brothers. For a consideration, she avers, they agreed to remedy the oversight of nature, and so she consented to undergo the process of color changing. However, the plaintiff declares, she understood burnt sienna would be used in the dyeing and it is on this point she bases her damage suit.

On the contrary, she says, when the operation was performed the dyers made use of

(Continued on page 46)

Answers to Correspondents

Contributors submitting manuscripts without sufficient return postage must not feel aggrieved if they receive no reply by mail

A. W. T., Schenectady, N. Y.:

In reply to your query concerning an able man for the rejuvenation of lyrics, we would state that the author of "There's Someone More Lonesome Than You," Mr. Lou Klein, is a worthy and sensible fellow who would assist you for a small recompense.

Mrs. E. M. Linn, Indianapolis:

You are indeed a bright woman, and your letters abound with wit, as well as common sense. The editor of this magazine admires you for the fund of originality you possess. You must be an ideal woman, too, socially. Do not hesitate to send us for review anything you wish, at any time, and while we cannot promise to give you a favorable comment we can, at least, try to help you. 3. The "Sunflower" verses you submit are a bit of quaint realism but such a song would never sell, although the words might make a good recitation. 4. We have not seen your semi-classic numbers.

L. H., Indianapolis, Ind.:

We can give you the address of a very capable man to set your words to music but he will want to share in the royalties, half and half, when published. But first we must see if your words are "worth while" before we call upon him to waste his time.

S. J. C., Adrian, Mich.:

The best man for the purpose you name is George L. Cobb, 8 Bosworth St., Boston. He is not only a gifted composer and arranger of popular melodies, but he is a thoroughly reliable and honest fellow.

Leona Lewis, Brooklyn:

Your solution of No. 4 (Hidden Songs) is incorrect. Others are well solved, clever little girl.

Dan Rappaport, Boston, Mass.:

The above answer also goes for you, Daniel.

Margaret S., Munhall, Pa.:

Regards Rome's words "For Every Year" several have tried the music unsuccessfully. Perhaps your setting may hit. We shall be glad to give you our opinion.

M. Walsh, St. Louis, Mo.:

From time to time we hope to inaugurate new prize contests for songs. 2. The printing of the poem in "The Tuneful Yankee" protects its copyright, automatically, as our magazine is a copyrighted publication.

Fuller Watson Co., Seattle:

We examine free of charge all music submitted. But if the composition is faulty, believe us, we'll not be afraid to say so. Also if meritorious, we'll give credit.

F. B., Wallace, Idaho:

The Tuneful Yankee will be glad to examine the composition you refer to, whether published, or in MSS. We will give you an honest and candid opinion as to whether it should be published or not. No need to have it printed for this purpose. 2. "All The Blues" would scarcely attract attention. There are too many songs of this kind on the market.

R. B. Y., Port Clyde, Maine:

In reply to your query concerning the records, we know of no law prohibiting reproduction of records by any mechanical process so long as the publisher or the author of the work receives the usual royalty on sales.

G. E. W., Concord, N. H.:

The words of your two songs will be fully reviewed and commented upon in the June issue.

J. B. W., N. Y. C.:

"Leave to Me" (girlie) has a good idea but is not constructed in a way for popularity. 2. "Eyes at Me" has a subject that has been worn thread-bare.

H. E. H., Zanesville, Ohio:

Thanks for your Tuneful Yankee contribution. We shall publish your clever words in the June number.

F. S., Jr., Steubenville, Ohio:

"All I Knew" has some splendid lines. But it is only a topical song which may, or may not sell. At any rate, to secure copyright protection for you and also gain some popularity for you we shall reproduce your up-to-date lyrics in the June number without cost to you.

S. R. D., Altoona, Pa.:

"Come Over to Me" has some very good lines and possesses a clever thought. But you have evidently

not heard of Billy Jerome's song by a similar title. 2. "Spooky Moony" is too "wordy." Anyhow it will only make a season song—a summer sprite, only.

W. J. M., N. Y. C.:

"You Don't Know How" is a song written in third person and is a sort of wall. It would not sell. While the words are nicely, and even correctly written this plaintive retrospect would not sell as a popular song. 2. You will not have to pay a publisher to issue one of your compositions if the work is meritorious. They are only too glad to buy and publish clever compositions; but these must, indeed, be clever now-a-days to get consideration. That is the one and great condition.

B. C., Harrisburg, Pa.:

Thank you for your interest in "The Tuneful Yankee" and also for the names you have sent of prospective subscribers. 2. To give careful consideration to your words will require time. Therefore, we are holding review of same until the June number when full criticism will appear.

S. Von F., Cleveland, Ohio:

Full review and comment of your songs will appear in the June issue.

A GOOD CRITICISM

Wrentham, Mass., Apr. 4, 1917.

Editor Tuneful Yankee:—

Dear Sir—I note that you commend "Uncle Sam, It's Up to You" as the best set of patriotic words received—Tuneful Yankee, March-April number, p. 12. But do you think the next to last line of the chorus is good? It strikes me as very awkward, to say the least. "How long more must our sons," etc. is a poor way of saying "How much longer must our sons."

I hope you will not resent the exception I take to your approval of this particular line, for it is done only in the interest of better English; and your criticisms of other sets of words show that you are working along this same line.

Very truly yours,
Thos. M. Proctor

(You are very much right, Thomas. But how can we alter a writer's language? We take no liberties with their "effusions.")

L. F. Co., Waukegan, Ill.:

We cannot quote you a rate for your 2 inch advertisement, "Cure for Drunkards," firstly, because we do not recognize quack remedies; and second, because "The Tuneful Yankee" has no drunkards among its readers—at least, we don't think so.

J. McG., Hinsdale, Mass.:

"My Country" has some good thought and a very striking chorus. But patriotic songs seldom sell.

P. C. A., N. Y. C.:

"A Mother" is a kindly tribute to a woman—not constructed for a popular song.

J. E. T., Gastonville, Pa.:

"Battle Cries" contains some good lines, but subject is too sad and inappropos.

H. S. B., Franklin, Pa.:

How can a Pennsylvania man write a tribute to Cincinnati when he lives near the near-beautiful town of Philadelphia? Your song is too local and would not create a hit.

L. M., Harrisburg, Ill.:

"Daddy, Won't You Come Back to Me" is somewhat similar in style to the new popular song "Don't Leave Me Daddy" although your music is catchy.

W. L. J., Birmingham, Ala.:

"Typewriter Belle" lacks the elements of popularity.

M. J. C., Jr., Philadelphia, Pa.:

Your many letter, willing to take our "rigid" criticism of your words, is deserving of a conscientious reply. 1. "Hawaiian Trot" has a fine first verse and a well written chorus. Still, this is a difficult song to popularize. 2. "Hotel." A good specialty song to sell to some stage act featuring such a character. 3. "Walter's Ball" possesses some very original lines but this is a worn subject.

K. L., Providence, R. I.:

"Montreal" but the words are merely recitative.

F. F., Toledo, Ohio:

If you did not send stamps, write to the charwoman who cleans out our office. She may find your manuscripts.

N. C., Lincoln, Neb.:

See answer to L. G., this issue. We return no manuscripts unless stamps are sent. There were no stamps sent and we threw the stuff away.

B. B. T., Canonsburg, Pa.:

1. There is already a song called "There's Springtime in Killarney." At any rate, there is no outstanding punch in the words you submit, although there is no fault to find with your versification. 2. Such works as are accepted, become the property of "The Tuneful Yankee" only with the author's consent.

A. F., New York City:

1. "Baby" has some excellent lines and ideas, but it takes much to make such a song popular. It appeals chiefly to the maternal or paternal side of life. 2. "Picken Time" is silly. 3. "Teach" has an excellent title, and that's all. The second verse is better than the first. 4. "Seven Sins" has no contemporaneous interest. 5. You start off finely in "Obliged" and even the chorus is good. A clever, professional writer could make a hit for you with this song's text. 6. "All I Bid" is weak. 7. "Spirit Chair" is certainly not worth while. 8. "Golden Shore" has too many California song competitors in the market, better than yours. 9. "Abie," good Yiddisher song, but lacks the "punch." 10. "Peace" song will never sell.

L. M., Great Falls, Mont.:

1. "Mother" is pretty enough in thought and the music is also facile, but this subject would not sell these days. There are too many. For a beginner, you certainly show talent. 2. "San Antonio" only fair.

J. W., Steinyay, L. I.:

1. "Honey" is simply a wall, as you infer, a raving, craving appeal. 2. "Nelly, Dear," same thought as "Dolly Gray." 3. "Molly, O," Scanlon's old song has long ago filled this field. 4. "Alabama Home" possesses no originality to make it stand out. 5. You have some good lines here and there in your various songs but none particularly strong. 6. Your words are too beautifully typewritten for us to make notations on the MSS. 7. You have an aptitude for writing well enough, but your titles and subjects are bad.

L. G., Lancaster, Pa.:

You well know our rules concerning postage. You send us four heavy-weighted manuscripts without one stamp and ask us, "please to return same as soon as possible." Not if we know it. If you do not forward necessary postage required within a reasonable time, they will be thrown in the wastebasket; and this applies to every other contributor, for we have given warning repeatedly on the stamp subject.

Enclose stamps if you want MSS. returned.

Miss A. J. D., Morris Ave., Bronx:

We wrote you a personal reply in answer to your very interesting letter referring to the "movie piano" subject, but, as you paid no heed to it, we long ago dropped the subject.

H. P. L., N. Eastham, Mass.:

Your "Watermelon" words are better than your comedy jokes. You have some original rhymes in the darkey effort, but it requires considerable cash to make such a song go even in the juicy days of the luscious fruit.

L. W., Brattleboro, Vt.:

1. In answer to your query concerning the submission of manuscripts to publishers, it is very rarely indeed that a reputable house steals any idea from a writer. Of course, there are sharks that do this, but not a firm of standing. 2. Why waste your money and time on copyrights? That would not insure it against a professional thief; for a copyright would not hold good unless the entire song were sent in completely printed form, which would be expensive to you, if the work lacked merit. 3. How are you to know your composition is meritorious? Because you think so? 4. Verses, to secure copyright in Washington, must be sent in printed form, only. 5. There are too many writers these days who cherish the false belief that they have written a popular set of song words. 6. The only way "The Tuneful Yankee" could perhaps help you, is in its review columns. This magazine examines your lyrics free of charge, gives you a candid expression, the benefit of our experience and the value of our staff experts—which will guide you in the disposition of your writings—but we neither buy nor peddle any manuscripts, and we treat all readers alike, in a fair and square manner. That is the purpose of the publication of this periodical.

In answer to the following letter and to many other correspondents of a like ilk, The Tuneful Yankee replies as below.

Editor The Tuneful Yankee: "Will you please inform me what becomes of the manuscript of a writer who gains one of your awards? You don't mean to tell us that a prominent writer would sacrifice one of his best compositions for a paltry \$25 \$15, or \$10?" F. C. Herndon.

The Tuneful Yankee distinctly emphasized several times that the money paid is only for the right to publish the three best compositions in its musical supplement. After that the rights of publication revert to the author or composer.

F. W. C. Detroit: The Tuneful Yankee does not want your advertisement. Your money can't buy space in this magazine. We can exist without such advertising, especially from one of your calibre.

S. R. D., Altoona, Pa.: Your Murphy words are good, but your melody to them is very commonplace. We have returned the manuscript to you.

Will Carroll Co., Brooklyn, N. Y.: 1. "Call You Mine" is simply an ordinary song. 2. "Town of Philadelphia" well written and very catchy music, but the theme and subject too much on the order of "Quaker in Quakertown" which is now a thing of the past.

J. J. B., New Britain, Conn.: "House of Dreams" is merely a fantasy, not a popular song.

W. C. K., Maynard, Mass.: 1. "Boston Girl" has some good lines. That's all. It is not written for a big selling song. 2. "Rainy Days" badly arranged and constructed.

J. F. B., Utica, N. Y.: "Can't You Love" very badly put together.

W. H. J., Winchendon, Miss.: "Think of Me" has no point. While some parts of the music are catchy, the entire idea is not original enough for general sale.

G. H., South Bethlehem, Pa.: "Dream Girl" is not new and the title has been used. While you have a fairly neat, flowing melody in the chorus, the entire song is not up-to-date. As you sent no stamp for the return of the copy sent us, we cannot return it.

Christian W. Super, Pittsburg, Pa.: We thank you very much for the song you have written called, "The Tuneful Yankee Rag," but there is not sufficient substance in the vocal narrative. We have received several others of this character which, strange to say, are no better than yours. It is no easy subject to handle.

F. A. B., New Haven, Conn.: Your patriotic composition, "Our Boys," makes an excellent song for the navy. It is one of the best nautical affairs we have yet seen—in fact, can't remember of having seen any at all on this particular order—but our magazine has no means of placing it.

S. S., Louisville, Ky.: 1. We care nothing for your lawyer. 2. Yes, we received his letter and threw it in the same place that we threw your manuscript. We gave you fair warning in every issue so far that manuscripts submitted The Tuneful Yankee must be accompanied with return postage or they would not be returned. We kept yours about ten days; then chucked them out somewhere, or gave them to our bull pup to chew, we forget which.

C. M., Zanesville, Ohio: "Love's Dream" has too many similar titles. Some of your lines have pretty thoughts, however, and the first four lines of the second verse are poetical and original. See answer to L. W. M. No. 2.

J. F. F., Maiden, Mass.: "Nations War" will not hit. A few bars of the music are catchy, but that is all.

E. B. D., St. Louis, Mo.: "Mulberry Tree" has no contemporaneous interest. It lacks elements of popularity.

W. C. Hagedorn, Neuburg, N. Y.: The "poems," as you call them, which you sent us are fit only for those sharks who prey upon just such persons as you. Send it to them; they will trim you; we won't. Why do you waste our time with such stuff? You must know they are bad. What do you mean by the title, "I Want You Yesterday"? Do you suppose The Tuneful Yankee can waste its time upon the examination of such stuff? You did not send postage for return of your "poems" and you did not even prepay your own letter, upon which there was postage due. We could say more bitter things to you, but we fear they would not look well in print.

Mrs. J. O. C., Livingston, Tenn.: Your patriotic song is well enough written, with a number of very good rhymes, but there is no market for such songs, the supply exceeding the demand.

B. P. McP., Medford, Ore.: "National Guard" has fairly well written words and the music is also inspiring, but it will never sell.

H. E. H., Zanesville, O.: "Opal Grew" very pretty idea and contains some inviting lines, but it is only a poem, not a popular song.

Mrs. D. O. M., Zanesville, O.: You have some excellent lines in both songs but you break away abruptly from your themes and they fall flat.

H. M., Newcastle, Pa.: 1. The main selling quality of a popular song is its catchy and retentive melody, original, if possible, although sometimes originality is only an accidental adjunct. 2. If your song is valuable, a reputable firm which will pay you a royalty should be consulted. Do not sell your song outright. The phonograph records are quite an item for revenue these days. 3. Among the best firms are Leo Feist, Fred B. Haviland, Joseph Morris, J. H. Remick and others.

G. B., Providence, R. I.: 1. He is simply a cheap song writer. That is not his right name. 2. No, he is not a performer, although he claims to be a singer.

L. W. M., Stroudsburg, Pa.: 1. "My Love, My Soul" very ordinary. 2. "Old Beau" has some good lines. This could be fixed up by a competent man, with a certain reputable publisher here, who specializes such works. He might also set it to music. 3. "Shipwrecked." See answer to No. 1. 4. "Lost You" very puerile. 5. "You're Mine." See answer to No. 1. 6. "Sweet Rose" also very ordinary. 7. "My Heart" is sad and morose, not of the popular style. You seem to choose very solemn thoughts, for your verses. We hope, dear madam, they are not inspired by your own sad life's experiences.

H. A. R., Hoboken, N. J.: 1. He is simply a cheap song writer. That is not his right name. 2. No, he is not a performer, although he claims to be a singer.

D. M. R., Pittsburg, Pa.: See answer to E. H. F., elsewhere in this department.

A. L., Pittsburg, Pa.: 1. "Dear Old Girl" which you state is "new and original" smells badly. Even the manuscript has a peculiar odor and looks as filthy as a piece of live cheese. Have you ever heard of Teddy Morse's famous song by this title? It was written nearly a hundred years ago, more or less, and all we can say is that you should be arrested—not for writing the song—but for claiming your work is "new and original" with its soiled, decrepit, ill-smelling manuscript and pilfered title.

A. C. N., Boston: "Tennessee" is only ordinary. The subject has also been worn threadbare.

Mrs. F. S., Winchester, Mass.: 1. "All's Told" lacks the modern, popular song punch. 2. "Century" is well written—yes, excellently written, has a new thought and new title—still, dear lady, it would not sell because the romance is absent, except in last line of second verse, and you have two different choruses, which is also bad.

E. B. McM., Steubenville, Ohio: You have a very original idea in your "Cupid" verses, but it is not ingeniously carried out.

W. H. J., Winchendon, Wis.: 1. "Southern Home" very ordinary. Done before many a time. 2. "Think of Me" too many themes of like character for a big success.

J. R. R., Anderson, Ind.: "Hard to Tell" is hard to tell. We cannot condemn it because it would appeal to many a vaudeville act which is looking for witty and original lyrics, but for our use it is unaccommodating.

Mrs. E. H., Merrill, Mich.: 1. "Mexico" will not interest modern song buyers. 2. "Step Stones" has some good thought but is not of the popular order. 3. "Suffragettes" has already been done by many others. 4. "Bachelor Buttons" is very original and well written but there is no market for it. 5. "Ghosts" is too ghastly.

G. S., St. Louis, Mo.: "Please give me a candid opinion," you write. We shall. Being from Missouri, we guess we'll have to "show" you. 1. "Honolulu Queen" is trite; subject worn to death. 2. "Dreamy Eyes," notwithstanding the many of its kind, has some rattling good lines and stands a chance of becoming a hit with catchy music. There are lots of composers right in our midst who could help you—but look out for sharks. Send them to a man you can trust who will not steal the idea from you.

E. H. F., Oklahoma City: 1. The Tuneful Yankee will examine manuscripts for its readers free of charge and give you any advice within its power, without delay, but stamps must be enclosed for return of the manuscripts, if unavailable. 2. The composition need not necessarily be arranged.

W. M. O., Brooklyn, N. Y.: This reader writes as follows: "Talk about crooked composition, here is a tip for your deadly parallel column. Let some one play Chaminda's 'The

Flatterer' for you and see if you can find the dominating melody of the song 'Beatrice Fairfax' in it. (This is no worse than many other songs copied from each other. What's the matter with 'Poor Butterfly' and 'When Other Hearts, Then You'll Remember Me'? Compare these!)

S. W. S., Malden, Mass.: "He Loves Me" lacks continuity and interest. It is not built for a popular song.

W. F., Cambridge, Mass.: "Lonesome" has no charm. It is, we are sorry to say, crude.

J. O. R., St. Louis, Mo.: "Must Know" has some pretty thoughts, but it lacks the necessary climax for a popular song. It is merely a quiet love ballad, fairly well written, but with no "punch."

T. B. C., Seattle, Wash.: "Parted on the Hill" would not sell as a popular song. It is devoid of thrill and any pronounced interest.

B. C., Harrisburg, Pa.: 1. "Kaiser" has some good points but would not sell as a popular song. It is also a little prejudicial. 2. We know nothing derogatory of Raymond A. Browne. He is far more to be trusted than others we could name. His circular letter is, at least, framed in a candid and fair manner.

H. R. H., North Billerica, Mass.: 1. "Ireland Hawaii" is an original idea but not built for selling purposes. 2. "Minstrel Show" would not appeal to the present generation.

F. P., 48 Bedford St., N. Y. C.: In both the songs submitted, you display very original ideas with the exception of the closing strains of the music which are very trite. The title of each song is original, the words quite pretty, and the music of the various measures catchy and tuneful; notwithstanding this, there is something incomplete about the songs at which the ordinary music publisher would balk.

N. M. D., Fall River, Mass.: Your two songs are very pretty poetry, indeed, but that is all—as for song setting, they would not do. We should think some magazine would be glad to print "Some Day," although even these publications are very exacting these days.

G. A. P., Wheeling, W. Va.: Your words "Raised My Boy" have a very good thought and are built upon a very elevating subject. There are one or two weak phrases in the effort, but, even were this a perfectly written song, it would not sell simply because there are scores upon scores of such material in the market, not one in one thousand of which repays the publisher for the expense of publication incurred.

D. D., Lafayette, Ind.: The name of the song-writer you refer to who died recently is Charles B. Ward. He was known as the original "Bovary Boy." A couple of his best known songs were, "Here Comes a Sailor" and "Enjoy Yourself." On the stage, he worked with his wife and the team was known as Ward and Clare.

Ben. R. Crosby: Others answering our "Hidden Songs" found the hard nut to crack in No. 2—"Flee as a Bird"—but you cleverly answered this one. However, you slipped up on No. 5, the answer to which is "With all Her Faults I Love Her Still."

Miss Mary Thomasson, Hollister, Cal.: You are certainly a clever girl and all your answers to "Hidden Songs" were correct. But your letter, probably on account of its distance from us, was many days too late to receive any of the prizes, as there were many ahead of you.

Mrs. A. Dunn: All your answers except No. 5 were correct. You even solved No. 2, which was the difficult one.

Editor Tuneful Yankee: How many sets of verses may a contestant enter for your lyric prizes? BERTRAND CRAWFORD, 1912 Lenox St., Harrisburg, Pa.

[There are no restrictions as to the number of poems that may be submitted by one person, provided sufficient return postage is accompanied. But please do not waste our time on unnecessary doggerel.]

W. E. B., Corona, N. Y.: "Greatest Gift" has many excellent lines; but its sentiment is too realistic and truthful to catch on in a popular song these days in which there is wanted the exaggerative, the impossible or the ridiculous. Another thing, you have no narrative in the verses, being a reflection which preaches and makes a statement already well accepted by the world. Perhaps, however, Mr. Browning, a good melody might make a difference.

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

Famous Axioms

By Well Known Authors

By the Late Paul Dresser

"The stage singer is an important factor in the popularizing of a song."

"One song, well advertised, is a better investment than a dozen which are not prominently before the public."

"The professional copy privilege is a greatly abused affair. The mail of music publishers brings requests for professional copies from butchers, bakers, dentists and scores of people who have no right to them."

"A song hit will reach about the same sale as an instrumental hit. A parody on a popular song is sometimes a good thing. It keeps the melody of the song before the people."

"The tendency among reputable publishers is to maintain prices. There are always mongrels and geese who will hawk inferior goods bearing a similitude to the genuine at cut rates. These cannot affect publications of merit."

By Harry Von Tilzer

"One of the best methods of advertising a song and introducing it to the public is that of having it sung on the stage by a good singer. The phonograph is also a good thing and gets the public to whistling and humming the melody. The jobber is a benefit to the publisher in various ways."

"Composers should pay some attention to the accompaniment of their songs, as it plays an important part in the success of a piece. The simpler the accompaniment and the easier the key the better."

"The music business is a lottery. No one is clever enough to pick a winner."

By Charles K. Harris

"It is strange, but true, that a man who writes both words and music of his songs usually strikes a hit."

"A song that has no merit but is patched together like a crazy-quilt is the song that costs money to bring before the public, as it has to be forced upon the people and even then, how many of them have ever come to the front?"

"If a song contains merit you cannot keep it down, while again, if it contains no merit,

all the money in the world cannot make it sell."

"When you hear a song being hummed, sung and whistled on the street, in the homes of the people and on the stage, there must be something in it."

"When a song is a hit it is so because the people in this country know what they want, and when the right one comes along, it is immaterial whether it is a coon song, a topical song, or a waltz ballad, they take it up and sing and play and buy it."

A Song Writer's Lament

Some Very Pungent Facts About the Ordinary Music Publisher

By Bernie Grossman

This is one phase of this business which has not been looked into thoroughly. Oftentimes the publishers have crushed a budding genius by their treatment of his manuscripts. A composer comes to a publisher with a song and after going through the usual routine work, the song having been accepted and the writer naturally thinking his song is a wonderful affair, as we all do, he expects that something will be done to popularize the work. He leaves the publisher's office with this impression, the publisher leading him to believe that the song will be published immediately.

After a lapse of several weeks the young writer, with buoyant expectation, walks into the publisher's office and finds that the publisher has even forgotten the name of the song, and that it is still in the lead sheet or manuscript form just as it was accepted. This may go on for months and in many cases years go by and the composition is still unpublished. This is an injustice to the writer as it deprives him of his property and, at times, of a livelihood.

In many cases the song is absolutely of no commercial use to the publisher but he accepts it so that another publisher may not get it. Or, in plain words, he wants to put the song to sleep. Why can't they be truthful at the start and say that the song is unavailable? This would avoid a lot of ill feeling and would give the writer, or the "new comer" an opportunity to dispense his wares elsewhere. A song is either good, bad, or indifferent, and while we cannot pick out the "hit" songs we can distinguish a truly bad song from a good one. Why not reject the truly bad ones instanter and concerning those that merit tell the writers in an honest spirit what to expect of their immediate disposal?

They say that the most famous walking encyclopedia in the business is Frank Gould, twenty-five years with the Oliver Ditson house. "Joe" Glassmaker of the same firm is also another masterful authority.

Will Not Give In

Noted Song Writer Who Won't Admit His Error

April 11, 1917.

Mr. Monroe H. Rosenfeld,

Dear Sir:—Your vigorous denunciation of the concluding line of my song, "The Queen of The Roses Was You," on the ground that it was either a *lapsus calami* or an instance of song-writer's unfamiliarity with the proper usage of English as she is spoke, would induce me to clothe myself in sackcloth and ashes, except for one little consideration. And that, my dear Mr. Rosenfeld, is that your condemnation is not in accordance with the evidence, and is therefore manifestly unjust. I am not so old as to have forgotten entirely the elements of English Grammar. One of them, if my memory serves me adequately, is that the verb is dependent on the noun or subject, and not on the object. You assume that I meant to convey that the lady in the song was the Queen of the Roses. Therefore, I should have written "The Queen of the Roses Were You." But as I had no intention whatsoever of conveying such a meaning, I did not use the plural verb. What I meant is what I wrote—to wit, that the Queen of The Roses was the lady of the song, and ergo, she was, not she were, the queen of those delectable blooms!

In other words, I was speaking of the Queen of The Roses as the subject matter, just as though I would have said "The Queen of The Roses Proved To Be Yourself." But that is hardly lyrical, as even you will admit, and a fair and eminently grammatical paraphrase is "The Queen Of The Roses Was You." Your contention that "were" should have been used is only justified by assuming that I meant something other than I did mean. If you had saw me when I done it (to speak pure American), you would of got me, son. As it is, you have dealt in a harsh and cruel fashion with a humble scribe who, next to his royalty statements, loves his dictionary most. In conclusion,—I am wondering if you will give this letter the same prominence that you gave your criticism.

Yours very sincerely,
Louis Wesleyan.

You say, Mr. Wesleyan, that you meant to say that the queen was the lady of the song and was you. What's the difference? You address the supposed lady as "you"—second person, past tense, thus emphasizing that the queen were you. You wouldn't like to donate \$10 of your royalties of the song—if there be that much coming—to charity if you are wrong, would you? We'll cover the same amount in the same way.

In the last lines of your letter above you say "next to your royalty statement you love your dictionary most." Quite so—for it is evident you don't like your dictionary first, or you would not have committed that grammatical bull. When you are enjoying your table d'hôte some evening, Louis, think the matter over.

STOP
Some bunched Hits from
BUCK & LOWNEY

BLUE, JUST BLUE
A worthy successor of our famous "Liddle."

IT'S A LONG WAY FROM DREAMLAND TO LOVELAND
A Waltz Story.

I GOT THE WORST OF IT ALL
A song with a human interest theme.

THAT TUNE THEY CALL MORE MELODY
You can hear the Ukulele strumming and—well what's the use—it's got Hawaii written all over it.

HE WAS A SOLDIER FROM THE U. S. A.
Don't you think this is the proper time for a song of this description?

SOMEONE REMEMBERS THOUGH THE WORLD FORGETS
Dignified and refined.

INSTRUMENTAL
AMERICA FIRST MARCH
Its swing is strictly on the Uncle Samuel type.

IN HOLLAND
Waltzes. Beggars description.

MORE MELODY
An Hawaiian Idyll.

We Invite Correspondence

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Funny Incidents in the Rambles of Music Men

Abe Holzmann, one of the most gentlemanly of musicians told the following incident the other day. He did not claim originality for it, but said that it was worth repeating:

"He was a jolly roysterer, who had lingered until late in the morning over the wine, arrayed, or rather disarrayed, in his evening clothes. He stumbled into an up-bound cable car and leaned in as careless a manner as his legs would permit against the front door of the vehicle. His manner attracted the attention of an austere, professional new-woman, whose caloric gaze withered him for several blocks. On arriving at her destination she passed the belated one on her way to the front platform. With a viper's venom she hissed:

"You scoundrel! If I were your wife I'd give you poison!"
The man smiled; then, lifting his hat with Chesterfieldian grace, he replied:
"P-p-pardon me, m-m-m-madam, but if I w-w-were your h-h-husband I'd take it."

By Leo Lewin:
"No'n 'deed," said Miss Miami Brown, "I wouldn't go to no theatre."
"Why not?"

"A gemman frien' done tol' me dat play was one er de kin' dat 'ud make yoh hair curl. An' I has trouble sufficient dat way now."

By the naive Mildred Davies:
Mrs. Brown (at Mrs. Smith's tea)—Oh dear, that dreadful Miss Smith is singing again. I wonder what started her?
Tom Brown (aged seven)—I dropped a penny down her back when she wasn't looking.

Here is a brand new one originated by the prolific young "new comer," Lew Porter, the lad of which we have said such promising things as a prospective song writer of note. He sprung this on The Tuneful Yankee suddenly last week and it created such a sensation that our pretty typist was forced to blush with surprise.

"Where did Washington get his first ride?"
Before we could answer, Mr. Porter had vanished through the portals. Turning back, he whispered:

"Why don't you know where George Washington got his first ride? When he took a hack—at the cherry tree."

Another bon mot by the prolific Wm. H. Lucas, M.D.

"The doctor has just called, professor. Shall I show him in?"
"No, no! Tell him he must excuse me; I'm not very well today."

By bright little Ethel Cain:
"What must a man be that he shall be buried with military honors?"
"He must be a Captain."
"What did you bet?"
"I bet he must be dead."

Nifty little Bennie Blum of the Remick staff tells the following:

An old gentleman thought his sight was beginning to fail, and paid a visit to the shop of an optician for a test. A printed card was placed on the wall, and he was asked whether he could read it. "No," said the old gentleman. Stronger glasses were produced, but with the same result; he kept shaking his head and repeating, "No, not a word of it, not a word of it." When the optician had tried the strongest spectacles in his shop, all to no purpose, he began to despair. "You mean to say that you cannot read it now?" he exclaimed. "Well, I cannot understand it. Perhaps it's partly because I never learned to read?" suggested the old man thoughtfully.

By dainty Dot Schultz:
"Yes," said the large, pleasant-looking man with the down-turned mustache, "my name is Coffey. Inasmuch as you have as yet strung nothing on the name, although you have known me fully seven minutes, I am deeply obliged to you. You don't know how much a man named Coffey has to endure."

"Every day some idiot asks me if I have any 'grounds' for complaint. Other blithering jassaks want to know if my front name is Java, Mocha, Rio or Santos. Another chump asked yesterday if he shouldn't break an egg into me to make me settle. Another mutt said I was worth \$76.38, because I weigh 201, and good coffee can be had for 38 cents a pound."
"If I get angry some one is sure to urge me not to boil over. Cracks about cafe au lait, demi tasse, and with or without sugar come so thick I have grown weary unto death of hearing them. One fellow whom I met yesterday said he was glad to know me because he was very friendly with my brother Tea and just loved my sister Cocoa."
"Oh, you fellows named Smith or Jones or Guggenstein—you don't know what it is to have a name that people can play tag with, and least of all, the troubles of any one named Coffey."

As told by Leo Seligman of the American Lead Pencil Company:

"He fell in love with the only daughter of the house; and tried to ingratiate himself with her in every possible manner, especially by bringing her the latest publications and a bundle of Velvet and Venus pencils.

One day the father of the young lady found a copy of a well-known novel lying on the table, and began glancing through it. In one of the chapters he found a number of words underlined with a lead pencil—not beautiful passages, but insignificant words, such as "I" and "You." He turned over leaf after leaf, and found everywhere the same thing.

He connected the underlined words, and read as follows: "Dear Miss—, will it insult you if I tell you that I adore you, and—"
In short, a love-letter of the most gushing description, and closing with the words, "Answer in the next chapter."
He took one of my lead pencils, underlined some words in the next chapter, wrapped the book in a piece of paper, and handed it to
(Continued on page 47)

The Love I Bring to You

Words by
WILLIAM F. DEAN

BALLAD

Music by
PAUL STARR

Moderato

VOICE

PIANO

poco accel. *rit.* *p*

There

a tempo

is an ar - dent sto - ry That of - ten has been told, It
ev - 'ry an - cient lan - guage Whose mean - ing we may guess, There

a tempo

came to life in a - ges past, And ne - ver will be old. When
was some way of say - ing These words of ten - der - ness. Though

a tempo

two hearts grow to - geth - er, And love has come to stay, The
time has changed the sto - ry, As through the past it came, And

cresc. *rit.*

sto - ry is re - peat - - ed, In some fond, ten - der
now the words are dif - - frent, Their mean - ing is - der the

cresc. *rit.*

The Tuneful Yankee

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Molto maestoso appassionato

way. So as I can not
same.

The first system of musical notation for 'The Tuneful Yankee' on page 18. It features a vocal line in treble clef and a piano accompaniment in bass clef. The tempo is 'Molto maestoso appassionato'. The lyrics are 'way. So as I can not same.'.

of fer A feel - ing that is

The second system of musical notation for 'The Tuneful Yankee'. The lyrics are 'of fer A feel - ing that is'.

new, The love of count - less a - ges - Is the

The third system of musical notation for 'The Tuneful Yankee'. The lyrics are 'new, The love of count - less a - ges - Is the'. The piano part includes the instruction 'poco allargando'.

love I bring to you. In

The fourth system of musical notation for 'The Tuneful Yankee'. The lyrics are 'love I bring to you. In'. The tempo changes to 'Tempo I'.

love I bring to you.

The fifth system of musical notation for 'The Tuneful Yankee'. The lyrics are 'love I bring to you.'. The tempo is 'molto rall.' and the piano part includes 'ff'.

The Tuneful Yankee

Rain of Pearls

VALSE

WALTER WALLACE SMITH

INTRO Moderato

The piano introduction for 'Rain of Pearls'. It is in 3/4 time and marked 'Moderato'. The piano part includes dynamics 'f' and 'mf', and a 'poco rit.' section with a triplet.

VALSE

The first system of the valse for 'Rain of Pearls'. It is in 3/4 time and marked 'mf'.

The second system of the valse for 'Rain of Pearls'.

The third system of the valse for 'Rain of Pearls'.

The fourth system of the valse for 'Rain of Pearls'.

The fifth system of the valse for 'Rain of Pearls'.

The Tuneful Yankee

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Più mosso

Musical score for page 20, titled "The Tuneful Yankee". The score is in G major and 2/4 time. It consists of six systems of piano accompaniment. The first system is marked "Più mosso" and includes dynamic markings of *ff* and *mf*. The second system includes *mf*. The third system includes *f*, *ff*, and *ff*. The fourth system includes *mf*. The fifth system includes *f*. The sixth system includes *f*, *p*, and *mf*. The piece concludes with a final chord.

The Tuneful Yankee

Musical score for page 21, titled "The Tuneful Yankee". The score is in G major and 2/4 time. It consists of six systems of piano accompaniment. The first system includes *mf* and *2^a time f*. The second system includes *f-ff* and *mf-f*. The third system includes *f-ff*, *p*, and *f*. The fourth system includes *f*. The fifth system includes *f*. The sixth system includes *f*. The piece concludes with a final chord.

The Tuneful Yankee

Allegro molto

The Tuneful Yankee

THE ROSE IN MY GARDEN OF DREAMS

Words & Music by WILL L. LIVERNASH
 Composer of "When I'm With You" "Sleep Ma Honey"
 "Sparkling Eyes" etc.

Valse Lento

Espressivo

Where the vi - o - lets lie dream - ing, In the moon - light soft - ly gleam - ing,
 All the time for you I'm sigh - ing, Night and day my heart is cry - ing,

accel Wait - ing there, Beau - ty rare, Queen of the gar - den 'Tis my
a tempo Could you learn, How I yearn, just to ca - ress you, Like the

love I see in fan - cy, Like a rose so fair,
 white rose love de - fy - ing, Kiss'd by morn - ing dew,

dim In the gar - den of my dreams, she's wait - ing there.
rall Fair - est flow - er in love's bow - er, you, just you.

24 CHORUS Valse Lente

p *passionata*

The rose in my gar-den of twi - light dreams, The rose of my rev - er -

p *passionata*

ies Each pet-al dis-clos-ing, A vir-tue re - pos - ing, A mes-sage of love it

ten.

brings to me. The air's fill'd with fra-grance, a per - fume rare, A breath from the heav-en 'twould

rall

seem. I'll guard the bow-er of my cher-ish'd flow-er, The rose in my

rall *rall*

1st. Verse *D.C.* *2d. Verse* *a tempo*

gar-den of dreams. gar-den of dreams.

D.C. *p a tempo cresc e accel* *f*

The Tuneful Yankee

When To-morrow Brings a Thought of Yesterday

25

Words and Music
by PHIL STAATS

Moderato

PIANO *mf*

When the thoughts that won't be ba-nished Come of some loved one now va-nished, And we think of all the things we might have
Did you ev - er sit and ponder When you looked a - way out yon-der, As the gold-en sun was sink-ing in the

mf a tempo

done To have made their so - journ bright-er, And their bur-dens so much light - er In this
west, Of the things you have neg - lect - ed, And of sel - fish aims per - fect - ed At the

race of life which each one has to run, Let us make a res - o - lu - tion That we'll
cost of what you knew was real - ly best? Then your vows should be pro - li - fic And their

The Tuneful Yankee

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make a con - tri - bu - tion, Ei - ther large or small, the case be as it may, Of
na - ture most spe - ci - fic As to how the game of life you now will play, So

some kind word or ac - tion That will bring us sat - is - fac - tion When to - mor - row brings a thought of yes - ter - day.
trou - ble you'll not bor - row And you need not cloud to - mor - row With a vain re - gret for some lost yes - ter - day.

CHORUS
Valse Lento

Life is al - ways what we make it, storm - y skies or fair, Thoughts of past days

off' will show you what was want - ing there. "Live and let live" is a rule that each one knows will

pay, And you'll not fear when to - mor - row brings a thought of yes - ter - day. day.

rall. *a tempo*

Cheops

EGYPTIAN INTERMEZZO
(TWO-STEP)

GEORGE L. COBB

Allegretto Moderato

PIANO *ff*

p

f *mf*

8

Musical score for page 28, featuring six systems of piano accompaniment. The score is written in G major and 2/4 time. The first system shows a rhythmic pattern in the right hand with chords in the left. The second system includes dynamic markings *ff* and *mf*. The third system features a melodic line in the right hand and a bass line in the left. The fourth system has a dynamic marking of *f*. The fifth system includes a dynamic marking of *ff*. The sixth system concludes with a dynamic marking of *mf* and a *rit.* (ritardando) instruction.

The Tuneful Yankee

Musical score for page 29, continuing the piano accompaniment. It features six systems of music. The first system includes a dynamic marking of *ff* and a first ending bracket labeled '8'. The second system also includes a first ending bracket labeled '8'. The third system has a dynamic marking of *ff*. The fourth system features a dynamic marking of *p*. The fifth system includes a dynamic marking of *f*. The sixth system concludes with a dynamic marking of *f*.

The Tuneful Yankee

The Tuneful Yankee

This page contains the piano accompaniment for the song 'The Tuneful Yankee'. It consists of seven systems of music, each with a treble and bass clef staff. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The piece features a variety of chords and rhythmic patterns, including some syncopation. The final system ends with a double bar line and a key signature change to two flats (B-flat and E-flat).

The Tuneful Yankee

In The Days Of Old Black Joe.

Allegretto moderato.

JAMES BROCKMAN.

Till Ready.

piano.

Come _____ and gath - er 'round me said old mam-my Lee_ Hap - py thoughts just
Hark _____ the steam-boats whistling on the Mo - bile bay - Roos-ters crow its

came to me _____ When they set old Dark-ies free_ Long, long a -
break of day - Time to go you hear them say - Come on lets

go _____ way down in Dix - ie - land where I was born - At jam - bor -
go _____ they say good-bye and sing the old fare-well - You hear them

les jub - i - lees they would sing and harm - o - nize till morn _____ earl - y dawn
shout, talk a - bout stay - ing up un - til the morn - ing bell _____ ver - y well

The Tuneful Yankee

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This page contains the vocal line and piano accompaniment for the song 'In The Days Of Old Black Joe'. It features a vocal melody with lyrics and a piano accompaniment. The music is in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'Allegretto moderato'. The piece includes dynamic markings such as 'piano', 'mp', and 'p'. The lyrics are written below the vocal line, with some words underlined. The piece concludes with a double bar line.

Chorus.

In the days of old black Joe - I'm com-ing - Hear the dark-ies hum-ming -
 Ban-jos ring-ing - pick-an-nin-ies sing-ing - Law-dy, Law-dy joy was bring-ing Sun-shine
 bright way down in old Ken-tuck-y far a-way, Ev-ry dark-y there was might-y luck-y
 feel-ing gay, Fan-ey danc-ing, sand-y floor Hear the old ban-jo,
 Shake your feet old la-zy Bill, Do the ball-in' jack and roll-in' down the hill,
 Sweet cre-a-tion old plan-tation, In the days of old Black Joe. - Joe.

The Tuneful Yankee

Ragtime Piano Playing

A Practical Course of Instruction for Pianists

By EDWARD R. WINN

[In each issue for a period of several months we will publish an instalment of this serial course of instruction in ragtime piano playing. The complete course will include single and double two-step rag, waltz rag, discord (passing note) bass, ragged bass, playing the melody in the bass with the left-hand and ragging the harmony (chords) in the treble with the right-hand, various melodic and harmonic embellishments, etc.—Editor.]

Outline of Lesson I in January issue: Formation of the scale—Rule for memorizing the formation of the major scale—Rule for memorizing the formation of the minor (harmonic) scale—Five mostly used keys—Formation of the three fundamental harmonies upon which all music is based—Straight bass.

Outline of Lesson II in January issue: Letter-names and tones constituting the three fundamental chords, and usual position and manner in which they are employed in "straight" bass shown by notation in the keys

of C, G, F, B \flat and E \flat —How to decide the chord to be used in each measure—Principle of classifying chords—Avoidance of Passing Chords, Altered Chords, etc.

Outline of Lesson III in February Issue—Review of "Straight" bass in all twelve keys—Principle of playing all melody notes in octave form—Avoidance of counting the metre (time) aloud—Full harmony in the right-hand—Avoiding the crossing of the hands—Producing variety in the bass.

Outline of Lesson IV in March-April issue: Rhythm No. 1, ragging one melody note in a measure, including passing note and harmonic tone—Ragging two melody notes in a measure.

LESSON V

All MELODY notes are to be played as OCTAVES with the right-hand, except where

Rhythm No. 1 Continued

Ragging Three Melody Notes in a Measure.

Play treble (right hand) octave higher than written.

Ragging Four Melody Notes in a Measure.

The OCTAVES represent the MELODY. The notes between the octaves are harmonic tones. Do not employ for a harmonic tone any note that immediately follows as a melody note. When converting a melody into ragtime it is essential that the chords in the right hand consist of either three or four tones, the highest and lowest tones (usually consisting of the melody note and its octave. The harmonic tones in between the octave are taken from the piano part as written in the sheet music or from the Chord employed in the Straight Bass (Winn Method). The upper harmonic tone—the one nearest the little finger—is the one generally used for ragging when employing Rhythm No. 1

Singers, Pianists and Leaders

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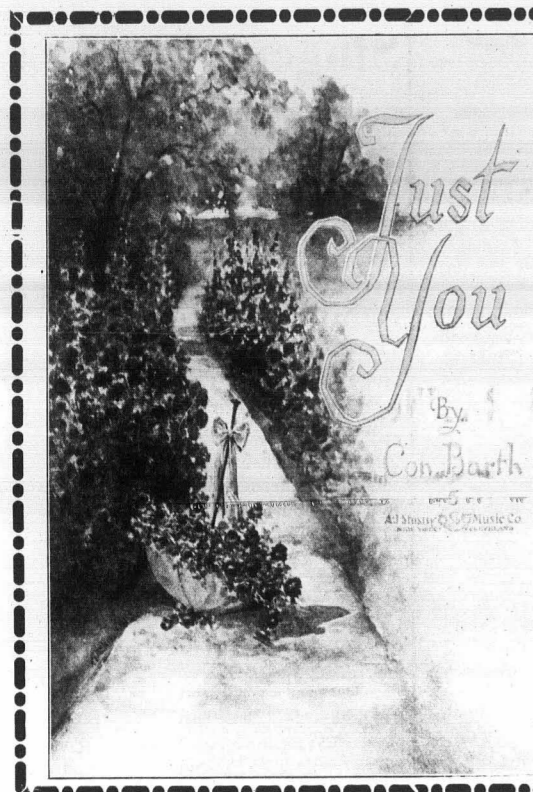
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melodies, as effective ragtime may be produced by its exclusive employment. When the ragging of one, two, three and four melody notes in a measure by means of Rhythm No. 1 has been mastered the practical application of the five Rhythms and Effective Combinations to be shown in later instalments of the course, to up-to-date melodies is merely a matter of technical facility—practice.

RHYTHM NO. 1

LAGGING THREE MELODY NOTES IN A MEASURE

First Melody note on count 1, harmonic tone on count 2, second melody note between counts 2 and 3; harmonic tone between counts 3 and 4, third melody note on count 4.

LAGGING FOUR MELODY NOTES IN A MEASURE
First melody note on count 1, second melody note on count 2, third melody note between counts 2 and 3, harmonic tone between counts 3 and 4, fourth melody note on count 4.

GENERAL DIRECTIONS

For the melody of a song read the voice part (top staff) or the top note of each chord in the treble clef of the piano part (middle staff).

Play all melody notes and passing notes in the treble clef in octaves with the right-hand.

Ascertain the harmonic tone or tones necessary to form a three or four tone chord in the treble (right-hand) by consulting the notes of the treble and bass (left-hand) of the piano part as written, or by means of Winn's Practical Method of Bass for Piano.

(Continued on page 40)

they interfere with the bass (left-hand), skip or move too rapidly. The same melody note consecutively repeated must be regarded and treated rhythmically as one melody note in a measure.

When the hands cross or interfere with each other, invert and play an octave lower the tone or tones of the Chord in the left-hand (bass) causing the interference. Another method is to permit the Chord in the bass to remain in the usual position and with the right-hand, omitting the thumb, play as single notes only, an octave higher than written, the melody note or notes causing the interference.

When facility in playing the above melody in OCTAVES with the right-hand with "Straight" Bass in the left-hand has been acquired, one or two of the tones of the Chord employed in the bass in each measure may be added within the octaves in the treble part where the melody notes do not move too rapidly or where CONVENIENT for the right-hand to strike thus producing in certain measures, a chord of either three or four tones in the right-hand—full harmony.

Do not attempt to convert a composition into ragtime until able to play with facility the melody of the piece in octaves with full harmony in the right-hand and the written bass of the sheet music or the Straight Bass (Winn Method) in the left-hand. The bass may be played exactly as written or, as is recommended, the pupil can quickly and accurately form the correct and most effective bass by means of Winn's Practical Method of Bass for Piano.

The Chord to be employed in each measure of the bass may be quickly and accurately decided and formed by reading the notes given in both the treble and the bass clefs of the piano (instrumental) part as written in the sheet music, considering only those tones which are members of a 1st, 2nd, or 3rd Chord in their respective key or scale.

LESSON VI

Rhythm No. 1 may be given variation by omission of the harmonic tone. The student is urged to persistently practice Rhythm No. 1 and apply to up-to-date

Come Back To Erin.

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Popular Songs of Fifty Years Ago

By GEORGE BRAYLEY

In the world of vocal music a song's lease of life in "popularity" is as brief as a swiftly passing day of pleasure—a bright and joyous sunrise, a promising morning, mayhap an overcast, cloudy noon clearing into a slowly and surely waning afternoon, and then—night.

Where are the popular songs of "yesterday," the songs that had such a tremendous vogue in the days of our granddaddies? The most of them—words, music and memories—are buried today in the human dump we call oblivion, where the day before they wore the jeweled crown of public popularity. In the following interesting bit from Mr. George Brayley's almost inexhaustible well of reminiscence, the author mentions songs which once were all the rage—hitting civic, social or political events, whims, fads and foibles—yet today are unknown by name, melody or writer, while even the popular singers of them are now forgotten. It is only too true that "the treasures of yesterday may swell the ash-heaps of today," that many times it is only a short and direct road from "my lady's" jewel case to the garbage can.—Pub.

The song-hits that ruled the popular taste of half a century ago are today unknown. The songs that were sung in the late "sixties" and early "seventies" were as popular in their time as those of today are in theirs, yet who knows the older ones? Perhaps for the most part the early songs were silly and inane, as are many of the present ones, but they certainly were free from the vulgar suggestion which so frequently is considered essential for a song to become popular at the present time. It is somewhat interesting to learn what kind of songs appealed to the popular fancy of those days, and some of us now living can recall their being sung all over the land. Some of the old civil war songs that once were on the lips of a great patriotic public still retain their hold on the people, and in one sense can be called classics, but the majority of them are gone.

There was one war song which ran:

Hipp de doodle doo!
Jeff Davis, how are you?
The Monitor whipped the Merrimack
So handy, O!
Erickson's he's around,
In this world there can't be found,
Such a people as
The Yankee Doodle Dandy, O!

Another old song that was widely sung during the evolution of slavery into freedom was the "Kingdom Coming," or "The Year of Jubilee."

Say, darkeys hab you seen de massa,
Wid de mufstah on his face,
Go long de road some time dis mornin',
Like he gwine to leab de place?
He seen a smoke way up de ribber,
Where de Linkum gunboats lay,
He took his hat an' lef berry sudden,
An' I spec he's run away.

De massa run, ha, ha!
De darkeys stay, ho, ho!
It mus' be now de kingdom comin',
An' de year ob jubilo.

He six-foot one way, two-foot tudder,
An' he weigh tree hundred pound,
His coat so big he couldn't pay de tailor,
An' it won't go half way round.

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He drill so much dey call him Cap'en,
An' he get so drefful tann'd,
I spec he try an' fool dem Yankees,
For to tink he's contraband.

"Nigger" minstrel troupes were in the zenith of their popularity at that time, and the Buckley and the Christy minstrels were the leading favorites. These have all passed on, yet the same style of performance is still a drawing attraction when presented well, and many people long for a good, old "Minstrel Show." Many of the songs used by the minstrels were peculiar, depending much on the manner of interpretation.

There were scores of intensely popular patriotic songs, with a rhythmic vim and vigor peculiarly their own. One of these was "When Johnny Comes Marching Home," by Louis Lambert, who was no less a personage than the afterwards famous bandmaster—"Pat" Gilmore.

When Johnny comes marching home again,
Hurrah, hurrah!
We'll give him a hearty welcome then,
Hurrah, hurrah!
The men will cheer, the boys will shout,
The ladies will all turn out,
And we'll all feel gay when Johnny
Comes marching home.

Some of the more rollicking and irreverent ones had a habit of changing the last lines to:
"And we'll all get blind drunk, Johnny fill up the bowl."

Then there was Walter Kittridge's sad, but tunefully melodic, "Tenting on the Old Camp Ground," that had a wonderful popularity with mixed and male quartets, and glee clubs. Also intensely popular were Dr. George F. Root's "Just Before the Battle, Mother" and "Tramp, Tramp, Tramp," and a song exceedingly popular with the glee clubs was "Coming Home." The words and sentiment of the last two may not prove unfitting a little later in these times.

Tramp, tramp, tramp,
The boys are marching,
Cheer up comrades they will come;
And beneath the stary flag,
We shall breathe the air again,
In the freedom of our own beloved home.

Coming home, coming home!
Don't you hear the cry?
Yes, we're coming home from the war;
When this cruel war is over,
Our noble work is done,
We are coming, we are coming,
Coming home.

In 1868 came the uprising of the Irish against the English, those taking part in the affair being known as "Fenians." The Fenians attempted to invade Canada, and made a raid on Indian Island near Eastport, Maine, but belonging to Campbello, New Brunswick. When popular, "Handsome Dan" Maginness sang the "Wearing of the Green" in the New York Theatre one night during that period, there nearly was a riot between the Irish and English factions occupying the house. The song persisted, however, became immensely popular and is so today. Here are some of the words:

O Paddy dear, and did you hear
The news that's going around?
The shamrock is forbid by law,
To grow on Irish ground,
No more St. Patrick's day we'll keep,
His colors last we've seen,
And they're hanging men and women
For the wearing of the green.

I met with nabor Tamby
And he took me by the hand,
And he says, "How is ould Ireland,
And how does she stand?"
She's the most distressed country
That you have ever seen,
For they're hanging men and women
For the wearing of the green.

I think it was the Majilton Company that first sang "Silver Threads Among the Gold" at the Olympic Theatre in New York. The song has been revived recently, and is just as popular now as then. A close rival to this song at the time, however, was "Put Me in My Little Bed."

Oh, Birdie, I am tired now,
I do not care to hear you sing,
You've sung your happy song all day,
Now put your head beneath your wing,
I'm sleepy, too, as I can be,
And sister when my prayer is said,
I want to lay me down and rest,
So put me in my little bed.

Come, sister come, kiss me good-night,
For I my evening prayer have said;
I'm tired now, and sleepy too,
So put me in my little bed.

I recall an amusing personal experience with this song. I had invited two young rival violin players to my home, and as everyone was playing and singing this song they brought it with them. One of the players was quite proficient in music, but the other was not. The music was written in three flats, and a dispute arose between them as

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to how the flats were made. One said they were made thus and so, the other said they weren't. Hot words followed, until they threw down their violins and adjourned to the lawn, where they punched one another till their noses bled, each intending to "put the other in his little bed." Then they came in, picked up their instruments and separated forever.

There were many so-called "Motto" songs being sung then, and among them was "Pulling Hard Against the Stream."

Don't give way to foolish sorrow,
Let this keep you in good cheer,
Brighter days may come tomorrow,
If you try and persevere.
Darkest night must have a morning,
Though the sky be overcast;
Longest lanes must have a turning,
And the tide will turn at last.
So then do your best for one another,
Making life a pleasant dream,
Help a worn and weary brother,
Pulling hard against the stream.

Another of them serves to show that about the same feeling regarding songs existed then as now. It run thus:

In this sensation century
Good songs are very few,
The words are little cared for,
If the music is but new.

Still another "Motto" song had a chorus that was exceedingly practical in its moral. Here is the sentiment:

If you're poor, from your friends keep a distance,
Hold up your head though your funds are but small;
Once let the world know you need its assistance,
Be sure, then, you never will get it at all.

A song that one might say was an aquatic, or submarine ditty, had some considerable vogue, and was called "I Wish I Was a Fish."

I wish I was a fish with a great big tail,
I wish I was a fish with a great big tail;
I tiny little tittle-bat, a wrinkle or a whale,
At the bottom of the deep blue sea—O my!

"Keeping up appearances" also was as much the rage then as it is today. This was set forth in the song "Shabby Genteel."

We've heard it asserted a dozen times o'er
That a man may be happy in rags,
That a prince is no more in his carriage and four,
Than the pauper who treads on the flags.

As I chance to be neither, I cannot much tell
How a prince or a pauper may feel
I belong to that highly respectable class,
That is known as the shabby genteel.

Too proud to beg, too honest to steal,
I know what it is to be wanting a meal,
My tatters and rags I try to conceal,
I belong to the shabby genteel.

There was another song, too, which would not be so far out of the way in the present time of the H.C.L. The whole country was in an uproar over the heavy taxes imposed. Everything was taxed, even pianos (think of it, you movie and cabaret players!) and a man's "time" (watch). All kinds of condemnation was publicly expressed, and one expression was a song called "Attacks on Taxation." One verse (of which there were many) ran thus:

They've taxed our stages and our cars,
Our steamboats on our rivers,
They've taxed our lights, and probably,
They mean to tax our livers.
At Washington, a Miss Nancy,
With her single eye it may be,
Will tax our wives and make us get
A license for a baby.
And it's Oh, dear, Oh,
We're going up in a balloon
As high as we can go!

Vaudeville was "Variety" in those days, and burlesque troupes were prominent and popular. About 1868 Lydia Thompson came to America from England with her famous female burlesque troupe, which was considered the most immoral combination that ever landed on these shores. In the light of some of the present day performances Lydia gave a Sunday school exhibition, nevertheless the country was shocked at the doings of the "girls" with her. This company made many songs extremely popular, one of which was "Up In a Balloon."

Up in a balloon, boys,
Up in a balloon,
All among the little stars,
Sailing round the moon;
Up in a balloon, boys,
Up in a balloon,
It's something awful jolly
To be up in a balloon.

It is not a far-fetched idea to look upon this song as the possible forerunner of the quite recent and decidedly popular "Josephine and Her Flying Machine." There was another one, which had a bearing on the "servant problem," beginning as follows:

The bell goes ringing for Sarah,
Sarah, Sarah,
The bell goes ringing for Sarah,
From morning until night.

It was about this time that Lingard, a famous London Music-Hall singer—his wife Alice (Dunning) Lingard was almost equally famous—came over and swept the country with his comic songs. He was a first-class mimic and imitator, and his most famous song was "Captain Jinks." I can see him now strutting and mincing about the stage, dressed in the uniform of an English Grenadier, and with his hands lifting his coat-tails singing:

I'm Captain Jinks of the Horse Marines,
I feed my horse good corn and beans,
I often live beyond my means,
For I'm Captain in the army.
I teach the ladies how to dance,
How to dance, how to dance,
I teach the ladies how to dance,
For I'm Captain in the army.
I'm Captain Jinks; etc., etc.

Lingard interwove spoken lines in his songs in the most ridiculously funny manner, and in action, accent, antic and inflection was absolutely inimitable when teaching the "lydies how to dawnee." He had another song with which he made a hit, beginning

On the beach at Long Branch,
One fine summer's day,

Nor were the fashions of the day immune to attack by song punsters and song singers. The fashionable dresses of the ladies at that time were, or would be to modern eyes, very singular. Especially so was one which wore the skirt draped over a huge hump at the back, which was called the "Dolly Varden." Dressed in an exaggerated caricature of this costume, and carrying a big parasol, Lin-

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gard would walk up and down the stage singing,

Her Dolly Varden looked like silk,
Or New York milk which is finer than silk;
She said, "Dear Sir,

It's out of ma's bedquilt
I've made a Dolly Varden."

This style of dress and its name had a tremendous vogue at the time. Babies were named "Dolly Varden," and street

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Patriotism First

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

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

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

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

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

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

LYON & HEALY.

April 12, 1917.

The above is an exact copy of a notice recently distributed among the hundreds of Lyon & Healy employees, which has already borne fruit, for a goodly number of Lyon & Healy men have enlisted at the time of this writing (April 17). The truly-American sentiments expressed and the practical demonstration of patriotism by this powerful institution cannot but bring a thrill of pride and approval to the heart of every American citizen.

organ grinders carried monkeys dressed in miniature Dolly Varden suits. Following this came the atrocious Grecian Bend and the bustle,—

The moth eaten bustle,
The old iron bustle,
The cloth covered bustle,
That hung on so well.

Other songs which were very popular were:

Not for Joe, not for Joe,
Not for Joseph, if he knows it,
Oh dear no sir, not for Joe,
Not for Joe, no, no, no.

Whoa Emma, whoa Emma!
Why did you put me
In such a dilemma?

Another song which became popular, although of quite a different character, was,

Down in a coal mine
Underneath the ground,
Where a gleam of sunshine
Never can be found;
Digging dusky diamonds,
All the season round,
Down in a coal mine,
Underneath the ground.

Of all the inane songs ever written and sung, the best example was "Shoo Fly." I am not sure who first sang it, but it went like wild fire all over the country, and this before the craze of "Swat the fly."

Shoo fly, don't bother me!
Shoo fly, don't bother me!
Shoo fly, don't bother me,
For I belong to Company G.
I feel, I feel, I feel,
I feel like a morning star, etc.

There was a hot dispute in Congress over some question of the hour, and one Congressman—I am not sure who, but think it was Senator "Sun-Set" Cox—became so wrought up at the remarks of one of his opponents that he waved his hand contemptuously at him and cried out: "Shoo Fly!" That was enough to start the thing a-going, and it became a country-wide by-word.

There was another song which became popular, but as it was somewhat of a twist to sing only a few could handle it:

I saw Esau kissing Kate,
In fact we all three saw;
I saw Esau, he saw me,—
She saw, I saw, Esau.

Some years ago, when George Rignold was playing Henry V to crowded houses at the Boston Theatre, a good drawing number was Sir Henry Bishop's tuneful "Good Night," or "Sleep, Gentle Lady." Although not an easy number to sing well, it became very popular with quartets and choruses.

I was employed at the theatre at that time, and in connection with this play an amusing incident occurred at the final dress rehearsal. The scene was where King Henry makes his triumphant entry into London, and they were trying to find out if the horse which Rignold was to ride would be frightened at the noises made. A fairly good white steed was driven on the stage, and first led down to the footlights to see if the glare would frighten him. Then the noise began. The orchestra banged and blew their loudest notes, while a man up in the flies hammered for dear life on a lot of bells.

The horse didn't budge, but rather seemed to like it, so Mr. Napier Lothian, Jr., who was stage manager, signaled for the sounds to cease in order that the rehearsal might continue. Everyone became instantly quiet except the man up in the flies with the bells. Lothian would yell: "Stop that noise up there!" No use, the man either couldn't or wouldn't hear and kept busy. Then the cornet and trombone would blow a blast, but the banging on the bells continued. Rignold became uneasy, while Lothian paced up and down the stage muttering deep things. At last Lothian drew a pistol from his hip pocket and—Bang! it went up in the air. The bells stopped, and a voice from out the heights called down hoarsely: "Say! what the h— are you doing down there?"

Will They Ever Stop?

Feb. 2, 1917.

The Tuneful Yankee, New York City.

Gentlemen:

My answers to the "Hidden Songs."
I have tried to put into rhyme,
And 'though the metre may be wrong,
No doubt I will improve with time.

To answer them all I will try;
The first is "Comin' Thro the Rye";

And two is hard, I must confess,—
"The Flying Dutchman" is my guess;

Three, also is quite a "hummer,"
But it is "Last Rose of Summer";

Four is hard as it can be,
Although I think it's "Sweet Marie";

Five is wrong, but hope to win 'though,
"Only a Face at the Window";

Six, of course, means that song of old,
Who can forget "Take Back Your Gold"?

For seven we have the best of all,
That grand old song "After the Ball."

I like your paper very well,
And hope to win it for a year;
I may be lucky, who can tell,
So I think I will stop right here.

Yours truly,

Jos. A. Woods.

(In response to the above, Brother Woods, we beg also to indulge in a little doggerel.)

As you have written your letter in rhyme,
We'll reply the same way, tho' 'tis a crime.

Your first is alright,
"Comin' thro' the Rye" fits tight.

The second you didn't get a word,
It's simply "Flee as a Bird."

The third "Last Rose of Summer,"
Shows that you're a "comer."

Number four is not "Sweet Marie,"
It's "Johnny Get Your Gun" you'll see.

Your five does not fill the bill—
"With All Her Faults I Love Her Still."

For number 6 the truth you've told,
It's called: "Take Back Your Gold."

And on number seven you have the call,
'Tis the song, "After the Ball."

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A COMBINATION of entrancing rhythm and sweet, flowing melodies that is causing the fortunate leaders who are already playing this delightful dance number to acclaim it as the most promising waltz issued this season.



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Publishers of GOOD Instrumental Music

Speed of a Pianist's Hand

(Continued from page 4)

conditional on consciousness of the position of each hand and each finger before it was moved, and, while moving it, the sound of each note and the force of each touch.

Therefore, there were three conscious sensations for each note. There were 72 transmissions per second, 144 to and fro, and those with constant change of quality.

Then, added to that, all the time the memory was remembering each note in its due time and place, and was exercised in the comparison of it with others that came before.

So that every second there were not fewer than 200 transmissions of nerve force to and from the brain outward and inward.

If all of the above happens when playing a simple little thing like a presto by Mendelssohn, what must take place in the nervous organism when "doing" a complicated ragtime, or the last fox trot on the program when speeded to a tempo to allow the performer to connect with his last ear. Seriously, the article is interesting from many points of view and opens a wide channel of thought, yet it is to be regretted that the investigator has failed to enlighten us on two very important points, namely, what was the real cause that permitted his attention to be distracted from Mendelssohn to "movements," and how much brain force and nervous energy are exerted when a player is silently "cussing" the piano, the music, his luck in choosing such a profession, and several other little things.

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With best wishes for your continued success, I am
Sincerely yours,
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Ragtime Piano Playing

A Practical Course of Instruction for Pianists
By Edward R. Winn

(Continued from page 34)

"Fill-in" the harmony in treble and bass and gain facility in playing a composition in "straight" time before attempting to employ the rhythms and Discord bass.

The notes employed in a practical application of the rhythms depend upon the prevailing melody and harmony.

Do not "rag" every melody note; aim to produce variety.

Give each note its proper count.

The bass must be kept firm and smooth on the counts 1, 2, 3, 4.

Avoid playing too fast. Ragtime should be played in slow march tempo.

For convenience and uniformity, all arrangements will be given in 2-4 metre.

HOW TO CONVERT A MELODY INTO RAGGING

First—Play the melody (voice part) in

octaves with the right-hand, employing "straight" bass (alternate octaves and chords) with the left-hand.

Second—Where convenient, one or two of the tones of the prevailing harmony in each measure of the piano part as written or as indicated by the employment of Winn's Practical Method of Bass for Piano may be added within the octaves in the treble part, thus producing a chord of either three or four tones in the right-hand.

Third—The various rhythms and combinations may then be applied as shown and demonstrated in the comparative arrangements of classical and standard melodies.

Fourth—When facility has been acquired, the Discord bass may be introduced, and if the melody is adapted to double time each measure may be divided in half

and four counts (beats) allowed to each half. This produces the highest possible form of Ragtime and is susceptible of the most intricate, complex rhythmical and harmonic treatment.

The fourth and last phase of the work will be shown in later instalments of the course.

It is hoped that readers who are interested in this subject will not fail to secure a copy of each number of The Tuneful Yankee containing an instalment of this serial course of instruction. Each portion, if closely followed and thoroughly understood, will constitute a vital link in a chain of information that, when completed, will make it easy and natural for any pianist to convert any melody into professional style ragtime for singing or dancing.

(To be continued in the August issue.)

Melody in F

(Transposed to C)

In Ragtime.. Employing Rhythm No 1

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Arr. by EDWARD R. WINN

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APPROPRIATE MUSIC FOR PHOTO PLAYS

The importance of having appropriate music played for photo plays is now realized by all managers, but the selection of the music is often a difficult proposition. Discriminating audiences are often annoyed at hearing some trivial ragtime selection played for an intense dramatic picture or death scene. A dramatic scene calls for dramatic music, just as much as a comedy scene calls for comic music. If one is played for the other, the result can only be ludicrous in the extreme. Such breaks happen continually because the pianist has not the appropriate music or if he has it, he cannot pick it out in time to follow the action of the photo play.

With this fact in mind Mr. Sol P. Levy, the composer of the music for "Sealed Orders" and "Ireland a Nation," etc., originated a motion picture collection arranged in such a way that all the music necessary for

a certain class of motion picture would be contained on two opposite pages, and would consist of from six to eight representative themes suitable for that picture such as sad, comic, struggle, love themes, etc.

In fact if analyzed in almost every picture, will be found certain of these basic themes, with additional ones such as a dance, sacred, march, patriotic, mysterious themes and special effects according to the character of the picture. Mr. Levy's idea of the proper music for a Roman or biblical photo play is seen in the accompanying thematics, selection nine from Gordon's Motion Picture Collection, Vol. 1. The appropriateness of this music for such pictures as "The Last Days of Pompeii" and "Ben Hur" will be seen at a glance. The pianist can jump from one theme to another, following the picture, and repeat any as required. Such music is as great a help to the expert as to the ordinary pianist, as he can extemporize and enlarge on any theme at will.

In addition to Vol. 1 of the collection containing the music for nineteen standard types of motion pictures, Mr. Levy has put in a second volume to be used in conjunction with the first, including the principle National Airs, music for special effects, such as storm, railroad, automobile and battle effects and for special scenes, such as Christmas, church, fire, etc.

In all there were forty-three special selections in Vol. II, a veritable mine of material for the motion picture pianist. Mr. Levy is both a talented composer and an expert arranger for motion pictures. He gives the motion picture pianist in these two volumes the benefit of his experience, months of labor and many original themes, and he has surely produced a work which will be valued and appreciated both by the pianist and the audience, as it demonstrates to a long suffering public that the right sort of music enhances the photo play and makes it almost a living thing.

18 No. 9. Roman or Biblical.
For Processional, return of Victorious Armies, Gladiators, etc.

1. Love Scene With much expression.

2. Dance.

3. For Sad Scene, death, etc.

4. For Sad Scene, death, etc.

5. For Arena Scene, "Roaring of Lions"

6. For Arena Scene, "Roaring of Lions"

7. For Combat, struggle, pursuit, etc.

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Review of Popular Music

(Continued from page 10)

That's Why My Heart is Calling You. Song. Words by Harry D. Kerr. Music by Otto Motzian. Published by the Karczag Publishing Co., N. Y.

This is a refreshingly unique song of the higher order. The verses are poetical, while the melody is tuneful and correct from an arranger's view. The opening measures of the ballad are quite original, so much so that one is half inclined to believe it was written by one of the old masters. Immediately upon delving into the refrain, we are charmed with its facile phrases.

Good-Bye, Soldier Boy. Song. Words by Bertha Paine. Music by Carl F. Burrell. Published by Cliff Edson, Brockton, Mass.

The Burrell music is full of harmonious and effective chords, but dear Miss Bertha Paine slipped a cog or two when she rhymed "Thou" with "know." Even in Boston they wouldn't stand for such rhymes—the town where they are supposed to change the English language!

The Flag of Peace, March. By E. J. Ruth. Published by Ruth Brothers, Aurora, Ill.

You have an inspiring composition in

this two-step, but we pity you, Mr. Ruth, if Uncle Sam happens to see your title page! You would get the most "ruth"-less drubbing you ever had in your life and all the money in grand Aurora would not save you from some place where they lock folks up. Don't you know the law governing the use of the American flag upon a piece of mercantile property?

It's a Shame That We Have to Grow Old. Words by William Tracey and Dave Berg. Music by Nat Vincent. Published by The Jos. Morris Music Co., N. Y.

Now, look here boys, remember that you may some day grow old yourselves! That is, if some Broadway trolley car doesn't suddenly cut you off, or some bookmaker doesn't land you in Fish Pond. So please, have compassion upon the aged! My! but you are indulging in some blue stuff, boys. What do you mean by this:—

A man should never marry when he's lost his speed. It's just like buying books for your friends to read. Daddy is a pet name used by sweethearts true. But when they call you Pop you know that you're all through.

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

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

Editor The Tuneful Yankee,

Dear Sir: In reply to your criticism in March number of The Tuneful Yankee, of the music which I have composed to the words usually sung to the foreign tune "America" intimating that it is too religious, I beg to say that the music should be of a character to conform with the spirit of the words which are not only in the form of a prayer and addressed to the Deity, but also largely patriotic, and any music accompanying these words should be in the nature of a hymn and should be sung in a reverential and dignified manner. As my composition indicates, and as the original was written, this view has been recognized by all religious bodies, who have incorporated the words and music in their hymnals and other collections of songs for worship. To adapt ragtime jigs-times or dancing melodies to these sacred words would be a crime and sacrilegious and render the song common and contemptible, in fact, it would be a species of treason to treat these words in this manner. You may not be aware that the present air "America" is one of the national airs of a large number of the nations of Europe, who have each composed words for it in their own language, and that the singing is always performed in a dignified, quiet and reverential manner as in a hymn.

My sole aim in composing and publishing new music for these words is the hope of supplying a much needed, and demanded American tune to fit the American words, without thought of pecuniary or other reward than that it would be accepted and used in the spirit in which it is offered.

Respectfully yours,

GEO. BEAVERSON.

SPRING SURPRISES

By Abe Holzmann

The lovely maiden is surprised—
Or feigns to be—we're told
When her Adolphus tells his love
In language far from cold.
And little Johnny is surprised
As any boy might be,
When by his angry dad he's put
Upon that daddy's knee!

The roving tramp is much surprised
When he is asked to toil;
And Bridget when upon the fire
She pours the festive oil.
The happy father is surprised
When told that "it" is twins;
And lots of people are surprised
Who sit on tacks and pins!

The cad is angrily surprised
Who on banana peels
Has put his patent leather shoes
And in the gutter reels;
But all of these surprises are
As nothing, I protest,
To what a fellow feels who finds
A dime in last year's vest!

America's Best Writers and Composers

(Alphabetically Arranged)



BALL (ERNEST)
Composer of
"Love Me, and the World
Is Mine," "Turn Back
the Universe," etc.



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



**GILBERT
(L. WOLFE)**
Author of
"My Little Dream Girl,"
"My Sweet Adair," etc.



BERLIN (IRVING)
Author of
"Alexander's Ragtime
Band," "When I Lost
You," etc.



CLARKE (GRANT)
Author of
"I Know I Got More Than
My Share," etc.



GLOGAU (JACK)
Composer of
many hits for the Feist
house



BLYNN (EDITH)
Authoress of
"The Ashes of My Heart"



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



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



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



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



**GROSSMAN
(BERNIE)**
Author of
"Little Gray Mother,"
"The Letter That Never
Reached Home," etc.



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



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



GUMBLE (MOSE)
Composer of
"The Pipe Dream"
and other novelties



BRYAN (AL.)
Author of
"I Didn't Raise My Boy
to Be a Soldier" and
hosts of others



FISCHER (FRED.)
Composer of
"There's a Little Bit of
Bad in Every Good
Little Girl," etc.



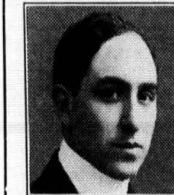
HARRIS (CHAS. K.)
Author and Composer of
"After the Ball" and
many other hits



CARROLL (EARL)
Author of
"So Long Letty," "Canary
Cottage," "Dreaming,"
etc.



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



HIRSCH (LOUIS A.)
Composer of
"Gaby Glide," "Hello,
Frisco!" etc.

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The Moving Picture Pianist

(A Reminiscence)

BY J. RUSSEL ROBINSON



J. RUSSEL ROBINSON

AT the age of fourteen, eager to escape the dull routine of school-
life, I accepted the first position that offered itself to me, that
of pianist in a "store-room" picture show of that period—ten
hours a day, six days a week, all for the munificent sum of seven dollars.
My musical education up to this time had consisted of a year and a half
of piano lessons, priced twenty-five cents each. My repertoire con-
sisted of about a dozen popular rag songs and ballads, with possibly
three instrumental numbers.

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

My brother, 14 months older, was an embryo trap-drummer, and greatly encouraged
by my glowing accounts of life in a picture show he sought and secured a job, playing drums
at night with an orchestra in a theatre directly across the street from my new place. For a
period of a year we played separate jobs, but finally woke up to the fact that we should be
working together, and therefore combined our efforts.

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

Experience is a wonderful teacher. When I found pictures that my repertoire failed to
cover, I improvised. This was a new and fascinating field, and when I discovered that it
was "getting across," I realized I had taken a big step upward and onward.

Finding a great deal of opposition in our line of work, we realized that we must outdo
our former efforts and set about developing and bringing out with our music every little
detail and phase of the picture. Not even the expression of an actor's face or an unusual
title escaped our "eagle eyes"—it was do or die, and the care we took in our effort to maintain
a high standard attracted and held our audiences. Here I learned that I must, on occasion,
familiarize myself with the classics and overtures, for pictures were growing bigger and better
and, incidentally, harder to play. This forced us to become better musicians. I took up the
study of pipe organ, feeling that it would aid me later, and my brother acquired the latest
thing in xylophones, chimes, bells and drums.

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

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and I Wore a Big Red
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Sixteen," etc.



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Quaint Incidents in the World's News

Asks \$25,000 for Changing Her
Hair

(Continued from page 12)

some foreign substance or other that had none of the harmless characteristics of the aforementioned sienna. Had she known the deleterious results that would follow the use of the chemicals to which she was exposed, the woman insists, she would never have undertaken the project of fooling nature in the matter of her hair.

But, she alleges, the defendants, "without the knowledge of the plaintiff, wantonly, ignorantly and negligently used dangerous and deleterious chemicals and appliances upon her hair, causing her to become contaminated and injured by the substance."

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

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

Refuse to Pay Royalties on Popular Tunes

Theatre Managers and Cabaret Owners Decline to Stand a Tax

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

At a meeting of the United Managers' Protective Association yesterday more than 3,000 musical compositions of all sorts were offered, free of royalties, for use in the motion picture, vaudeville and regular theatres. Authors and publishers swarmed the meeting with offers of complete scores for any kind of music that is wanted.

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

Funny Incidents in the Rambles of Music Men

(Continued from page 16)

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

The latter opened the volume, his heart throbbing like a sledge-hammer, and found the words were underlined in the next chapter. He reads as follows: "You young scoundrel! If you dare to cross the threshold of my house again, I'll bite off your nose and use it for a pen wiper!"

By Bill Browning:
"D'you know, I heard the other day that the plates from which they print \$10 notes takes nearly three months to engrave?"
"Oh, really! I suppose that's why the notes are so expensive."

By James F. Aecardy, the orchestra leader:
"Yes, I think it was written by a left-handed person, although I found the playing all right."

By the bright Luey Cain:
"We eat all we can, and what we cannot eat we can."
British version—"We heat all we can, and what we can't heat we tin."

By Alex Gantor:
Jim—"How did he make his money?"
Jack—"In the pocket-book business."
Jim—"Is he still in the same business?"
Jack—"No. He has quit the pocket-book business and gone into the stocking business. You know there is more money in stockings now than there is in pocket-books."

By the rosy cheeked Ted Snyder:
Cousin Charley (bidding good-bye)—I haven't the cheek to kiss you.
Cousin Alice—Use mine.

Song
There is ever a song somewhere, my dear,
There is ever a something sings away;
There's the song of the lark when the skies are blue,
And the song of the thrush when the skies are gray.

The sunshine showers across the grain
And the bluebird thrills in the orchard tree;
And in and out, when the eaves drip rain
The swallows are twittering ceaselessly.

There is ever a song somewhere, my dear,
Be the skies above or dark or fair,
There is ever a song that our hearts may hear
There is ever a song somewhere, my dear.
—James Whitcomb Riley.

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