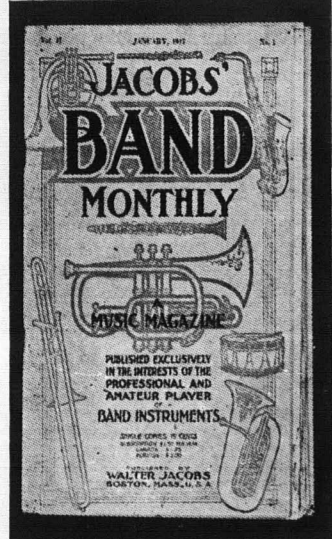


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MUSIC

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VOL. I NO. 7 AUGUST, 1917

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One of the prime objects of The Tuneful Yankee is to encourage native talent in the song-writing field. That is our reason for inaugurating these contests, which are open to professional and amateur writers alike. There are no conditions to obstruct the chance of anyone to win one of these prizes—and it is not always the professional who wins, by a long shot.

All lyrics received will have our careful attention. We prefer that they be typewritten, but if you haven't a typewriter, use a pen. In any event, write on only *one* side of the sheet, and be sure that your full name and address appear on each poem submitted. All lyrics remain the property of the authors,

and will be returned, providing sufficient stamps are enclosed to cover postage. Under no circumstances will we undertake to return manuscripts which are not accompanied by the required stamps.

Aside from the postage requirement and the suggestion that, for your own good as well as our convenience, you use a typewriter, write on but one side of the sheet, and affix your real name and address to the same, the only "rules" in this contest are the ordinary ones to be found in school books dealing with grammar and such things, and the laws, written and unwritten, governing song building, which every lyric writer has to learn before he can land very many prizes. Send all manuscripts to Editor Rosenfeld at the address below.

*Sample Copy of The Tuneful Yankee Sent Upon Receipt of Ten Cents*

**THE TUNEFUL YANKEE**

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# THE TUNEFUL YANKEE

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VOL. I

AUGUST, 1917

No. 7

## YE DISHONEST, BEWARE!

HONESTY in business is rapidly becoming a thing of the past. Marked instances of this fact are observable in the line of public productions. For instance: When a light entertainment that has been a success in the Metropolis is sent out on the road it finds its best features discounted by previous presentation. Its whimsicalities of jest have become chestnuts, and its distinctive bits of stage business no longer have the charm of novelty. The new law of copyright would seem to be strong enough, but its enforcement is a horse of another color. The song, "movie" and play pirates are quite as plentiful as ever, and as audacious highway robbers as ever stalked on Hounslow Heath.

All sorts of legal warning may be published broadcast, but the offenders go on cribbing and plagiarizing, and their capture and punishment are under present conditions almost impossible. There ought to be, and surely is, a remedy for this reiterating speculation; but, according to the old saying, "What's everybody's business is nobody's business," the wrong thrives because of unconcerned action of those who have been injured. If aggrieved parties would join issues, secure proper legal service and make an example of one or two of the thieves, the rights of literary property would be more generally respected.

A step in the right direction was recently made in Pennsylvania, worthy of imitation by every State of the Union. A new law just passed provides that no unpublished dramatic play nor unpublished musical composition shall be presented publicly for profit without the consent of the author. The penalty for violation is a fine of from \$10 to \$500, or three months' imprisonment, or both. Some of the coteries of modern song writers, born devoid of principle, who peddle their manuscripts about and steal others' brains and ideas, should take warning in time.

## SOME RULES FOR TUNEFUL YANKEE CORRESPONDENTS

THE Tuneful Yankee has repeatedly printed notices, threats and pleading paragraphs to call the attention of correspondents to the fact that return postage must accompany manuscripts sent to us for examination and criticism, yet there is still the monthly grist of perturbed friends who wax violent because we will not dig into our well-worn jeans for stamp-money to send back their treasures. These, and the thoughtless persons who persist in sending manuscripts to the Boston office—thus delaying their arrival at the editor's desk in the New York sanctuary—manage to keep our otherwise placid offices stirred with little ripples of inconvenience and unkind thoughts aent the sins of our careless and (apparently) stingy constituents. We can't quite believe that these friends really want to annoy us by sending mail to the wrong address, nor do we think that very many of them are so vain as to suppose we will be glad to pay whatever the return postage costs for the privilege of giving their poems and such the once-over. So we patiently continue to print the little notices, t. and p. p., above referred to, and in addition append the following which cover the few simple rules essential to the convenience, quick service and mental comfort of all concerned. Please read them—even if you are sure you are fully posted on the contents thereof.

1. Be sure that postage is fully prepaid on every letter or package.
2. If you wish manuscripts returned to you, or if you expect a personal reply by mail, enclose stamps sufficient to cover return postage.
3. Manuscripts for examination and criticism, letters or questions for the attention of the editor in our "Answers to Correspondents" department must be sent direct to the editor of The Tuneful Yankee, 1547 Broadway, New York.
4. New names suggested for The Tuneful Yankee in the competition for the hundred dollar prize (announced in this issue) should be sent direct to the publisher, 8 Bosworth Street, Boston, Mass.
5. Poems entered in The Tuneful Yankee Song Poem Contest (announced in this issue) must be sent direct to the editor at the New York office.
6. Subscriptions, single copy orders, notices of address change, complaints regarding deliveries, and all matters which should receive attention of the subscription, accounting or mailing departments must be sent direct to the publisher, 8 Bosworth Street, Boston.
7. New York advertisers may place orders or obtain information at the New York office, and advertisers located in other cities will avoid delay by addressing the main office at Boston, as all business in this department must be transacted direct.

## The Swelled Head

The Woes of a Song-Writer

**1** ONE night when all was hushed and still,  
I from my bed arose,  
An inspiration made me thrill,  
Down to my tingling toes;  
A song verse danced within my brain,  
I wrote it down with care,  
'Twas in my best and happiest vein,  
It seemed surprising fair;  
I said, "Bright Fame is in my grasp—  
All others I'll despise;"  
I found on going back to bed

**My head had grown this size:**



**4** QUICK to the Witmark boys I rushed,  
And called on Jule and Jay;  
But each looked at me in alarm  
And Jay began to say:  
"Here! take your rubbish from my sight,  
We never saw such muck,  
If you are not arrested, sir,  
You surely are in luck!"  
I left them laughing long and loud,  
And, to my great surprise,  
While putting on my hat I found

**My head was now this size:**



**2** NEXT morning all aglow I went  
To see my friend, Joe Stern,  
Ed Marks and Joe will publish it  
And royalties I'll earn;  
I hastened to their building vast,  
Unto their sanctum grand,  
And trembled, for I knew I'd meet  
Great critics of the land.  
But Joe and Ed both waved their arms  
And rolled in rage their eyes,  
And screamed: "Oh, Poet, pray depart!"

**My head was now this size:**



An Illustrated Wail

BY

Monroe H. Rosenfeld



**3** THEN to the Waterson firm I crept,  
Ted Snyder there to see;  
His handsome face and kindly eye  
Are quite well known to me.  
"Oh, Teddy, dear!" I cried, "Behold"—  
But I had scarce began,  
When off he waved me with the words:  
"Irve Berlin is your man!"  
But Irving screamed: "Look here, you have  
Paresis, I surmise?"  
I thought, indeed, I had, for then—

**My head had reached this size:**



**5** THEN to the firm of Feist I crept  
And saw Phil Korney there,  
A great big judge of hits is he,  
Quite affable and fair.  
He 'phoned to Edgar Bitner quick,  
And said: "We've found a freak!"  
And, realizing danger near,  
I quickly made a sneak,  
And so, once more I hied away,  
Beneath my arm, my prize,  
And, in the meantime, found my head

**Had come down to this size:**

**6** TO Louis Bernstein then I strolled,  
Where dwells the doughty Zit,  
But neither he nor Elliott grand  
Would even look at it.  
Now Louie is always nice and kind,  
But this time even he  
I will admit, in grief and pain,  
Seemed not so nice to me.  
"Great Scott!" I cried, "You cannot say  
These lyrics you despise?"  
He said he did, and, when I left  
**I found my head this size:**



**7** THEN even out as far as Los  
Angeles did I go,  
Unto a modern house of note,  
The Quinke firm, you know.  
Now William is an upright man,  
And so I thought that he  
My manuscript would pass upon  
With his integrity.  
Imagine my surprise! He said:  
"What's this? Yours—or Bill Nye's?"  
By Jove! He took me for a thief!

**My head sank to this size:**



**8** NOT all disheartened then unto  
A woman journeyed I,  
The fire of genius burning still  
In my poetic eye.  
"Sioux City is the place for me!"  
I found there Mrs. Tice;  
She kindly led me through her plant,  
I thought her awfully nice.  
But soon I changed my mind, for she  
In horror rolled her eyes,  
And, when she bowed me out, my head

**Had dwindled to this size:**



**9** THEN back to New York town I stalked,  
Sore, from my head to toe,  
And sneaked up to the Morris firm  
Of genial Mike and Joe.  
Now, Arthur Lange's a fine young lad,  
And Hollander is slick,  
But when they said: "Let's shoot that guy!"  
I simply beat it—quick!  
I really think I am a nut  
And that I'm not so wise,  
For when my hat got on my head

**I found it just this size:**



**10** THEN quickly it occurred to me  
There was another chance,  
Up to a Co.—the Millegram  
I hopefully did prance;  
A palace rose before my eyes,  
Venetian carvings rare,  
And tapestries of gorgeous hue,  
And wealth beyond compare.  
I thought that Charley Miller was  
One of those easy guys,  
But he remarked "Oh! Bubbles, Bill!"

**My head fell to this size:**



**11** NOW, Tuneful Yankee, I have come  
To beg you help me out,  
I'm broke and hungry, sad and sore,  
I scarce can turn about.  
Here, take my song and publish it,  
And end the awful strife,  
I offer it to you. Do print  
The thing and save my life!  
I trust that you will gaze on it  
With kind, indulgent eyes,  
Yet—if you shouldn't—well, ah me!

**My head will be this size:**



## From the Pit to the Screen

Electrical Career of a Young Movie Pianist who Sprang into Prominence as a Screen Star. Wit, Perseverance and a Marvelous Head of Hair Win Success.

**T**HE remarkable career of a "movie" picture pianist who started life on a meagre salary of \$12 a week, then within a year or so merged into a full-fledged character actor is seen in the progress of one Dan Courtney, the subject of this sketch. This lad, scarcely out of his teens, began his livelihood by entering into a 10 cent picture house as sub-pianist. During his spare

tronic tuition. Although he admits that he took a course of theatrical training, still he relied principally upon the gifts which Nature had bestowed upon him, viz., his powers and skill of mimicry, imitativeness, and facial characteristics.

So, one fine day, young Courtney deserted the moving picture piano stool, donned an eccentric walking suit, placed some wearing paraphernalia in a grip, and hid himself to

contract. Since then Mr. Courtney has played consecutively for the following firms of note, performing juvenile leads and characters: Pathe, Edison, Continental, Goldwyn, Famous Players, and others. Probably the most important engagement of his career will be the one soon to be fulfilled in Herbert Brenon's Russian drama, "The Fall of the Romanoffs." The boy is in big demand by many of the leading directors, who are rivaling each other for his services on account of the lad's youth and versatility, and notably his originality and his self-guidance.

Mr. Courtney during his off hours has also written many songs and parodies for stage use that have had considerable vogue, among the former being "The Dancing Craze," "I Can't Keep Away From Broadway," "Charley Chaplin," "Ikey's Wife," "We Pray for Peace," "Come Back, Mr. Green Back," "I Want to Be Loved," etc. He also dashes off an occasional comedy sketch and dramatic playlet.

One Le Wolf Gilbert made the statement sometime ago that poets who wear long locks do so because they haven't the money for a hair cut. Perhaps. However, Mr. Courtney is the exception that proves the rule because, like unto Samson, the Courtney curls are the "Open Sesame" for the accumulation of Uncle Sam's coin in quantities that make every blond strand a bank note.

### JACK'S ORCHESTRA

A young, self-made man, scarcely out of his teens, who has created a sensation in Gotham and surrounding points as an orchestra leader of note, is one Frederick A. Jack, whose vocation, *per se*, is that of a violinist, but who has achieved considerable distinction with his aggregation known as "Jack's Orchestra."

He has surrounded himself with one of the most forceful and up-to-date group of musicians to be found in any of the greater cities. His specialty seems to be the late jazz tunes and modern fox trot and one-step dances, but his competent orchestra seems prepared for almost any class of public demonstration, as it furnishes on all occasions music and Terpsichorean numbers of the very latest design and composition.

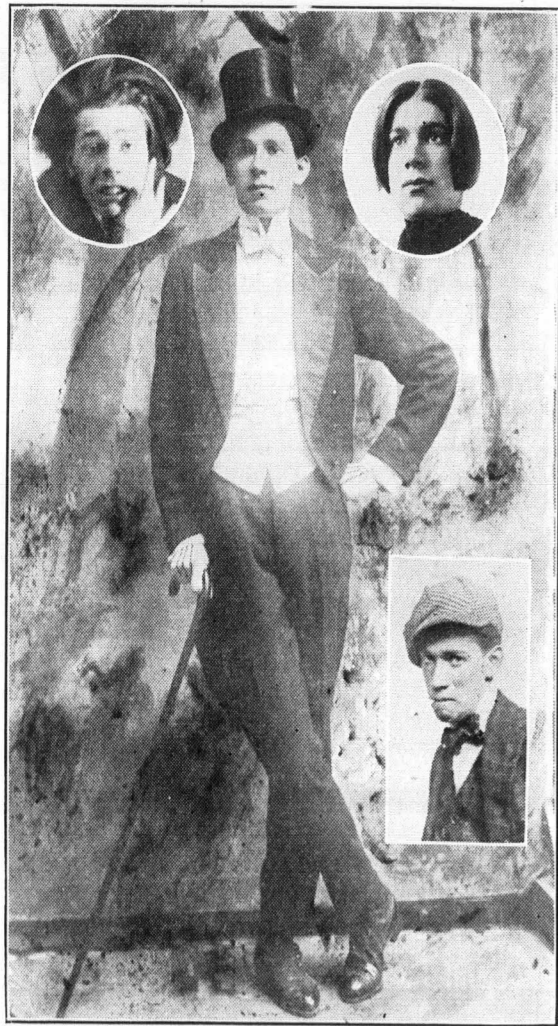
"Jack's Orchestra" is one of the modern landmarks of metropolitan life.

### A TRIBUTE TO THE TUNEFUL YANKEE

By Mrs. E. M. Linn

**I**SURE have got the blues,  
I sure have got 'em right;  
I've tried my best to write a "hit,"  
Not a publisher will bite.  
I've written songs of different styles,  
For subjects, tramped, oh! many miles;  
In spite of all, I have no luck,  
And up to date, not earned one buck.

For years I've tried this little game,  
But luck for me remains the same;  
I've sent 'em on—they've sent 'em back,  
With not a word of what they lack.  
I fear my brain now needs some putty,  
For folks oft say: "She's growing nutty."  
One hope alone remains to save me,  
And that is through The Tuneful Yankee.



Dan Courtney in Various Poses

moments he became fascinated with the screen projections. Day and night he watched the eccentricities of the various "stars" represented in the different films and motion picture plays and resolved to take a hand at this himself. His greatest asset—in fact, the only asset he had—was an enormous crop of hair upon his thinly built head. With this "stock in trade," as he now calls it, thinking back upon his past career, he determined to succeed.

With a fund of originality in his make-up, young Courtney did not require much his-

the studio of a well-known film factory, seeking a job.

"What can you do?" asked the director. "Have you anything to commend you?"

As answer young Courtney lifted the back part of his hair to his head and swung it around back upon his ears, then down his back, then up again like the Psyche knot of a woman, displaying the most remarkable hirsute shock that pen can describe. Then he did a few fantastical steps, took a pose of Ajax defying the lightning and spoke a few grotesque lines, and then—signed a

## THE TUNEFUL YANKEE PUCKERINGS



### Whistle 'Em Around

**T**HE diligent Billy Vanderveer, composer, author, plugger, and all-round utility man, is now with the Harms' professional department, under Harold Dillon, where the charming Bertha Morse also predominates. The Dreyfus boys will find a valuable adjunct in the courteous Vanderveer.

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**J.** WILL CALLAHAN, the Western "versifist," has some proficiency. He writes all classes of songs on any and every subject and collaborates with the progressive and talented Blanche M. Tice, of Sioux City. His forte seems to be the Hibernian love lilt. We were surprised to note a poem of his in connection with the music of Ernest R. Ball, entitled, "The Story of Old Glory, the Flag We Love." The man is very correct and precise in his rhymes and reason.

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**C**ONTINUITY and loyalty are exemplified in the career of Mr. "Jack" Roth, the faithful plodder and all-round good fellow who has had charge of the orchestra department of the Jos. W. Stern house for sixteen consecutive years.

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**Y**OUNG Harry Goodwin is also one of the Stern "finds." He fills at once the position of press representative, song reviewer, ballad examiner, secret guard, director, temporary sales manager, manuscript superintendent, war linguist, assistant bookkeeper, armed amanuensis, aide-de-camp, adviser and sentinel at the door to prevent the advent into the private sanetum of unnecessary ladies and gentlemen. I do not say how much salary he gets, but he wears pretty good clothes.

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**M**ISS Natalie Alt, a refined cantatrice, is winning pronounced laurels with a song by Otto Motzan, entitled "That's Why My Heart is Calling You," issued by the Karczag Music Publishing Company. The ballad fits the clever woman's voice to a nicety.

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**A** NEW YORKER who has wended his way into new fields with élat is Frederick Grady, a former New York musician who went to Massachusetts and became con-

ductor of the famous Holyoke City Band. He gave a performance recently with his band in that city which astounded the natives and prophesied for him a great future. On Mr. Grady's program, which was given under the directorship of W. C. Hammond for the benefit of the church, was J. Bodewalt Lampe's celebrated composition, entitled, "Home, Sweet Home the World Over," in which the composer deftly describes the manner in which the American song is played in different countries. This number proved a most substantial hit.

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**M**R. F. R. Wortman, of the Kresge Department House, is one of those democratic fellows whom the trade likes. He is a conscientious buyer for his firm, stands for no salve and is universally regarded as a forceful factor in the dissemination of genuine song successes. He knows when to buy, how to buy, and what to buy. He rarely looks for any "shades" and is willing to push forward any meritorious work which will bring his firm prosperous sales and fair profits.

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**A**HUSTLING traveling salesman is one Louis H. Hayman, of the Shapiro, Bernstein Company. He is a modest young lad, a favorite with both sexes in the various department stores and universally regarded as a "comer."

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**L**UKE McLUKE says pretty wisely when he murmurs this: "There are all sorts of freaks in this country. And it may be that somewhere there lives a man who knows the words of our National Anthem from start to finish."

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**O**NE of the solid pedestals of the C. H. Ditson house is J. Martin Prialux, who, despite the fact that he looks like a young fellow of twenty-two, has been with that house for nearly a quarter of a century. The only trouble with Martin is the fact that he has a name which few can pronounce, and the only way an ordinary man can greet him is by his Christian name, or not at all.

## From Tuneful Yankee Readers

Some Near Rhymes for Silver and Orange. The Rose Queen and Other Subjects.

In response to The Tuneful Yankee's offer of \$5 for the first letter, or letters, received giving a correct rhyme for the words "silver" and "orange," the following communications have been received:

Editor Tuneful Yankee:

Dear Sir: As The Tuneful Yankee has just reached me, I may be a little late in the rhyme contest. But I hope I am not.

Orange—Orphanage.

Silver—Miller.

Truly yours,

Joseph M. Ryan,  
1212 Main St., Columbia, S. C.

(Eating an orange in an orphanage is about the only way you can get the rhyme. It is not bad, but it is not a prize answer. Your "silver" rhyme reeks.)

204 Grape St., Buffalo, N. Y., July 10, 1917.  
Editor Tuneful Yankee:

Dear Sir: Looking through The Tuneful Yankee, I find you ask for a rhyme to go with "silver." I'm not much of a poet, at least don't know it, but I'm sure that five-spot I'll pilfer. The other word, as its name implies, is a fruit, known as an "orange." Don't forget, now, to send me the cash up, for I'm badly in need of more change.

John S. Dobson.

(Oh, Mr. Dobson, this is awful. "Pilfer" rhymes as much with "silver" as Dobson rhymes with cobweb; and when you rhyme "more change" with "orange," you certainly need the services of our Dr. Lucas.)

168 Ferry St., Malden, Mass.

Editor Tuneful Yankee:

Dear Sir: I cannot arrange for the "orange," but for the "silver" I'll ask Sir Dilver.

Sarah W. Sherman.

(Dear Sarah: Who is Sir Dilver? You must have manufactured Mr. Dilver to order. We never heard of the guy before, and as for "orange" with "arrange," why, dear lady, we'd like to arrange your Psyche knot for better purposes.)

### Queen of Roses Versified

Editor Tuneful Yankee:

There's a sentence haunts me, taunts me—  
And it seems my brain's awl!

For so oft I've read it, said it—  
'Til a book I'd love to hurl

At the one who wrote it (note it)

For those words have been the cause

Of disputing and refuting

About English grammar's laws.

Not a piffle care I, swear I

If that Queen was you, or were!

Some will be glad—some will be mad,

And the Rose Queen they will slur.

Mrs. Grace E. Willey.

Concord, N. H.

### A Soldier's Tribute

Editor Tuneful Yankee:

Dear Sir: Mr. Ted Snyder was kind enough to send me a copy of The Tuneful

Yankee and he does not know what good he has done. At my first opportunity I shall send you the necessary subscription so that The Tuneful Yankee can follow me wherever dear old Uncle Sammy chooses to send me. Was called out on March 25. Since then I have been busy organizing a quartette, besides my regular duties. They are making fine progress. I wish to take this opportunity of thanking the firm of Waterson, Berlin & Snyder, and particularly, Sir Ted and Max Winslow.

Sincerely yours,

Al. Grossman,  
Co. C., 4th Md., Texas, Md.

(You cannot say anything too good of Ted Snyder and his square dealing firm.)

### It's Settled

Chicago, Illinois, June 18, 1917.

Tuneful Yankee:

Dear Sir: Re: The grammatical bull. No need to argue further. "The Queen of the Roses Were You" is right. This is an inverted sentence and "you" is the subject.

## The Oldest Minstrel Song-Writer Living

Brief Sketch of Theodore A. Metz, Author of "There's a Hot Time in the Old Town Tonight"



NEARLY sixty years ago there sprang into existence a man who, in middle life, made generations talk of one song.

His name is Theodore A. Metz, and the song is entitled "There's a Hot Time in the Old Town Tonight." Twenty years ago this eccentric song was "all the go." The populace was as wild over it as they were over the nonsensical "Shoo-Fly!" which was the rage ten years before that. The entire community was singing it, the same as Mr. Metz's song. In point of personal appearance "Teddy" Metz, as he is universally known, is not a very beatific fascination; and he does not boast of his beautiful features, more's the credit. But in point of sturdy honesty, frankness, square dealing and the faithful ful-

The past tense of the verb "am" second person either singular or plural is "were."

Found the June Yankee better than ever. It improves with age. Your criticisms of popular music are great, and I enjoy every line. Here is a little boost for your able assistant who criticized "Wake Up Virginia and Prepare." She is excellent, and as good as yourself only perhaps better.

Yours very sincerely,

M. J. Mason.

### The Rose Queen Again

(A Little Humbug Peppered in)

Here is an expression from the well-known composer and linguist, Mr. Abe Holzmann, who is not only witty but always sincere with his quips:

"It's been a long time since I have been to school. I may be a little rusty; but here is my solution of your tricky text:

"I was if you were, but if you were not, I was. Stuss! But the best evidence that the queen was, if she wasn't, lies in the fact that if she were what she was not, she would still be what she was before she were the queen. Get it?"

"Why all this nonsense? Just turn the sentence upside down. How would you like Mr. Rosey, to see this in print: 'You was the queen of the roses.' If you spoke that

(Continued on next page)

## The Tale of a Buncho Game

Alleged Truthful Report of an Original but Unkind Gold Brick Perpetration

MIKE MORRIS' private office in the musical rooms of the Jos. Morris Music Co. is a palatial affair. Rare paintings adorn the wall, rugs and carpets of wealth bedeck the floor, and even the desks are fitted with gold pens and silver inkstands.

A little man entered Mike's office abruptly recently and asked:

"What is the greatest expense connected with your living?"

Mr. Morris seemed surprised. "I suppose," he said after a moment's reflection, "that it's a toss-up between grub and beer."

"No such thing," shouted the little man excitedly. "I don't mean expenses for food and drink. I mean other and semi-extraneous expenses, so to speak. Think, now, what is the greatest expense connected with your living?"

Mike wrinkled his forehead. At last he said: "Speaking semi-extraneously, to follow your suggestion, I should say it was tobacco."

"No! no!" almost shouted the little man. "It is not. I see that you don't know. I will tell you. It is clean shirts and collars and cuffs."

The occupant of the office looked surprised. "I don't believe it," he said forcibly.

"But it is," insisted the little man, "and I'll prove it to you. Mind you, I mean expense that is unnecessary. Now, unless you neglect the commonest laws of decency, you wear at least two clean shirts a week. You average six collars a week, and half as many pairs of cuffs, to say nothing of the other clean clothes that you wear. This is all wrong. The money that a man spends in this way can be saved. I know a plan whereby your laundry will last ten days after it returns from the shop and be as clean as when you put it on."

Mr. Morris looked interested. "That would be a saving," he said.

"Saving!" continued the little man; "it

would be a godsend. The institutions that are sapping the lifeblood of this country are the laundries. I propose to fix things so that all this shall be stopped. I will tell you this secret for \$5."

The occupant of the office smiled incredulously. "I won't venture that much on it," he said.

"I'll do it for \$2.50," said the little man.

"Too much."

"A dollar."

"No."

"Half."

"No."

"Gimme a quarter?"

"Yep!" said Mike. "I'll play a quarter against it."

He handed over a quarter. The little man clutched it greedily. "I have agreed to tell you a secret which will preserve your laundry in all its pristine whiteness for ten days after it has been done up," he said.

"Exactly."

The little man edged toward the door. "Keep it in the bureau drawer and don't wear it!" he shouted with his hand on the doorknob.

"Huh," said Mike with a sickly smile, "that's a pretty low-down game of buncho." The little man had slipped out into the hall and was making for the stairs. The occupant of the office stuck his head out and shouted, "Say!"

The little man turned and placed his fingers derisively on his nose. "Say!" shouted Mike again, "I just thought I'd tell you that that quarter I gave you is lead."

"Well!" shouted the little man in reply, "there ain't nothing the matter with this silver inkstand I got on your desk."

Then he vanished down the stairs, and Mike has been so cross ever since that his wife talks of divorce.

## AUGUST DAYS

By Mildred Sherman

BUTTERFLIES on drowsy wings  
In the quivering air;  
Not a note the song bird sings  
Anywhere.  
Far away the river gleams,  
And the wild rose nods in dreams  
Underneath the noon tide beams  
In August days.

Leaves droop heavy on the bough,  
Motionless all day;  
E'en the cricket slumbers now,  
Hours away.  
Vines that were so emerald fair  
Shivel in the dusty air,  
All around is draught and glare  
In August days.

Faintly falls the insects' choir  
From the tangled hill,  
And the vaulting grasshopper  
Now is still.  
But the ice man, where is he?  
Ah! he grins with fiendish glee;  
"Heav'n is very kind to me  
In August days."

way to me I would put a rope skirt around you, daub your face with a little rouge and send you skidding down Broadway as a feminine freak. Let's hope that I were right and you was wrong. If you think that the queen were right, you was crazy!"

### A Very Sensible Analysis

New York City, July 10, 1917.

Editor of The Tuneful Yankee:

Dear Sir:—Permit me to give my argument that the sentence "The Queen of the Roses Was You," is flawless.

1. A verb must agree with its antecedent. There is absolutely no exception to this rule.

2. When the pronoun "you" is the antecedent of a verb, the verb must always agree with it in the plural number, even though the pronoun "you" is used in a singular sense. The noun that follows the pronoun "you" and its verb determines for the reader whether the pronoun "you" is used in the singular sense or in the plural sense.

The following question and answer method which we often used at college should convince you:

Question—Who was he?

Answer—He was a lawyer, or A lawyer was he.

The noun and pronoun can be interchanged here without affecting the verb because both are singular.

Question—Who was the lady?

Answer—The lady was you, or You were the lady.

The singular number of the verb "was" must be used in the first answer. You could not say, "The lady were you." On the other hand, the plural number of the verb "were" must be used in the second answer because it must agree with the pronoun "you" which always takes the plural even though the sense may be singular. You would not say, "You was the lady."

Therefore:

Question—Who was the Queen of the Roses?

Answer—The Queen of the Roses was you, or You were the Queen of the Roses.

(You are right, dear lady; but you are wrong.)

### Admires One of Our Songs

Mr. Monroe H. Rosenfeld:

Dear Sir: I have read your Tuneful Yankee every month since the first issue and think it very original. I also keep track of the different writers as they appear. I noticed a song therein, called "Ashes of Dreams" in the July number and think it is a very fair song. With kind regards, R. J. Snelling.

Cincinnati, Ohio, June 20, 1917.

Editor Tuneful Yankee:

Dear Sir: Just received a sample copy of The Tuneful Yankee and it surely is full of interesting reading for any person who is ambitious along the line of song writing. Accept my congratulations.

Yours truly, W. M. Wright.

Payson, Ariz., June 27, 1917.

Editor Tuneful Yankee:

Dear Sir: Thanks for your criticism of my song "Ione," in June "Yankee." It taught me something that I shall profit by in the future. Sincerely yours, Geo. C. Boyd.

## Interesting Bits from the News Prints

*Strange Because True and New*

**Peculiar Poster Which Stirred Farmers Looked Like a Secret Signal Placard (Which Contained Not a Line of Reading Matter)**

(Special to the Telegraph)

Believing that mysterious looking posters found tacked to trees and telegraph poles along the highway of the borough today are code messages that were put up by German spies, citizens of Moscow, startled and alarmed, have asked the Department of Justice to conduct an investigation. One of the posters and a piece of another are now in possession of Assistant District Attorney John M. McCourt. Secret Service agents of the government who examined the posters have not yet been able to determine what they signify, but believe they will know all about them before the day is out.

Farmers on their way to market early discovered the posters, but paid little attention to them. Later in the day some of them were taken down and examined by citizens. Children tore others down and destroyed them. One prominent citizen of Moscow, who examined a poster, declared it looked like a German code message, and said it reminded him of similar posters that had been posted along the roads and highways in Belgium shortly before the Germans invaded that country.

Edward M. Kohnstamm, of 1223 Linden Street, who has a summer home in Moscow, obtained one of the posters and a piece of another and brought them to this city to the Federal authorities. The poster presents a picture of the distorted form of a woman, hugging a lamb, and at the bottom there is a large green circle and in this a black ring, which resembles a target. The form of the woman is naked and part of the lamb is colored blue. There is no print of any kind on the poster that would give the meaning of it. On the back of the poster was the number "11" in pencil.

A printer who examined one of the posters declared it was of the best quality of German paper and that the cut used to produce the picture or drawing was of German make. Mr. Kohnstamm asserted that all posters found were of the same quality of paper and that rain or water would not blur the picture. Mr. Kohnstamm was able to obtain only one of the posters, but the authorities hope to obtain more of them.

The piece of poster that was brought here shows part of the wing of a butterfly.

Captain Wilson, U. S. A., who is examining applicants for the officers' reserve corps, said that the poster may be a map or just an obscene picture that some artist has finished. Captain McCourt would not make a statement until he has time to conduct a more thorough investigation.

Whether the posters were put up by an artist or by German plotters remains to be determined, but the residents of Moscow are greatly alarmed and are anxious to get at

the bottom of the matter. No one saw the posters being put up, and there were none around last night when folk up that way retired.

**Liberty War Bond Advertising Cost Almost Nothing**

**Newspapers Gave the Country an Example of the Service of Advertising, with Selling Costs Lower Than Has Ever Been Known Before in Disposing of the War Loan**

(From the Editor and Publisher)

The advertising cost for selling the Liberty Bonds was about .00036 per cent. It's the lowest ever known. It broke all records. The advertising, carried on in the newspapers, is a tribute to the efficacy of the daily paper in delivering a message to the people. There were other forms of advertising, but \$1,000,000 it is estimated, was actually spent in the newspapers—that is \$1,000,000 worth of advertising appeared. The greater part of it was paid for. In some cases the newspapers made donations. In others they gave the first advertisements. So far as the bulk of the advertising is concerned, it was paid for by merchants and others who either donated space, or who provided funds for that purpose.

The calculation of .00036 is based, not on \$2,000,000,000 worth of bonds sold, but on the total subscription of \$2,800,000,000,

### SPECIAL NOTICE

**O**WING to the very pronounced success of our prize contest, inaugurated in the January issue, The Tuneful Yankee has decided to start a midsummer contest of a like character. It is open to all. We play no favorites and we make no conditions. The best song submitted within the next three months will receive an award of \$25. The second best, a prize of \$15, and the third best a prize of \$10. This applies to unpublished manuscripts only. Printed works are excluded.

The most tempting feature of these awards lies in the fact that The Tuneful Yankee does not expect to retain the prize-winning contributions. They revert to the writers as their property. If they so choose, they can donate them to this magazine afterwards; but we do not expect that for the money we pay the winners that they shall sacrifice their works. Another thing that may be a great inducement to embryo writers and composers is the fact that the publication of their manuscripts in the columns of The Tuneful Yankee secures for them copyright thereof—a very valuable desideratum for modern writers of all kinds. Begin now by sending in your efforts, but remember to enclose sufficient postage for their return in event of desiring same to be returned.

which is the approximate offering, so far as they have been tabulated to date.

The advertising added 2,500,000 bond buyers to the 300,000 who had invested in this form of security in the past. The amount of money raised was the greatest ever known, and in the shortest period of time, and was subscribed by the largest number of people.

Of course, there was the further element of news and other forms of publicity, plus the patriotism of the people, but these things existed before the bonds were offered, and in the early stages of the campaign. It was not until the newspaper advertising began to appear, however, that the small buyer came on the scene and added his offerings. The aggregate of these purchases ran into the hundreds of millions, and multiplied day by day, resulting in an over-subscription of nearly \$1,000,000,000—something unheard of before.

Secretary McAdoo, in giving credit to the newspapers, for the part they played in popularizing the sale of the Liberty Bonds, made the following statement in part:

"The Liberty Loan campaign was essentially one of education, and without the generous and patriotic support of the press of the nation, the hope of those in charge that this would be a popular loan would not have been realized. The untiring efforts of the newspapers throughout the campaign were a constant inspiration to the various groups of workers. At a time when news space was at a premium the Liberty Loan was featured at length.

"Newspapers and magazines in their news, editorial, and advertising columns fought for the success of the loan every step of the way. The foreign-language press in 36 languages gave daily proof of the undoubted loyalty of peoples of foreign birth.

"Countless other kinds of publicity were contributed generously. Every street car carried one or more cards; paper and metal billboards, electric signs, moving-picture slides and films, everywhere brought the Liberty Loan directly and squarely before the people. Throughout the country, banks, mercantile houses, and other advertisers either devoted special space to the Liberty Loan or gave it prominence in their own advertising.

"All of this and more was done to make the loan a success. It was done without thought of return, simply to aid the government.

"I shall be most grateful to the press if this 'acknowledgment' is given wide publicity."

**Old Newspapers Made to Serve For New Printing**  
**Success of a New Invention Aimed to Save Tons of Paper**

(From the Fourth Estate)

An event of great importance to users of news print paper occurred in New York recently when the final experiment proved practical the paper made by the de-inking process of Dr. Thomas Jespersen of Neenah, Wis.

The significance of the Jespersen invention is the conservative estimate from authorities

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## 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

*I'll Give a Keepsake to My Soldier Boy.* Words and music by Anna C. Bowman. Published by the author, Worcester, Mass.

Now, sweet Miss Bowman, will you please tell us what keepsake you gave to your soldier boy? In your song you say nothing about what you have given him. I suppose you cannot give him anything that Uncle Sam does not give him unless it is a photograph of your own sweet self to pin to his heart. In summertime this would be uncomfortable when the weather is real hot and he is plunging away in the trenches at 160 degrees Fahrenheit. Or, perhaps, you may have knit him a pair of good socks for the winter freezing. Well, give him anything. But if you don't want your soldier boy to get it in the neck don't knit a red muffler for him, for this might agitate the Germans like a red flag doth a bull.

bbb

*Am I Always Mistaken?* Song. Words and music by Alfred G. Browning. Published by the author, Springfield, Ill.

Now, Mr. Browning, why do you ask such a question in your song? You say that you are just about to fall in love and the girl skidoos. You say that you are about to buy stocks, and they tumble. You say that you expect to be paid a debt by a derelict friend, but you don't get the money. "Am I always mistaken?" you say in your chorus. I should say you were, if you think anybody is going to buy your fetid song. I can only think of the well-worn saying: "When a man says you are always wrong he may be mistaken, but the man who says you are always right is a liar." This applies to you as well as to me—to everybody.

bbb

Toledo, Ohio, June 20, 1917.

Editor Tuneful Yankee,  
Dear Sir: I am sending you herewith copy of a song I have written called "In the Trenches," which kindly review in one of your early issues. I don't care what you say about it as long as you say something. I want an honest review. I don't care how many names you call me or how bitterly you may speak. I herewith give you full consent to write as you please and I shall bring no lawsuit and make no trouble. You can keep this letter as proof that I am willing to stand for anything you say. Just so you say something, for I am anxious to know what you think.

Sincerely yours,

Robert C. Mellen.

All right, Mr. Mellen, The Tuneful Yankee shall take you at your word. And Mr. Mellen, we shall begin by saying that you have sent us a melon—or transpose

the word, if you wish—a lemon. You have called your song "In the Trenches" and in the second line of your chorus you rhyme "trenches" with "stanches." Now this is quite some smell, Mr. Mellen. You also have a pretty odd rhyme when you rhyme thus:

trenches,  
stanches,  
French is.

That's pretty good. I never heard of that rhyme before. Of course, you meant to say "where the French are;" but you got away with a pretty good rhyme—"French is"—grammar not considered.

Then, further on, after your stanches you go back and say something mean about the Germans. Of course, lots of persons will agree with you, but the true-born American goes to work and simply kicks the limburger out of the Teuton without calling him names. That is true warfare of which Uncle Sam is proud. The chorus of your song contains sixty-one musical bars and still you are not behind the bars!

bbb

*My Hazel from Brazil.* Song. Words and music by Monos Siostrors. Published by the Anglo-Saxon Music Co.

With this song has come the following letter:

Editor Tuneful Yankee,  
Dear Sir: With a high esteem of your fearless criticisms in The Tuneful Yankee I come to you with the enclosed song which please review as soon as possible as I am at a loss to know what to do with it. I shall be guided by your advice. Do not fear to "roast" it with the hottest kind of irony that you deem necessary, and I give you full permission to call me any name you wish in connection therewith, so long as your criticism is really meant as you write it. Sincerely yours,  
Monos Siostrors.

This is a manly letter. I never knew a South American to write a song before in English, and I hate awfully to be mean to you, Mr. Siostrors, after your affable letter, but so long as you want my honest criticism you are going to get it, because you have committed a most grievous attack upon the poetic side of the English language when you have dared to rhyme "Hazel" with "Brazil." Do you really mean to say that you can rhyme "Hazel" with "Brazil?" I could call you some really bad names. And your letter permits me to do this. But why should I do so simply because I have your consent? Some will call you worse names when they read

your song. However, I am glad you are in Brazil where the other nuts are.

bbb

*Oh, the Joys of a Faithful Dog.* Words and music by L. C. Lanahan, Wilkesbarre, Pa. Published by the author.

Only another song written, evidently, for self-gratification. You have the famous lines of the faithful dog as man's faithful friend in the opening of your chorus, which is not exactly nauseating—but nearly so. Some men write for money; others for fame; many to see their names in print. You, Mr. Lanahan, are among the latter, for your song will never get you any money, and, as for fame, The Tuneful Yankee is making you famous by this notice of your song. These fellows who write for fame remind us of the song writer who wrote a song with a similar title about the "pride of owning a dog." The moment it was published the police came around and made him take out a dog license for owning the dog, and it cost him more than he got for the song.

bbb

*A Cooling Draught for the Lass You Love.* Words and music by J. P. Callahan, North Adams, Mass. Published by the author.

What do you mean, Mr. Callahan, by a cooling draught? Do you mean to say that you sat in the draught with her, or had a glass of beer with her? Your song indicates some kind of a draught. Maybe it was a draught upon your gray matter. However, if you meant gin you had better get as many glasses as possible inside of her, as soon as you can; for spirits will only be a short while on tap now, thanks to the wily Germans to whom we are not very grateful for this abstinence. This reminds me of a lot of slackers who would rather get sunstruck than be caught in the draught.

bbb

*She is as Sweet as a Princess, My Adelaide.* Words and music by Leander Livingstone. Published by the Galveston Music Company.

I never knew that princesses were any sweeter than anybody else. In fact, I don't know how a man can discriminate between a bitter woman and a sweet woman from an osculatory standpoint, and I presume Mr. Livingstone meant that he tasted some of the imaginary sweets from the Adelaide lips. Stuss! On the title-page of this remarkable song is a picture of a young woman with very short skirts showing an ankle which would not excite our envy very much. By the way,

"the shorter they wear 'em, the more they stare them" is the latest slogan these days. I was wondering whether women's skirts are going up or whether the sidewalk is going down. Perhaps I am mistaken in either version, but take a peep yourself one day.

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*My Love For You.* Song. Words and music by Ethwell Hanson. Published by the author.

This is pretty nearly a perfect song. The words are poetically and graphically written. They do not contain much pathos and realistic character; still enough sadness to interest. The music contains a delightful change from the key of F to the key of D-flat which renders the composition new and pleasing. The arrangement is also artistically consummated and yet, Mr. Hanson, we regret to say the song will not sell. Beautiful things are sometimes made to look at.

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*Sweet Memories.* Song. Words and music by Katharine Reed. Published by the Reed Publishing Co., Galveston, Tex.

On the cover of this song there is a big line reading "Anyone Can Sing This Song." We presume the lady meant that the song was not written too high nor too low. Whether anyone can sing it is, possibly, not doubtful; but whether anybody wants to sing it is another question. The average author thinks that anyone will sing his song, and some singers are conceited enough to think they can sing anything and everything. This is like the woman who thought she was a singer.

She was walking through a building where some workmen had left some pitch in such a position that she swept her dress against it, and, of course, soiled it:

"Oh! what shall I do to get it off!" she said to her woman friend.

"Why don't you sing to it?" said her friend.

"Why, what good would that do?" said the singer.

"You always get off the pitch when you sing!"

\*\*\*

*That Spooky Rag.* Words by Geo. E. Roesch. Music by Louis Panella. Published by the Panella Music Co., Pittsburgh, Pa.

Horrors upon horrors! Imagine a skeleton in white dancing upon a black background and shooting scores of notes from a clarinet with his articulate limbs extended at a forty degree angle! Ooooh! But it is spooky! Music and all! The authors evidently wanted to emulate the once famous "Mysterious Rag." While their composition is original in a way, it does not *way* much. It is, at least, a wayward work with a tinge of odd construction.

\*\*\*

*El Cubano.* By Carlos Seoane. Published by the John Franklin Music Co., New York.

A musical eccentricity, that's all; but a very interesting one. The composition is well arranged.

*Let's Go Out to the Ball Game.* Words and music by S. E. Menges, Western Book Co., Indianapolis, Ind.

This is a very timely song. I love a ball game, especially when the home team doesn't give the visitors a hit. By the way, why doesn't Uncle Sam use some of these no-hit pitchers for tossing hand grenades at the Germans? They would prove useful.

\*\*\*

*I Know That Lizzie Loves Me.* By Noel P. Jordan. Published by the author, Ottawa, Canada.

For sweet charity's sake, let us pass this song gently by. We presume that the lady loves him. We hope so, for he will then have a friend. He will need one if he continues to write songs like this.

### Song Writers, Try Your Hand!

Here's a chance to earn some change

The Tuneful Yankee will pay \$5.00 for the first person or persons, sending in a correct rhyme for either of these words.

### SILVER ORANGE

It has often been tried in vain. However, there may be some one among our readers who may find a legitimate rhyme for these words. At any rate, to settle a wide controversy, we are willing to put the question to a test. Address: Editor TUNEFUL YANKEE 1547 Broadway, N. Y.

*Mairi.* An Irish Song. Words by Shelly Hamilton. Music by William Merrigan Daly. Published by the John Franklin Music Company, New York.

A concert comelye. The Deity is mentioned too freely. The word God appears in this song a number of times. This is a sacrilege. The old Mosaic law, teaching that there is only one God, has probably been overlooked by the author. Anyhow, one God is enough these days to embody in a popular song. The Lord does not like such scandalous use of His name, especially when He sees it in a music shop window, dusty and deserted.

\*\*\*

*Sister.* Song. Words and music by Augustus Barratt. Published by the John Franklin Music Co., New York.

This song possesses a subject that has been most deftly handled. It tells of the Red Cross heroine and the loyalty of womanhood. Some of the words merge into real poetry, at least in idealistic sentiment. The melody lies within an agreeable compass. While not being a pretentious work, this ballad will fulfill its mission—that of a very acceptable narrative number and a miniature gem.

\*\*\*

*I Kissed Her on the Day We Parted.* Song. By Marvin Lewis and William Hope, Schenectady, New York.

You kissed her on the day you parted. Is that what we understand? Why did you not kiss her on the lips and be done with it? In your chorus you do not even say that you parted from her. But I presume she parted from you when she read your song. There are twenty-nine bars in the chorus. What became of the other three bars? I guess you will find them in the penitentiary where you will be if you continue to write such monstrosities. But the greatest piece of cheek I have ever seen is in the last line of your letter to The Tuneful Yankee, which reads: "Dear Mr. Editor, please review this song very carefully. Mind you, we don't care what you may say and we permit you to call us any bad names you like, only so you feel that you are doing right. This song will sell. We have faith in this song. Sincerely yours, Lewis & Hope."

Yes, indeed, you certainly have a great amount of faith. Faith is a good thing. Faith is the thing that enables a man to eat hash.

\*\*\*

*My Beautiful Adelaide.* Words and music by George C. Richards. Published by the author, Woonsocket, R. I.

Your lame-footed song halts me, because of its weird phonetic work. Likewise its spelling. You say in your opening lines:

She's a girl of beautiful mean,  
The sweetest ever seen—

Either you do not know how to spell or your plate-puncher ought to be arrested. Of course, you meant to spell the word "mien."

Many so-called song writers do not know the meaning of the words they use. This reminds me of an incident that occurred the other evening near my home:

A fashionable lady called at a neighbor's at what she thought would be supper time.

"Come in," said the neighbor, "we are having tableaux."

"I am so glad," said the visitor. "I thought I smelled them and I like them better than anything else for supper."

\*\*\*

*When I Lost Sweet Mandy Lee.* Song. Words by J. Calhoun Smith. Music by Fred C. Leverick. Published by the authors, Winnipeg, Can.

This song tells of a poor mortal who is yearning for his departed sweetheart. He does not say how he lost her. Perhaps she read his song in manuscript form and departed voluntarily. At any rate, he never had a chance to marry her and he is grieving—yes, grieving as follows:

You were to be my bride  
Through life with me abide,  
But now you've gone away,  
Still you'll be mine some day.

And then the poor dub goes on to say that he hopes they will be married up above before long. To which we say: marriages may be made in Heaven; but most of 'em nowadays end elsewhere.

\*\*\*

*Don't Be Angry, Kate.* Words and Music by Geo. C. Somers. Published by the author, Lansing, Mich.

It's a good thing you asked Kate not to be angry with you, George. All through

your song, even in the chorus, you are asking her this. What did you do to her? You don't say. You simply glitter along with that one line "don't be angry, Kate." You must believe in the old adage that when a woman is angry she tells a man just what she thinks of him—and, incidentally, just what everybody else thinks of him.

\*\*\*

*Cape Cod Calls.* Song. Words and music by Harlan P. Lombard. Published by the author, North Eastham, Mass.

There is not a particularly aromatic flavor to this song. Some persons like the smell of codfish. Those that do will like this song. In the middle part of the measures are terrible yelps with here and there a B-natural sky-highing to an F above. The chorus begins with a weird imitation of the lines of the well-known melody "I Hear You Calling Me." Mr. Lombard, who occasionally writes interesting material, has not done his best in the "Cape Cod" slogan. The title-page is a good advertisement of an oyster, and the melody, *in toto*, is a good example of peculiar smells. However, what can we expect from anything linked with codfish?

\*\*\*

*My Little Rambling Rose.* Words and music by Harold Freeman. Published by Garton Brothers, Boston, Mass.

This is an instance where a trite title proves a marvelous deception. At first intent one would toss the song disgustfully aside. Never would an error be more grievously made. This is a pretty work. Of course the title-page with its elongated urn in blue and black background, has nothing to do with the title, but when one opens the inside pages and tries over the alluring chorus he is prone to forgive. A pity that the plates were not more carefully read. Over the word "strife" is a B-natural. Of course, almost everyone knows that it should be a "flat;" but the error stands out all the same. The fluent music has a trippingly quaint combination and is as fresh and wholesome as a new-blown rose in the midst of July. It sings itself into one's affection because it unites charm with rhythmic cadence. Let us hope the song will become very popular; but will it?

\*\*\*

*The National Guard.* Song. Words by B. P. McPhee. Music by Fred Alton Haight. Published by Fred Alton Haight, Medford, Oregon.

The words are quite well written and there is a good interpolation of the bugle call in the first part. But the number will never sell enough to wet your whistle with on a hot summer's day.

\*\*\*

*The Valley of the Rogue.* Words and music by B. P. McPhee. Published by Fred Alton Haight Co., Medford, Ore.

"The Valley of the Rogue" is quite properly named when the melody is considered. We shall not call the author a rogue, but the man who wrote "Where the River Shannon Flows" would do so in a minute, because the melody of this song is almost a counterpart of Bartley Campbell's famous song by that title.

*The Little Cot Where the Baby Used to Sleep.* By William C. Wood. Published by the Western Circulating Company.

This is one of those weird inspirations of a distressed mind, which must occasionally be printed, or the writer would burst from dilated genius. It is something fierce. The story of the poor little dead baby with its bib and tucker, its cradle and its shoelets and its stockings, and its tear-stained coverlet that "mommer" was wont to gaze upon, and the little mitts and muffs and weetsy toesies, and the rattle and chubby fistlets—and the Lord knows what else—has been told thousands of times in songs far better than Mr. Wood has woodenly done, only to die natural deaths like the poor babies about whom they were written.

HERE is a solution of the "silver" and "orange" rhyme by America's oldest song writer, Mr. George Cooper. If these rhymes are not correct, we doubt whether anybody in the United States can find anything more consistent, because Mr. Cooper has written more successful song verses than probably any writer in the world. His letter reads:

Dear Mr. Rosenfeld:  
"Why do naughty folks pilfer  
Ideas, gold and 'silver'?"  
\*\*\*  
"A hot plate (so-called)  
Is neither stove nor range,  
Unless you could call  
A lemon an 'orange'."

(Pretty good, George, but not good enough. The rhymes may appeal to the ordinary song writer, but not to the poet.)

*Thou Shalt Not Steal a Heart Away.* Song. Words by Jack Yellen. Music by Charles K. Harris. Published by Charles K. Harris, New York.

This song contains a very unique set of words, something boldly original—a desideratum these days. The music is of the well-known Harris stamp. This irrepressible author cannot be downed. He invariably creeps to the front with some song periodically that attracts attention. The present work reflects no discredit upon him; neither does the artistic title-page.

\*\*\*

*The Minnie Ha-Ha-Ha.* Words by Earl E. Crooke. Music by Eugene E. Noel. Published by the Warner C. Williams Co., Indianapolis, Ind.

This is a weird example of a popular song. Of course, there are one or two good points in it, or the well-known firm which published it would not have spent their money on the plates. But if Minnie Ha-Ha, the one of laughing water fame, could see the song she would change its title and call it "The Merry Ha-Ha" and then laugh some more.

*I Want to Go.* One-step. By John S. Caldwell. Published by the J. R. Reed Music Co., Austin, Texas.

With the exception of a similarity in some of the strains to the well-known "Siam" number and the fact that it is an

old-style rag; this number will stand muster. It is in some respects very invigorating and has a flavor of newness. The arrangement, also, is happily wrought out. The entire composition is written in flats—two flats, and three flats—which is the more remarkable for the brilliancy encompassed. The composer is said to be quite a prolific writer.

\*\*\*

Little Rock, Ark., June 22, 1917

Editor "Review Column" Tuneful Yankee,  
Dear Sir: I enclose you a manuscript, my first effort, entitled "Road to Happiness," which please review. You will notice it is a first-class song. If you can sell it for me, I shall share with you.

Very truly yours,  
Margaret C. Lindsey.

Miss Margaret, you have chosen a great theme for your song, but you are not upon the "road to happiness," if we told you in plain language what we thought of a woman who rhymed "brat" with "crap." In one of your lines you speak about a fellow who grows up as a good-for-nothing "brat." Then you say he had the undesirable trait of playing erap. You meant craps. Then it would be plural and not "crap." You probably referred to the crap-game which often leads the brat to anything but a "road to happiness."

Yes, dear Madam, your song, no doubt, is a first-class song. This reminds me of a story of a struggling young song writer who took his first effort to the Post Office with great ceremony.

"How much postage will this require?" he asked of the postman. "It is one of my manuscripts."

"Two cents an ounce," said the postman.

"That is first-class matter."

"Oh! thank you!" exclaimed the writer, delighted!

\*\*\*

*The Story of Old Glory, the Flag We Love.* Words by J. Will Callahan. Music by Ernest R. Ball. Published by M. Witmark & Sons, New York City.

This is one of the characteristic Ball melodies, redundant with fluency and musical rhythm. But it is not Ball's best, and were it not for the clever words by Callahan, it were better this song had never been written or published—especially published—which costs something and for which there will be only a limited demand. It is of such calibre as this that ingenious lyrics are born, viz.:

The Angels up in Heaven took a fleecy cloud of white,  
And fashioned it into a banner fair.  
Then striped it with the crimson of the dawn's eternal light,  
With just a bit of sky to hold the stars a-gleaming there.  
Then with their wings they fanned it till its spangled folds unfurled  
In radiant splendor o'er the throne above—

There are, too many songs written with themes pertaining to the flag that have no point or purpose, but this song "stands out" in a way.





## Ye Clown Topic

With Apologies to K. C. B.

SOME OF these Guys.  
WITH WOODEN brains.  
WHO THINK they.  
CAN WRITE songs.  
AND KEEP SENDING us.  
MANUSCRIPTS to review.  
WITHOUT STAMPS.  
FOR return.  
WILL SOME day.  
WAKE UP to the fact.  
THAT WE SELL their junk.  
TO THE JUNK dealer.  
AT SO much per ton.  
ONE NUT the.  
OTHER DAY sent.  
A BATCH of truck.  
MARKED "In Haste."  
(WITHOUT any return postage.)  
AND PINNED to the junk.  
WERE THESE words.  
"I DASHED THIS off.  
IN TWO minutes."  
WELL, I BEAT that Guy.  
TO IT, for I, Rosey.  
DASHED IT off.  
MY DESK in.

JUST two seconds.  
INTO THE MUCK basket.  
AND WHEN he.  
SENT a note from.  
HIS SHYSTER lawyer.  
CALLING MY ATTENTION to it.  
I, ROSEY.  
CUT OUT a page from the.  
TUNEFUL YANKEE with.  
THE WARNING NOTICE and.  
TOLD HIM to shove.  
HIS LETTER in his.  
BUREAU drawer.  
AND CHASE himself to.  
HALIFAX where the.  
NUTS GROW on trees.  
AND WHERE the only stamps.  
THEY HEAR of are.  
THE STAMPS of.  
HORSES AND MULES.  
AND ASSES and goats.  
AND THINGS like that.  
WHICH MAKE a sound.  
LIKE A DUTCHMAN.  
SINGING the "Marseillaise."  
I THANK YOU!

Here's something new. A correspondent in Oshkosh, Wis., William C. Flower, by name, sends the following:

"I wish I could write a popular song, but as I can't I shall do the next best thing. Enclosed find scenario for one of your writers to 'work up.' Remember, if any money is made on the song, I want to share fifty-fifty for my idea."

1. Man leaving sweetheart; girl crying on gate.
2. Departure; he goes to city; she goes back into house, weeping.
3. Throws kiss to him; he waves hand.
4. In city; falls into temptation; gets arrested; she writes constantly, in vain.
5. Girl comes to city; works in factory;

saves up money; goes to Governor and gets him pardoned.

6. Tableaux—embraces; reunion. You are a beautiful flower, Mr. Flower. Quite an idea you have. You will get fifty-fifty all right of the profits when this song is published. But, believe me, the Governor won't pardon you when you get locked up for writing this horrible nightmare.

bbb

Oh! for a Day of the Long Ago. Song. By Ormsbee M. Watson, Seattle, Washington.

The music shows talent. It is sweet and tuneful. The poetry is not bad, but the subject is of a very worn selection.

All the Time I'm Waiting, Dearie. Words and music by Carl W. Hupke. Published by C.W. Hupke, Baker, Ore.

This man writes us as follows:  
Editor Tuneful Yankee: I am sending you under separate cover copy of my song "All the Time I'm Waiting, Dearie." Please look it over and tell me just what you think of it. C. W. H.

Answer:  
Dear Mr. Hupke: If we were to tell you just what we think of this song you would have us arrested. But you are evidently a nice man and we shall try to be as nice as we can. What "niceness" we can give you, you can have, what we can't give, you can't can. Therefore, we would ask you to can the song before your friends see it; otherwise they will can you. Your song is full of sad whelps. You say a few months ago you were very happy with your sweetheart and baby and wife. And all at once you say you are tired of living and the little home is all broken up. What did the little woman do to you? When I am grouchy my little woman at home puts soda crackers in my bed. What did your little wife do to you?

Then, dear Mr. Hupke, you end your song thus:

"All the time I'm waiting, dearie,  
Many miles apart—"

"Hoping then for you to call me  
When the clouds do part."

When the clouds "do part" you'll sneak in all right, into Heaven, perhaps. I said perhaps.

### A LITTLE ENCOURAGEMENT

A. E. M. To encourage such as you we herewith reproduce your words submitted. They are meritorious for that purpose:

We're Coming, Uncle Johnnie  
We're coming, Uncle Johnnie, a hundred thousand strong  
Our Army and Navy are all coming along,  
We will help you fight for peace and humanity  
For, we're from the U.S.A.—Land of Liberty  
We're coming, coming, already for the fray,  
Send us to the front, there's where we want to stay  
Till every foe is vanquished and victory is ours,  
And Old Glory floats from the hilltops and towers.

We're coming, coming a hundred thousand or more,  
We have the men and money and plenty in store;  
We're coming, coming—Uncle Sam's behind the gun  
Let's show what we are made of, our colors never run.

In your second stanza you are a little weak, you say:

We're coming, coming already for the fray,  
Send us to the front, there's where we want to stay—

You surely don't mean this? You don't want our soldiers to stay there, we hope.

Sample of a good liar (We won't mention his name).

They were telling "fish" stories in the smoking room one evening, and there had been several fairly "tall" reminiscences.

"On the trip that I'm telling you about," began one, "we caught—"

"A whale, I suppose?" interrupted one of the party.

"Oh, no," answered the man, quietly. "We were baiting with whales."

## Answers to Correspondents

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

### A Pointer for All

Mrs. F. D. G.:

1. "Boys in Blue" is the same old patriotic idea with a little different dress. It would not sell. 2. You ask us to get this copyrighted for you. It would not be worth the cost. Regarding any further payment from you, we are not in this crooked business. If you were to pay The Tuneful Yankee a thousand dollars to boost the song or to take your money for getting it published we should only be deceiving you and inducing you to lose your money. The song will positively not sell. Some unscrupulous or crooked firm, or even an unprincipled publisher, would get it out for you immediately, for so much money. But we are not going to give them the chance to swindle you. We shall not even publish your name in answer to this letter, satisfying ourselves with merely your initials. Why? Because if we did, a million sharks, more or less, would be looking around for a soft thing of this kind and trap you in their coal chute, and swindle you to the limit.

Mrs. E. H., Merrill, Mich.:

1. "Michigan Boys' March" possesses no striking originality and is very badly arranged. 2. "Elder Blossoms." The beginning of this composition is a little difficult to sing but the person listening to it is entranced with the melody. The chorus is particularly pretty. The words thereof are only fair and the title of the composition is nothing wonderful; but we again say that the chorus or refrain of this song possesses music of a remarkably quaint and catchy order, very nearly to the requirements of a genuinely popular song. 3. "Soldiers' Farewell." This is a very commonplace effort. The words have no specific worth and the music is uninteresting. You have some passably good ideas in music, although your words, while not exactly bad, are not very good.

C. S. M., Thomasville, Ga.:

1. "Day We Can't Forget." This is only a retrospective musing. It has no purport nor any object. It is just merely a song written to gratify a whim. The music is ordinary. In some parts thereof you have a few good flowing phrases. But the song will not sell and The Tuneful Yankee does not wish to deceive you about it.

E. G. S., Rochester, N. Y.:

1. "Somewhere I'll Be Waiting." This song possesses no fascination. It is stilted and uninteresting. The words also are commonplace. The arrangement is good. 2. "Luisine Waltz." Just like a thousand other waltzes of this kind. It has no outstanding melody that would command for it a universal sale. 3. "Pretty Little Japanese." The words are fairly good, but there is a dearth of catchy music. It is ordinary but the arrangement, musically, is good. 4. "Whisper Sweet Words of Love." This is merely a song. It would not sell even if money were spent upon it, as the subject is too commonplace, the idea too hackneyed and the entire composi-

tion uninteresting. 5. "I Never Saw This Town." This is a very original song with all the earmarks of popular song writing genius. It is well thought out, well carried out, and correctly arranged. Some publishers of the East publish much worse songs than your clever one.

P. T., Montreal, Can.:

We have tried very hard to find something in your manuscript that would warrant our giving you hopes to publish it. There are only a very few catchy strains in the composition. It is badly arranged and the entire body of the work is too ordinary to make a hit these days. Do not let anyone deceive you into believing that you can make money from this composition. It is only fair, and nowadays for a work of this kind to realize any monetary revenue, it must be more than fair.

W. M. W., Cincinnati, Ohio:

1. "You Are the Kind of a Girl" is not at all badly written. It has also a good title. But the entire thing is gotten up in such a crude form as to prohibit a good musical setting for a popular distribution. It has not the "punch" and the last lines of the chorus, while very cleverly thought out, do not jibe well with the text. The syntax is also slightly involved. You have, no doubt, song-writing talent, but nowadays this must be carried into a state of perfection in order to realize much profit.

J. S. D., Buffalo, N. Y.:

1. "I'm Saving my Kisses." These words have some excellent thought and are fairly well carried out. But your rhymes are bad and the story of the song is not well carried out.

### NOTICE.

ONCE more we say that The Tuneful Yankee makes no charge to review manuscripts for our readers, but these readers must be subscribers. Why should we confer the same courtesy upon a casual reader as that upon a loyal subscriber who reads our magazine regularly? The Tuneful Yankee is maintaining a very expensive staff for this purpose. If you help us, we help you. It takes money these days to get results. The Tuneful Yankee does not stop at expense. It wants the best that can be had in the market. If we give you the benefit of our experience, our capable men, and the influence of our magazine, the least that can be extended in return is that you should be a subscriber to our publication. We do not refuse to examine casually the compositions of anybody, but to get an accurate and painstaking review of your manuscripts you must be a subscriber.

### This Applies to All

L. W., Toledo, Ohio:

We cannot pass upon the integrity of those who make a living writing words, or setting words to music. There are several good men in this city who do this. As you insist that we should give you the address of one or more than one of these we shall do so. But we only recommend men of equity and square dealing. We cannot guarantee that they will make your song a hit, but they will do their best to give your work a careful setting and will not charge you much. We are not responsible for any further; but the fact that you will get your money's worth and a square deal is the main object.

G. C. K., Pilot Knob, Mo.:

1. "She's My Comet." Yes, we admit you have evolved a very original idea, but the song would not sell. These things sound very well when recited and when read cold-bloodedly. But as for a song that would have a wide and universal sale, your words lack the contemporaneous element of popularity. The "punch" is lacking. The words rhyme well and are new of conception, but that is all.

M. E. B., Mount Healthy, Ohio:

1. "Dodo" would never sell in a thousand years. It has a profane ending, or rather a suggestive one, and the entire thought is one that would not entrance the ordinary song buyer. 2. "Summer Girl" is a well written set of verses. But they are only verses. They would do for a poetic recitation but not for a popular song that requires a chorus.

E. H., Waupaca, Wis.:

1. We thank you for the kindly interest you take in our magazine and for the \$1.50 subscription you have sent for one of your friends. 2. Your semi-classical song will be reviewed as soon as possible.

H. W., San Quentin, Cal.:

1. "While the Band is Playing" is not a song that will sell. There are too many compositions pertaining to Dixie now upon the market which lie dormant upon the publisher's shelf. While everyone loves Dixie, it is not a very prolific portion of the United States for song buyers. A song pertaining to this subject must be extraordinarily fascinating to even sell to a limited degree. Your words are fairly good, but your melody is hardly as good. Neither of these is of sufficient selling quality to seriously consider. 2. We wish we could help you but we do not see how we can. We thank you for your confidence in The Tuneful Yankee. As to protecting your interests, rest assured that we hold all manuscripts in confidence in this office and that we shall at all times fight for the rights of our readers. This is one of the causes of our birth and aim of publication.

"Persevering Sue," St. Louis, Mo.:

1. "Our Patriots." You have some good ideas in this semi-patriotic song, but the entire subject has been worn threadbare. Everyone nowadays thinks he or she can

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## Answers to Correspondents

(Continued from page 15)

write a song lauding our land. This is a mistake. Where one successful one is penned, a thousand fall by the wayside. 2. We do not think that your family or anyone else should make fun of your efforts to write words, or songs. It is far more creditable to do this than to be engaged in some idle and nonsensical pursuit where the mind is not uplifted or developed. Song-writing is not a sin. But it is a sin to expect publishers to publish ordinary affairs and entail upon the public the painful necessity of reading them.

C. L., Adrian, Mich.:

1. The quality that makes up a popular song consists, primarily, of a catchy and repetitive melody, original, if possible, although sometimes originality is only perfunctory. 2. Consult a reputable firm and publish your work on a royalty. Do not sell your song outright. The phonograph records are quite an item for revenue these days.

J. J., Lansing, Mich.:

Why did you not send us postage to return your manuscripts? You say in your letter to hurry them back to you. Not if we know it. If you do not forward postage within a reasonable time this stuff will go the way of all garbage.

J. H., Brooklyn, N. Y.:

1. Your answers to "Hidden Songs" are all right in every respect, only you are about 60 days late. 2. The Tuneful Yankee extends you its sincerest gratitude for your very kind remarks about the progress of this magazine.

P. T., Montreal, Que.:

We have given your fox-trot an unbiased criticism, as you requested, in our Reviews. We do not care a snap what others have written about it, or what they may think of it. We wish to see no comment that has appeared in any other paper or magazine. We act only upon one principle; to be fair and square with every one and we do not fear anyone. We are only too anxious to give encouragement to a fellowman who shows the least tinge of genius, but we also are averse to flattering a poor, deluded wight into becoming a music composer when he may not possess the acumen or talent of a load. We thank you for your kind letter. 2. If we find that your jazz number is worthy of an orchestration we shall name you some good man for that purpose. But if we find it not "worth while" you will hear nothing further from us, because The Tuneful Yankee is in the field to help such as you and to save you as far as possible unnecessary waste of money.

C. B. W., Seattle, Wash.:

1. "Red Cross" while possessing some good points, would never sell enough to get you back the cost of the paper. The song will not appeal to music publishers for a general sale. It lacks point and purpose. It is merely a fairly well written composition with ordinary words and a few jingling measures of passably good music. 2. Mr. George L. Cobb is too busy a man, and with due apology to you for the candid expression, too talented a fellow to waste time upon such a proposition as you extend on this song. To be more candid with you, he would not even, we make bold to say, devote any of his time in working upon it for money. Money is no inducement to a man of his calibre for work upon a manuscript which has no intrinsic merit, for he is one of the few honorable fellows who does not rely upon the income of dollars and cents in a field where he knows he can give nothing in return. 3. No, we cannot send in this manuscript of yours for examination

and trouble him in the matter, for we are positive he would not want it. His address, however, is 8 Bosworth Street, Boston, if you care to take a chance. 4. It is very kind of you to offer to procure for us subscriptions. We appreciate this. Still, this would have no bearing upon our frank comment of anything you send in for The Tuneful Yankee's analysis. 5. You write a very sensible and practical letter. We shall consider your suggestion of a biography of modern writers and composers.

B. A. F., St. Louis, Mo.:

You are certainly a sensible person, man or woman, for you have enclosed stamps and have given us your correct address. These things do not often happen. And, therefore, we shall not keep you in suspense about your manuscripts, which we return, and which we could say something better than we are going to say, but this is impossible, if we wish to be "on the level." 1. "Rise, America" is just verses, that's all. There is no element thereto for a popular song. They constitute simply an invitation to march, and, while possessive of some very good rhymes and correct meter, the verses will not do. 2. "Suspense." This is only a recitation and has not the first element necessary for a popular song. 3. "Irish Nora" is a complicated set of lyrics without any importance. It is an effort which merely emphasizes your talent to write neat verses. It would not sell as a song.

Mrs. E. M. L., Indianapolis, Ind.:

Your very interesting letter, full of good literary meat, filled the editor's heart with joy, because every word seemed to ring with sincerity. There must be something in your make-up different from the ordinary carping species of femininity. You are a bright, lovely character, beyond one lot of doubt. You write such sweet and original letters, and while upon this subject the editor thinks that the good Maker in his dispensation of useful women, courageous, enduring and patient, must have let out His full line, bait and all. I wish, however, I could say something to encourage you as a lyricist. Your words ever seem to lack the needed "punch"; for instance: in your "Down the Q and C," you ramble along with a lot of pretty phrases and reflections of the South, well conceived from "the sand that gets in your shoes"—so realistic—to the "roll of the gulf." But, gentle lady, what is it all for? Simply to gratify your little heart's vanity? What else? Surely, you don't suppose that the little girl or laddie, or matured woman who goes into a music shop and asks for a popular song would loosen her purse strings for the purchase of a copy of "Q and C"? With your divine nature, delightful aspirations, and other traits, you must certainly realize that song writing requires more than a pleasing personality. We are, indeed, sorry herewith to disillusionize you regarding your prospective fame as a ballad creator. However, good luck to you, nice lady.

S. J. F., Yarmouth, Me.:

1. "Uncle Sam" is very well written, indeed. The verse is correctly rhymed and the thought is very elevating and loyal. But patriotic songs of this character do not become popular unless there is a strong outstanding point, and your words are simply words—good words, it is true, but nothing possessing the desirable "punch." 2. "The Soldier's Farewell." This song is not so original nor does it possess such

(Continued on page 33)

Forward, March!

17

## Mississippi Volunteers

Words by  
ROBERT LEVENSON

Music by  
GEORGE L. COBB

Tempo di Marcia

PIANO

See those Mis-sis-sip-Vol-un-teers par-ade,  
There's a Pull-man por-ter down in Com-phy C,  
In their brand new un-i-forms they're all ar-rayed;  
Says, "This life ain't what they cracked it up to be;  
Ev-'ry-one, Shuff-lin' a-long to the fife and the drum,  
Canned sar-dines, Ain't what I got down in old New Or-leans,  
When they drill-in' Ev-'ry time I  
on the lov-ee ev-'ry day, You can hear the Col-onel say;  
dream that I'm a-way from here, Some-one hol-lers in my ear."

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CHORUS

Fall in line! Fall in line! Law - dy good-ness but you

all look fine;— Hay - foot, Straw - foot, Come on and

Mark your time! Mark your time! Mark your time! Shoul - der arms! Shoul - der arms!

Throw up your hats — and give Three cheers! Are you all read - y? (For-ward,

(Spoken)

March! Mis\_sis\_sip\_pi Vol-un - teers. teers.

*fz D.S.*

The Tuneful Yankee

Respectfully dedicated to John C. Frew

# ON THE SQUARE

## MARCH

By FRANK A. PANELLA

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ff *staccato*

1 2 *p*

TRIO

*fs*

*fs*

1 2 *p* *fff*

*fff*

1 2 *fff*

## All Aboard for Rock-A-Bye Bay!

Words by  
J. WILL CALLAHAN

Music by  
GEORGE L. COBB

Andantino

PIANO

PIANO introduction in 8/8 time, marked *mf*. The music features a gentle melody in the right hand and a simple accompaniment in the left hand.

Shad - ows are a - creep - ing To the gold - en West,  
Ev - 'ry thing is fun - ny On the slum - ber trip,

Ba - by birds are sleep - ing In their co - zy nest;  
Kiss - es pass for mon - ey On the slum - ber ship;

Bees have quit their hum - ming, Crick - ets chirp - ing low,  
Storms can nev - er hap - pen On the slum - ber sea,

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Ship will soon be com - ing, And it's time to go.  
While the crew is nap - ping As they all should be.

**REFRAIN**

All a - board for Rock - a - bye Bay! Time for the ship to sail a - way

Child - hood's friends a - wait you there, Hob - by - horse and Ted - dy - bear;

Far a - cross the bil - lows of blue, Just at the ebb of day,

I hear the sand - man call - ing you - All a - board for Rock - a - bye Bay.

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# Powder and Perfume

FOX TROT

J. FRANK DEVINE

PIANO

*ff*

*f*

*ff*

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*mf*

*poco a poco cresc.*

*f*

1 2

*D.S. al* then Trio

TRIO

*mf-f*

1 2

*ff*

The Tuneful Yankee

# From Virginia Came Virginia

Words and Music  
by ROY LINWOOD

Moderato

PIANO

The piano introduction is in 4/4 time, marked 'Moderato'. It features a melody in the right hand with a triplet of eighth notes in the first measure, and a bass line in the left hand with a steady eighth-note accompaniment.

Some-thing strange has hap-pened to me,—  
I've de-cid-ed just what to do,—

*st*ill voice

The vocal line begins with a half rest, followed by the lyrics. The piano accompaniment continues with the same eighth-note bass line and chords.

You will won-der what it can be; First it turned my  
Lis-ten and I'll tell it to you; I'll go to Vir-

The vocal line continues with the lyrics. The piano accompaniment remains consistent.

night in-to day,— Then at once it fad-ed a-way.—  
gin-ia right now,— I'll get my heart from her some-how.—

The vocal line continues with the lyrics. The piano accompaniment remains consistent.

To me it is some-thing that's new; Here's the sto-ry true.—  
Then be-cause she's made me so blue,— I'll steal her heart, too.—

The vocal line concludes with the lyrics. The piano accompaniment remains consistent.

## CHORUS

From old Vir-gin-ia came sweet Vir-gin-ia, Bring-ing sun-shine a-

The chorus begins with the lyrics. The piano accompaniment features a triplet of eighth notes in the right hand and a steady eighth-note bass line.

long. And when I saw her,— I knew 'twas for her That my

The vocal line continues with the lyrics. The piano accompaniment remains consistent.

heart sang love's sweet song. But af-ter the joy and the laugh-ter Came a

The vocal line continues with the lyrics. The piano accompaniment remains consistent.

day that made me blue,— For back to Vir-gin-ia went sweet Vir-

The vocal line continues with the lyrics. The piano accompaniment remains consistent.

gin-ia, And my heart went with her, too. From old Vir- too.—

The chorus concludes with the lyrics. The piano accompaniment remains consistent.

# Kiss of Spring Waltz

WALTER ROLFE

PIANO

INTRO  
Lento

Tempo di Valse

WALTZ

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The Tuneful Yankee



First system of musical notation on page 30, consisting of a treble and bass staff. The treble staff begins with a forte (*f*) dynamic, and the bass staff begins with a piano (*p*) dynamic.

Second system of musical notation on page 30, consisting of a treble and bass staff. The treble staff begins with a fortissimo (*ff*) dynamic, and the bass staff begins with a piano (*p*) dynamic.

Third system of musical notation on page 30, consisting of a treble and bass staff.

Fourth system of musical notation on page 30, consisting of a treble and bass staff. Both staves feature a fortissimo (*ff*) dynamic.

Fifth system of musical notation on page 30, consisting of a treble and bass staff.

Sixth system of musical notation on page 30, consisting of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic. The system concludes with first and second endings.

First system of musical notation on page 31, consisting of a treble and bass staff. Both staves feature a fortissimo (*ff*) dynamic.

Second system of musical notation on page 31, consisting of a treble and bass staff. Both staves feature a mezzo-forte (*mf*) dynamic.

Third system of musical notation on page 31, consisting of a treble and bass staff. Both staves feature a forte (*f*) dynamic.

Fourth system of musical notation on page 31, consisting of a treble and bass staff. Both staves feature a fortissimo (*ff*) dynamic.

Fifth system of musical notation on page 31, consisting of a treble and bass staff. Both staves feature a mezzo-forte (*mf*) dynamic.

Sixth system of musical notation on page 31, consisting of a treble and bass staff. The treble staff features a forte (*f*) dynamic, and the bass staff features a piano (*p*) dynamic.



The Tuneful Yankee

## Answers to Correspondents

(Continued from Page 16)

good points as your other song. This subject, and theme have been frequently written and, in fact, a work of its kind bearing exactly the same title, although not the same text, is a publication of olden times. Soldiers do not lie dying now-a-days in uniforms of blue; at least not Uncle Sam's soldiers, whose uniforms in modern times are not blue, but brown. 3. No, we do not think it would be worth the money you would expend to copyright these works. 4. We cannot answer any correspondence pertaining to manuscripts submitted by mail. Every one gets the same chance with us. The Tuneful Yankee reviews these manuscripts in the order received and a comment thereupon is published only in the columns of the succeeding number of the magazine.

William Burkhardt, City:

Mental geography is a term which may be applied to the quotation you name. There is a familiar excerpt which runs as follows, which has been frequently utilized in recitation.

The most populous country is Oblivion.

Many go there; few return.

The deepest river is Time.

The deepest ocean is Death.

The region where no living thing hath habitation is called Yesterday.

The most highly civilized country is Today.

The highest mountain is called Success.

Few reach the top save those who watch sharply for the passing of the spirit of the mountain. Opportunity, who carries upward all those who seize hold upon him.

The region where no man hath ever set foot is called Tomorrow.

The greatest desert is called Life, and it hath many oases. These are called Hope, and Ambition, and Love, and Charity, and Home. And of them all, the last is the most beautiful. Besides these, are many others, smaller in extent, whence the traveler obtaineth refreshment during the weary journey through life.

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

"The Hand That Rocks", is not original in any way. There is already a song and a moving-picture both written around this title. Another thing, your words do not rhyme. While you have some good thoughts in the verses, they are very crude. There is a list of reliable writers who make a specialty of revising and whipping into shape such words as yours, for a small consideration. We know several reliable persons to whom we recommend our subscribers for this purpose. You are simply wasting your dollar fee for copyright as such words as you have enclosed to us would not be stolen from you by anyone. You have a sort of knack in getting together good ideas, but you need a master hand for their completion and finish.

G. C. K., Pilot Knob, Mo.:

1. "I Cannot Turn" is a sort of "give-me-your-kind-applause" idea, lauding a mother and—that is all. 2. "Gentlemen of Leisure" would not sell even if differently written. Sporting songs never command a sale. While you have some jingling idea, still the entire set of verses lack continuity. 3. "I Happened" possesses two cracker-jack verses, viz.: the first verse and the third verse. The other verse, including the chorus are aimless. 4. "Air Ship Man" is cleverly conceived, but it has no outstanding point to cause it to become a "seller." The melody you have made to the song is not of the right calibre. 5. You possess a little talent in creating up-to-date and original ideas, which you also carry out

quite well. But now-a-days a song to catch on big must be more than ordinary. Do not give up because of this pointed criticism for you possess the quality of lyric-writing and a good man who would set your words to music might probably lift you into success.

R. J. L., Pittsburg, Pa.:

1. In your letter you do not state which song you refer to and we have no means of tracing it among the hundreds of manuscripts sent in. You did not even mention the title of your work in your letter. 2. It is very difficult to get a song "listed" among the big syndicate stores or jobbers. They only extend this business arrangement to a person who has a song for which there is constant demand or which is prominently sung by professional singers or otherwise exploited. This also applies to the records for phonographs. 2. Yes, we agree with you that it is very difficult to procure the co-operation of any of the music publishers who control "departments." They have their own axes to grind. However, as before said, if your work is a very meritorious one and you can create a legitimate demand for it, these fellows will, of necessity be compelled to fall in line and sell and promote your song. 3. We shall be glad to give you any advice or further comment without charge when we receive the composition to which you refer.

Mrs. E. A. W., Mission, Texas:

"Memory of Love" has some very fair words. But the tune is very commonplace. It is also badly arranged and full of harmonic errors and impossibilities. The entire thing is very shabbily gotten out.

R. B., Brooklyn, N. Y.:

2. "I'll Not Be Proud" is simply a patriotic idea carried out with a long chorus and no particular interest to fascinate the ordinary song buyer. 2. "For Every Little Bad" is too much of a local character. It contains some good ideas and some original ones, but the chorus is much too long. 3. "God Bless You" is another patriotic idea for which there is no especial reason for its existence. There are hundreds of patriotic songs lying idly upon the publisher's shelves which are much better than this one of yours with its long tedious chorus and pointless purpose. 4. "I'll Meet You, Virginia." These words possess a very good title, but that is all. The chorus is three times too long for the modern popular song. 5. "At the Old Town Hall." Some of the rhymes in this song are very bad and the chorus is much too long. The subject is one that would not appeal to the majority of song purchasers. There is nothing fascinating in the subject and it is only a waste of time to spend any money upon it. 6. "Strike Up the Band." This title has been used before in connection with other ideas and subjects, although you have originated a distinctive phrase in connection therewith. The chorus is much too long. 7. "That's Why the Angels." This is an original idea but the chorus is ten times too long. You begin your thought very well, but you do not carry it out to any interesting extent. 8. "The Veteran and the Volunteer." This is another patriotic idea written simply to laud the country with no object in view any more than the mere composition and the carrying out of a personal thought.

P.S. You have some good ideas in some of your lyrics, but they are not well perfected. Another thing, in every one of your manuscripts submitted the chorus is much too long. Nowadays songs that meet success have very

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# 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.

Outline of Lesson V in May issue: Rhythm No. 1, ragging three melody notes in a measure—Ragging four melody notes in a measure—Comparative ragtime arrangement of "My Old Kentucky Home," demonstrating employment of Rhythm No. 1—

avoidance of hands "crossing" or interfering—Full harmony.

Outline of Lesson VI in May issue: Rhythm No. 1, given variation by omission of harmonic tone—General directions—How to convert a melody into ragtime—Ragtime arrangement of "Come Back to Erin" and "Melody in F," demonstrating employment of Rhythm No. 1.

Outline of Lesson VII in May issue: Ragtime arrangement of "Marching Through Georgia," demonstrating employment of Rhythm No. 1.

Outline of Lesson VIII in May issue: Rhythm No. 2—Ragging one melody note in a measure—Ragging two melody notes in a measure—Ragging three melody notes in a measure—Ragging four melody notes in a measure—Effecting syncopation by binding or tying—Comparative ragtime arrangement of "My Old Kentucky Home," demonstrating employment of Rhythm No. 2 and employment of both the passing note and harmonic tones.

## Flower Song

Comparative Rag arrangement demonstrating Rhythms No. 1 and 2, and combinations of both. First play melody part in octaves combined with the bass and then play Rag part as written combined with the bass. Observe carefully the manner in which the melody notes are syncopated and apply both Rhythms to other melodies.

G. LANGE.  
Arr. by EDWARD R. WINN.

(Arpeggio sign) Indicates that the tones of the chord are to be broken upward in rapid succession.

## LESSON IX

The previous lessons have dealt principally with the classifying of all harmony as being either a first, second or third chord, the playing of melody notes in octave form producing full harmony by filling-in and the practical application of Rhythms Nos. 1 and 2.

As has been stated before, off-hand harmonizing and musicianship are the basis of ragtime piano playing. Therefore the pupil is again urged to learn the Straight Bass of the three fundamental chords of each of the twelve major scales, the usual piano keyboard playing positions of which are given herewith. The next instalment of this course, Lesson X, will be devoted chiefly to the possible alterations of these chords, thus permitting the classifying and naming of all chords in music—whether consonant or dissonant.

\*Note—This course of instruction is copyrighted by Edward R. Winn and is also protected by the copyright covering the entire contents of the Tuneful Yankee. Reproduction of any or all parts is forbidden under penalty.

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## The Latest In Dentistry

Dentistry will not bow to medicine when it comes to being progressive; the gentlemen who look after the molars will never, never admit that they do not do as much for humanity, and in as modern a way, as their allopathic or homeopathic confreres. And now they have gone them one better, for they have enlisted the animal kingdom on their side. Let the medicos assault the dumb brutes and practice all the unholy vivisection that they wish, say the dentists, but we are the animals' friend. And to prove their contention, they have only to produce this little

item, culled from a recent issue of the New York Sun and coming from Greenwich, Conn. All who are neutral take note:

Cracking a nut on the window sill of Dr. T. D. Flanagan's office, according to his established morning custom, a gray squirrel with whom the dentist has a long acquaintance, broke a tooth today. The dentist enticed his friend inside, wrapped him in tight bandages so he could not wriggle, and then crowned the tooth.

Proffered nuts now, the squirrel declines with a golden smile. Dr. Flanagan says he never crowned a squirrel's tooth before, though he has worked on a nut or two.

## Spring Song.

In Ragtime--Employing Rhythm No. II

MENDELSSOHN  
Arr. by EDWARD R. WINN.

Play treble (right hand) octave higher than written.

Do not Rag every melody note. Aim to produce variety. The natural rhythm must be restored occasionally when converting a melody into Ragtime, otherwise the effect of the Ragtime Rhythms will be lost.

## The Same Old Swindle

Another Letter from an Intelligent Subscriber, Who, However, Lacks Insight of the Game

Montreal, June 13, 1917.

Editor Tuneful Yankee:

Dear Sir: I have read many letters you have printed in The Tuneful Yankee regarding authors who were swindled both out of their money and melodies. Permit me to relate a small incident which happened to the writer three years ago.

I had composed a march two-step at the time and wished to publish it. Montreal, as regards music printing houses, is absolutely nil. I'm not criticising my home town, but there is not a single house that does this kind of business, and compositions by Canadian authors are for the most part printed in the United States. But to return to my subject: by accident, I happened to read a glowing "ad" in a magazine about the "piles of money" that could be made in music. Of course, I swallowed the bait and sent my manuscripts, receiving a very encouraging reply, also contract in duplicate. The only flaw was the sixth or seventh condition stating I would have to remit something like \$40.00 before anything could be done. Further to facilitate the payment, this firm accepted monthly payments.

After all payments were made, I got anxious and inquired why the march was not being printed. I received a reply stating that it was impossible to print anything at the time, the music market not being very good, but saying it would go on soon. I then decided to "start something," but New York is rather far from Montreal. I wrote several letters threatening all sorts of things, but the expected reply was never received, my letters being returned "not known in New York." I had been trimmed rather neatly. I did not even receive a printer's proof of my composition. I then got a mercantile report from the Co., with a few lines stating that said firm had "bust," Mr. —, the president, spending a well-earned vacation in the State Penitentiary at Atlanta, Georgia, for using the United States mail for fraudulent purposes. The so-called president is a very well-known author, having a well-known waltz to his credit with a million-copy sale, and furthermore, a well-known firm of Boston published one of his waltzes a year or so later. You, no doubt, know the so-called president I refer to. I cannot understand how a man with the musical ability of — could have stooped so low as to steal money in such a way. Is there any way by which I can get this man to reimburse me once his term is finished? I'm not kicking and I suppose I got what I deserved, but a raw deal like that will make anybody sore. You may print this letter if you wish, but withhold the name of the so-called president. There's no use rubbing it in; he made a mistake and is paying for it now.

Very truly yours,  
PERCY TREPANIER

## Funny Incidents in the Rambles of Music Men

By our bright Mitch Marks:  
When a small boy was taking his father's dinner, he stopped for a moment to watch a workman emptying a sewer. "That," remarked the youngster, "is the grating my father lost a dollar down." The workman's eye lit up. "Well, young man," he said with a show of carelessness, "you'd better get forward with that dinner before it's cold." In about half an hour the boy returned to find the man still at the same grating. "Are you quite sure it was this grating the dollar was lost in?" asked the workman. "Yes," replied the boy, "because I saw my father get it out."

Another by our witty schoolmarm, Dorothy S.:

"Did your wife scold you when you came home so late last night?"  
"You don't know what it is to have a wife who was once a school teacher. She simply made me write a hundred times on a slate, 'I must be home by 10 o'clock.'"

By our physician, Dr. Bill Lucas:  
"My brother bought a motor here last week," said an angry man to the salesman that stepped up to greet him, "and he said if anything broke you would supply him with new parts."  
"Certainly," said the salesman. "What does he want?"

"He wants two deltoid muscles, a couple of kneecaps, one elbow and about half a yard of cuticle," said the man, "and he wants them at once."

Mr. Ray Snyder, a hustling band and orchestra man of the Karezag Co., pulled this very pungent piece of piffle on Otto Motzan, the noted bard, last week.

"Say, Mr. Motzan, I saw a dozen bands last night, and not one of them was playing 'A Tear, A Kiss, A Smile.'"

"What the H—! Is the band arrangement badly made or what is the matter with it?" exclaimed Mr. Motzan, as he jumped up in alarm and fearfulness.  
"No," quickly said Mr. Snyder. "I saw the bands—but they were on a dozen straw hats."

As told by the original Mrs. Linn:

Mr. Leary—Say, Ben, have you any ancestors?

Ben—No, suh, I've got no ancestahs.

Mr. Leary—A fellow told me you had, and that I'd better watch out for them.

Ben—Well, dat fellah might of seed me scratchin', but I've got no ancestahs and hasn't had any fo' years.

By Arthur Hoffman, the quiet wit:

A tall, official-looking man with a pocket-book in his hand called upon a suburban resident and observed:

"I beg your pardon, Mr. Jones, but I believe you possess a—ah, yes, a black retriever dog, with a white patch on his breast."

Visions of unpaid dog taxes arose before Mr. Jones and he said:

"Oh, no, dear, no. He is a poor stray brute."

"Oh, indeed," said the stranger; "the fact is, my client, Mr. Smith, shot the dog this morning, and I came around to compromise the matter by offering you \$25; but, of course, if he is not your dog, why—good morning!"

A good one told by Harry Ahrens:  
"Dear Clara," wrote the young man, "pardon me, but I'm getting so forgetful, I proposed to you last night, but really forgot whether you said yes or no."  
"Dear Will," she replied by note, "so glad to hear from you. I know I said 'no' to some one last night, but I had forgotten just who it was."

By our Lizzie Keefe:  
A gentleman was put out of patience by some blunder of Paddy, his new groom.

"Look here!" he cried in his anger. "I won't have things done in this way. Do you think I'm a fool?"

"I can't say, sir," answered Paddy. "I only came here yesterday."

By the clever Joe Decatur:

The train had been standing in the station for forty minutes and the canny Scot went to see what was the matter:

"You're very late startin', mon," he said to the engine driver.

"Yes," replied the driver, testily. "We've got a lot of whisky drinkin' Scotsmen on board and they've sneaked all the hot water out o' my boilers to make grog."

The Scot shook his head decidedly. "They canna be countrymen of mine, then," he said, "or they'd nae trouble about th' water!"

By the genial Elliott Shapiro:

A customer had overhauled a large number of clocks of all shapes, sizes and descriptions, but nothing seemed exactly to suit his tastes. At length the jeweler, in despair, fetched out a massive timepiece of complicated design.

"Here, sir, is a clock which will, I think, suit your aesthetic taste. At precisely 10 o'clock every morning the tiny bells chime and a bird hops out and sings a carol."

"I will take that if you will make a few changes in it."

"With pleasure," said the jeweler.

"I have a daughter," went on the customer, "and I want the clock for the room where she entertains her company. Make it so that at 11 o'clock at night a milkman's bell will ring and a newsboy will skip out and shout 'Morning papers!'"

By the mellifluous Moe Faber:

Halofeller (wildly)—What! Do you mean to tell me, woman, that it cost \$39 to get that hat trimmed? Jumping Jupiter! But that milliner's game is the limit!

Mrs. Halofeller (sweetly)—Really? Why, I understood it costs some men more than that to get trimmed in a poker game.

By the benign Augustus Powers:

An Atlanta lawyer tells of a newly qualified judge in one of the towns of the South who was trying one of his first criminal cases.

The prisoner was an old negro charged with robbing a hencoop. He had been in court before on a similar charge and was then acquitted.

"Well, Henry," observed the judge, "I see you're in trouble again."

"Yessuh," replied the negro. "The last time, judge, you will recollect, you was my lawyer."

"Where is your lawyer this time?"

"I ain't got no lawyer this time," said Henry. "I've going to tell the truth."

A bit of sarcasm by the popular Gregory Cinque:

The man had been to see a prestidigitator and when he came home he was telling his wife about it.

"One of his acts," he said, "was to cut a woman's head off right on the stage in front of all of us."

"Pshaw," she protested, "he didn't cut her head off."

"Yes he did, too. I saw him, and he carried it over to a pedestal and it began talking."

"How did you know it was a woman?"

"Didn't I see her?"

"It might have been a man or a boy dressed like a woman."

"No, it wasn't either, I tell you. It was a woman. Didn't I say it kept on talking after its head was cut off?"

By Lew Porter, the precocious:

For business reasons Hunks was exceedingly sorry to find he had been drafted. His partner was sorry too, as business was good and growing.

Still Hunks had hopes that he might fail to pass the doctor, and on the eventful day he was accompanied by his equally anxious partner, who waited hopefully outside.

A few minutes later Hunks emerged, his face wreathed in smiles. "Congratulate me," he cried; "I say, congratulate me. I may fall down dead any minute!"

A home episode by the eminent editor John Harmon:

A man with a wife who has her own way of doing things catches her now and then.

"My dear," he said the other morning, as he was dressing, "I think you were right when you told me last night that there were burglars in the house."

"Why?" she asked, nervously.

"Because all the money that I had in my pockets when I went to bed is gone."

"Well," she said, with an I-told-you-so air, "if you had been brave and got up and shot the wretch you would have had your money this morning."

"Possibly, my dear, possibly," he said, gingerly, "but I would have been a widower."

She laughed softly then and gave half of it back to him.

By Ray Doyle:

The increased demand for woman munition workers and for women workers of all kinds resulted in the arrival in London, for the purpose of engaging in domestic service, of a girl from the west of Ireland. She was cordially received, and thus she wrote home:

"It's a strange place I'm coming to, surely; cabs without horses and the lady of the house playing the pianer wid her feet, and talking to herself perpetual down a candlestick in the hall."

By Henry Heine:

Business men often have excuses from debtors for non-payment of accounts which give themselves away. A short time ago a firm had occasion to press for a much overdue account. The usual letters were sent, first mild, second stronger, and the third ending up with the grand ultimatum, which brought the following reply:

"Dear Sirs: I am writing you from bed, where I have been ill for several weeks. After enumerating all his family and business worries in a very long letter, he finished by saying: 'When I have strength I will write you out a check.'"

By our William Von Thaden:

"Come on," said the first flea, as he hopped from the brown bear's left foreleg, "come over and join me at a short game of golf."

## Who's Your Friend?

The Tuneful Yankee would like to get an introduction, and we are not going to hamper you by asking you to pick out just one friend—we want to know 'em all, if they are musical—and to show that our motives are not entirely selfish, we make this proposition: Write on a sheet of paper the names of, say, ten of your musical friends, with their street addresses, indicating those who are piano enthusiasts and the ones who have vocal tendencies, then sign your own name, with street number and city, of course, and mail to us. We will send each of your friends a sample copy of The Tuneful Yankee, file the list under your name, and then credit you with a twenty-five per cent commission on each of the subscriptions resulting from the sample copies. You may apply your commission on your own subscription, or we will send you a check and you can blow the proceeds or put it in the bank.

That's a fair proposition, isn't it? Don't be afraid to display a long list of friends—we want to know 'em all and we think they will want to know The Tuneful Yankee. Send in the list today—and don't forget the addresses, your own name, and the fact that we want to know whether your friends are pianists or vocalists.

THE TUNEFUL YANKEE, 8 Bosworth Street, Boston, Mass.

"Golf!" exclaimed the second flea, hastily taking a bite of hyena. "Where in the realm of Barnum are we going to play golf?"

"Why," said the first flea, "over on the lynx, of course."

By our legal friend, Ben W. Levy:

A juror was about to be sworn in when the judge bethought himself to say: "I trust, sir, that you fully understand the duties and responsibilities of a juror?" Whereupon the man drew himself up and answered: "Your honor, I am a plain man and I believe in being fair to all. I don't go by what the lawyers say and I don't go by what the judge says, but I look carefully at the defendant in

the dock and I say to myself: 'That fellow must have done something or he wouldn't be here.' So I bring 'em all in guilty."

By our witty friend, Jones, of Utica:

Vincent was altogether too garrulous in school to please his teachers. Such punishments as the institution allowed to be meted out were without any apparent effect upon the boy, until at last the head master decided to mention the lad's fault upon his monthly report.

So the next report to his father had these words: "Vincent talks a great deal."

Back came the report by mail duly signed, but with this written in red ink under the comment: "You ought to hear his mother."

By the delightful Dorothy Schultz:

"This applicant, gentlemen," began the chairman of the education committee, who was considering the appointment of a new head master, "states that he is a splendid disciplinarian, can converse fluently in five languages, has won upward of a hundred medals and certificates and has been praised by several government inspectors as an ideal schoolmaster. There is, however, one drawback to his application. Our rules require that the children should be taught singing, and he admits that he does not know one note of music from another."

A vigorous discussion followed, some favoring the application and others going against it, but the argument was finally brought to

## Hidden Songs

Try your hand at solving these. First six correct subscribers will secure their photographs and addresses in the Tuneful Yankee.



Answers to Hidden Songs in July Issue: 1—When You Wore a Tulip and I Wore a Big Red Rose. 2—Wake Up, America. 3—America, Here's My Boy. 4—Hello, Hawaii.

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Estate of HAMILTON S. GORDON, 143 W. 36th Street, New York, N. Y.

a close by the quietest member of the committee, who dryly interposed:  
"Mr. Chairman and Gentlemen: Do not let us deprive ourselves of the services of this paragon for such a trifling obstacle. If he cannot teach the boys to sing, let him teach them to play the trumpet. He blows his own remarkably well."

By the paternal Abe Kaplan's better half: Mamma—Why, Jacob, what's the matter? Jacob—My new shoes hurt my feet. Mamma—No wonder, dear; you have them on the wrong feet. Jacob—Well, I can't help it. I ain't got no other feet.

By Frank Miller, the blonde pet:  
"What do you mean by trying to order me around?" asked small Johnny's mother. "I'm just practicing, mamma," replied Johnny, "so I'll know how when I get married."

By Miss Lillian Larson:  
"There is but one thing in this world that we can put our faith and reliance in with confidence, children," said the Sunday school teacher, "Who can tell what it is?" "Safety pins," promptly answered a little girl.

By Master Tholke's Sunday schoolmarm:  
"Georgie," said the teacher, "can you repeat the Golden Rule?" "Yes, ma'am," replied Georgie. "Do unto other fellows what they would like to do to you."

By our Eva Keim:  
Mrs. Mellen did not wish to offend her new cook.  
"John," she said to the manservant, "can you find out, without asking the cook, whether the tinned salmon was all eaten last night? You see, I don't wish to ask her, because she may have eaten it, and then she would feel uncomfortable," added the good soul.  
"If you please, ma'am," replied the man, "the new cook has eaten the tinned salmon, and if you was to say anything to her you couldn't make her feel any more uncomfortable than she is."

By the affable Swede plunger, Sir Fred J.—  
Among little Georgie's numerous birthday presents were a toy tomahawk, an air gun and a lasso—these being sent by a sport-loving uncle who knew the youth's proclivities.

Shortly after breakfast Georgie's mother heard a crash in the greenhouse at the foot of the garden and went to investigate. On the way she passed a few uprooted bushes and a flower bed trampled out of recognition, and in the greenhouse itself many loosened

flower pots. Following the trail, she found Georgie hiding behind a tree stump.

"What are you doing, Georgie?" she cried, in horrified tones.

"Looking for redskins," replied the youngster.

With a grim look she took Willie by the ear and led him indoors.

"Looking for redskins!" she repeated, ominously, as she took up a cane. "Well, I'll give you one."

By the fascinating Ruth Dillon:

At a school one day a teacher, having asked most of his pupils the difference between an island and a peninsula without receiving a satisfactory answer, came to the last boy.

"I can explain it, sir," said the bright youth. "First get two glasses. Fill one with water and the other with milk. Then catch a fly and place it in the glass of water. That fly is an island, because he is entirely surrounded by water. But now place the fly in the glass of milk and it will be a peninsula because it is nearly surrounded by water." The boy went to the top of the class.

Our sweet Marie pulls this patriotic one. It just fits in now amid these war times:

Mrs. Phillips: "Why do you say the wedding was patriotic?"

Mr. Phillips: "Well, the bride was red, the groom was white and her father, who had all the bills to pay, was blue."

As told by Jack Mendelsohn, of the Joe Morris Boston staff:

"Where is he?" roared the wild-eyed plainsman; "I'm going to make him eat his words."

"Have mercy!" pleaded the doorkeeper of the sanctum. "He is from Boston, and his words are jaw-breakers."

By the astute Phil Kornheiser:

Pat—That McGinty is a fine fellow.

Mick—Is he?

Pat—He is indeed. Great friend of mine. Did you notice how heartily he shook hands with me?

Mick—I did.

Pat—Great friend of mine. He wasn't satisfied with shaking one hand, but he grabbed hold of both.

Mick—I suppose he thought his watch and chain would be safer that way.

By the bright little editress, Ethel Cain:

Melvin had just returned from college. His education was evident in his every remark, and his mother appreciated it.

"Mother, shall I extinguish the light?" he asked his mother the first night.

"Why, now, what do you mean?" she asked.

"That means, shall I put the light out?" he said.

"Oh, surely, my son."

The next morning he asked: "Mother, may I read you a narrative?"

"Why, what does that mean?" asked the mother.

"Simply that I would like to read you a short tale," answered Melvin.

"Surely, read it," answered the mother.

That night at a reception a dog ran into the room and the good mother said: "Melvin, please catch the dog by the narrative and extinguish him."

By dainty Dot Schultz:

Dear Doctor—Your medicine ought to be in every home. My mother-in-law took a dose and died ten minutes later. Please send me another bottle for my wife.

An incident occurred the other day when Mrs. Dr. Wm. H. Lucas, the attractive wife of the celebrated physician rushed into the

public library and said to one of the ladies in charge, "The Doctor has been out rather late last night and while he is taking his siesta I want to read something."

"What would you like?" inquired the urbane miss behind the rail.

Josephine bethought herself a moment. "I'll take the life of Caesar, please."

"No, you won't," said the girl. "Brutus took that long ago and you doctors' wives can't take it now, although you'd take anything that wasn't nailed down."

By our baseball fan, Ed. Johnson:

The former big league baseball manager, who had been canned because the team finished last, as usual, was taking a civil service examination in order to secure a political job. He was amazed at the list of fool questions on the examination paper. He didn't know the distance from the earth to the moon, so he passed that one up. And he could not describe a syzygy, so he called the test a loser. But the third question interested him. It said:

"Name the largest bone in the human frame."

And with a grin of confidence the former manager wrote this answer: "The head."

By Barney Bristow, the hirsute Englishman:

An English schoolmaster once said to his boys that he would give a crown to any one of them who would propound a riddle he could not answer.

"Well," said one of them, "why am I like the Prince of Wales?"

The master puzzled his brains for some minutes for an answer, but could not guess the correct one. At last he exclaimed:

"I'm sure I don't know."

"Why," replied the boy, "because I am waiting for the crown."

By Harry Casper:

"This horn you sold me won't make any noise," said the customer, returning.

"Well, I thought you wanted it for your grandson," said the clerk.

"So I did."

"Gracious! But you're a hard man to please!"

By Frank Forshaw:

Once a stingy millionaire in New York was solicited to contribute toward raising a statue to Washington. The miser refused with the excuse:

"I keep Washington always in my heart."

"Well," replied the indignant applicant, "I don't believe the father of his country ever got into such a tight place as that!"

By Sir John Gough:

A lank Missourian walked into a woman's exchange in St. Louis. A cantankerous middle-aged woman stepped up and asked him what he wanted. "Be this the woman's exchange?" he inquired. "It is," she snapped.

"An' be ye the woman?" he persisted. "I am!" she replied in no gentler tones. He looked thoughtfully, transferred his tobacco from one cheek to the other, edged toward the door, then remarked casually, "Well, I reckon I'll keep Sal!"

By the original Dan Rappaport:

The young hopeful of four years had been a source of continual vexation and trouble all through the meal, and at its finish a lady friend turned to the child's mother and said:

"If your boy belonged to me I shouldn't stand so much of his nonsense at meal times. I should give him a thrashing."

"But," said the mother, "you can't smack the poor little fellow on a full stomach."

"No," said her friend, "but you can turn him over."

## WE MEAN THIS

THE following article published in a prominent newspaper will give our readers an idea for a possible plan of improving the title of The Tuneful Yankee, if this can be done. Everyone and everyone's brother and sister are forever cajoling us about the possibility of an improvement upon the title of this magazine. Some affirm that The Tuneful Yankee is very inaptly named; others insist that it just fits the situation. To tell the honest truth, we don't know whether we have struck the right name for our publication, or not. We only know that the masses of our readers seem happy with the contents of The

### \$100.00 FOR A NAME

**Peculiar Offer Made for the Title of a Musical Magazine**  
(From the Baltimore American)

There is a magazine published in Boston devoted to popular music which tells how to write a song, how to get it published and how to popularize it. It is a 15-cent monthly of 50 pages, called The Tuneful Yankee, and besides prizes for the best set of verses and melodies, contains the latest popular songs, fox trots and dances. The magazine is quite a sensation, but the publisher is in doubt as to the value of its name. He is offering \$100 to the first person submitting a better title, and this money will be paid immediately. Can any of our readers win the offer? It is worth trying for.

Among the pieces given away with the magazine are also instrumental works of value.

In addition to the song prizes are extracts of the latest phonograph records and "Hidden Song" puzzles, for which prizes are also offered. The Tuneful Yankee magazine is proving quite a valuable guide to song writers and singers. The name Tuneful Yankee appeals to some, but not to others. Hence, the publisher's \$100 offer as above stated.

Of course it must be understood that the name which cops the hundred dollars must be original. Some readers have already suggested names, which "fit," to a certain extent at least, but are too similar to the titles of other magazines. Bear in mind, also, that The Tuneful Yankee subscription list covers a broad field. The magazine goes into the homes of thousands of amateur and professional pianists and vocalists, who look eagerly for its monthly grist

of music and snappy text matter. Then song writers, publishers, movie pianists, dealers—in fact, nearly everybody in any way interested in popular music is eligible for our subscription list. A name which might imply a more limited scope, therefore, would not be in the running.

But don't allow us to discourage you. The money is ready; we are ready, and the Boston Post Office is waiting for the 8A Bosworth Street deluge. *It's up to you.*

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## Song Writers

and others desiring musical compositions and arrangements, of whatever nature, will receive prompt attention, a square deal, and the benefit of a long experience, when addressing

**WALTER LEWIS** 1985 Southern Boulevard  
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References: Williams, Indianapolis; Mellinger, St. Louis; Fillmore, Cincinnati; Presser, Philadelphia; Jacobs, Boston, etc., etc.

## Some Interesting Questions Answered

The Tuneful Yankee has received from Miss Elsie J. Cosler, of Dayton, the following letter, asking for responses to certain queries that will interest almost every reader of this magazine. We publish our replies herewith publicly for their benefit.

Dear Sir: A musical composer has accepted a song of mine to which he is to set the music. When speaking of terms of settlement, he claims that my financial returns would be the same as if he were to set one of Riley's or Field's poems to music.

Question 1: Is this so?  
Answer 1: Much more so; names do not sell a composition. Old authors, no matter how famous, are not so much in demand with the present generation of popular song buyers as the "new blood."

Question 2: This would not be the case, would it, unless, my lyric, like Riley's and Field's had been printed before he set it to music?

Answer 2: Exactly so; this would not be the case.

Question 3: What is customary in regard to a once published poem?

Answer 3: Unless specially copyrighted or in a copyrighted newspaper or periodical, it is anybody's property.

Question 4: When a poem is published by some publisher in a magazine as a poem, who then has the song rights, the publisher or the author?

Answer 4: It depends upon whether the rights have been restricted in contract form or agreement by the writer.

Question 5: Does the writer of the lyric, if he or she be a beginner in the song field, ever share in the royalties on a song?

Answer 5: Most decidedly. Otherwise how can he ever make a beginning?

Question 6: If a cash amount is paid the author of the lyric, what is the usual cash price, \$25, \$50, \$100, or more?

Answer 6: This depends upon whether a writer sells his works outright, or upon a royalty basis, which is the latest method.

Question 7: Who pays this to the lyric author, the musical composer or the company that publishes the song?

Answer 7: The publisher generally pays any compensation to the author. The composers generally sign a contract to this effect with the publisher.

Question 8: If an unpublished lyric is set to music and the lyric with the music is published by a music publisher of the present day, would any and all musical composers have the right to write music for it and put it on the market as they are doing Riley's?

Answer 8: Decidedly not. It is the property of the publisher if he gives you a contract for the composition or buys it from you.

## Sample of a Good Beginning

July 7, 1917.

My dear Mr. Rosenfeld: I am submitting you several copies of very crude songs that I have attempted and I humbly submit, as an amateur, to the just, but severe criticism of the master that you have proven yourself to be.

Should you decide that there may be talent underlying the crude construction of the verses, I shall be more than satisfied. I have written what I submit in the few hurried moments that I have at my command; and I hope that you will enjoy with me a big game shooting in the fall, for I am going to ask you at that time to be my guest. I know that you will enjoy it.

I wish, before closing, to tell you that I appreciated thoroughly the manner in which you treated me upon my recent visit to your office; and, although a proven artist that you are, you are also a proven gentleman, and though a much younger man, I feel that in the years to come we will be warm friends.

Even before I close I shiver to think of the seathing criticism that the enclosed verses will bring from your trenchant pen, but I am glad that I have had the opportunity of meeting you and perhaps one of these days I shall submit something that will hold even your talented interest.

Sincerely yours,

HARVEY R. JACKSON.

P.S. Don't forget the bill to be rendered me for your personal criticism, which I know I shall need most of all.

Before entering into further discussion of the above letter we would say that the editor will not render you any bill, Mr. Jackson, for examining your song. The Tuneful Yankee is conducted upon a different principle. It does not examine manuscripts for money or pay. Personal thanks for the offer to take us out on the shooting trip.

Now, in order to help our other fellow-men who try to write songs and who think they can, we shall, herewith, give Mr. Jackson a public review in full of the songs he sends us. He submits The Tuneful Yankee three songs. It may help our readers to be guided by the editor's candid opinion of two of them. And, while the editor thanks Mr. Jackson for offering to take him shooting, the editor would say that if he, Mr. Jackson, were not really a clever fellow, that it is the editor who would do the shooting. But this time, I, Monroe H. Rosenfeld, have found a fellow who has, beyond doubt, a few brains tucked under his straw lid.

1. "My Beautiful Valley of Dreams." You begin one of your verses thus:

The visions they bring are not without sting,  
For I am sad they are over you see,  
But I live them again in my Valley of Dreams,  
Where thoughts of the past come like sunlight beams.

This is all rot, Mr. Jackson. You have certainly an original rhyme when you rhyme "bring" with "sting" and that is about all there is of originality to this sleepy-headed effusion.

2. In your next song you have a lot of much better material. I do not know what name you have given this song but you certainly begin it with a lot of good

strong patriotism. These are pretty good words. We shall quote them for the benefit of our readers to let them see how a beginner can sometimes evolve better material than the Broadway bugaboos.

Why is the world all draped in black,  
Why do we talk about the men who slack,  
What is this talk about a world's great war?

And just what are we fighting for?  
You ask that question and yet you've read  
How little Belgium fought and bled,  
How Americans on land and sea were stricken from behind,  
Just ask yourself the reason and the cause you'll surely find.

CHORUS.

"Oh! say can you see by the dawn's early light"  
We'll show them all abroad  
That we've drawn a gleaming sword  
America is not too proud to fight.

## Interesting Bits from the News Prints

(Continued from page 10)

tive sources that of the 6,000 tons of newspaper consumed in the United States every day, at least 1,500 tons could be retrieved in the larger cities alone without organized effort. The tonnage that proper organized work would bring about is beyond estimation.

If the process works out as promised, the invention will provide the country with from 1,500 to 2,000 tons a day of additional news print.

THE FOURTH ESTATE advised its readers fully a year ago that Dr. Jespersion had found a method that allowed old newspaper to be made over into news print usable for printing newspapers. Theretofore this had been considered impractical by paper makers because they had been unable to find any chemical process to remove the varnishes and oils from the ink on old paper to the extent of being able to make it white again.

Dr. Jespersion, a chemist, experimented on the problem for four or five years, and discovered a means of accomplishing the long-sought result. His success was doubted at first, but he obtained the help of the Combined Locks Paper Company, at Neenah, which worked out his tests and produced an excellent quality of news print that gave complete satisfaction to a Wisconsin paper that ran a sample roll of it through a flat bed press.

THE FOURTH ESTATE told of that success and of the subsequent steps of Dr. Jespersion to make a quality of paper that would withstand the hard test of running satisfactorily through a modern high speed press.

The early success of the inventor interested many publishers and paper men in his work and a New York capitalist agreed to back him in developing his idea.

For several months advanced tests were made in the mill of the American Writing Paper Company, at Holyoke, Mass., where Dr. Jespersion used 100 per cent of the poorest quality of newspaper to be found. These also proved satisfactory.

Then came the final test of standing the

SING THE SONG OF THE

# "KHAKI BILLS"

(Banners flying, Sweethearts sighing,  
Boys go marching along, singing Liberty's song,  
Khak, khak, khaki! Hee, hee, step, step!)  
Hear the voice of Freedom shouting, hear the Bugles call.  
Admiration of our Nation,  
Soldiers loyal and true to Red, White and Blue  
Oh, hear the Bugles calling you,  
Sons of Blue and Gray, in khaki hue.

(Government Yankee, Disc the lark,  
Boys from Kalamazoo, Frisco, Long Island too,  
Fall in line, Bill, Shoulder arms, till  
Stars and Stripes of justice wave for all humanity.  
Flour Old Glory, Freedom's story  
Over mountains and sea, Proclaiming liberty,  
Oh, hear the Bugles calling you,  
Sons of Blue and Gray, in khaki hue.

CHORUS  
Good - bye, you boys of lib - er - ty, We sing - fare - well, fare - well - to thee. "Good - bye  
Char - ley, Jack and Joe, Tom, Dick, Har - ry, Ter - ry, Roe, No mat - ter what your name may be, You're Sons - of  
our Un - cle Sam, O - ver - val - ley, plain and hill, Wait a girl for ev - ry Khak - i - Bill.

Words & Music by HARRY L. WATSON  
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"KHAKI BILL" is the BOY! "KHAKI BILL" is the Man of the HOUR!!  
Over 10,000,000 "Khaki Bills" registered and to these 10,000,000 and to the millions more  
of Uncle Sam's "KHAKI BILLS" this Great Popular Patriotic Song HIT is dedicated.  
"The boys go marching along Singing Liberty's song!"  
"Over Valley Plain and Hill waits a Girl for every Khaki Bill."  
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high speed usage. And it was decided to apply this on the presses of the New York Morning Telegraph, whose publishers gave their consent. Four rolls of de-inked paper were sent to the Telegraph and were run on various editions this week. Part of a morning edition was printed on this paper.

The paper ran through at standard high speed (24,000 revolutions an hour) without a single hitch. The pressmen who handled it said they were entirely satisfied with the result.

In fact, the paper was of a tint that at least 50 per cent of the American newspaper publishers prefer. It absorbed very little more ink than new paper and half tone cuts showed up perfectly.

With this final successful experiment, Dr. Jespersion is going immediately into the manufacture of his paper and perhaps the next three or four weeks will see his product on the market.

Dr. Jespersion is not ready at this time to give any details of his process, nor the price at which his paper will sell. But he does say that his de-inked paper can be made over and over while there is any fiber left in it. After that an addition of 5 per cent or less of sulphite will give it life indefinitely.

Dr. Jespersion will have his headquarters in New York City from now on.

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

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## More Answers to Correspondents

W. M. T., Hawks, Mich.:

1. "When My Wish." Very ordinary title with words of an ordinary calibre.

2. "When It's Moonlight." This is slightly better than number 1, but lyrics that contain very little contemporaneous interest.

3. "On the Shores." This song would not appeal to the general music buyer. They would not understand its quaint theme nor take to the many odd ideas therein contained.

4. "I Miss You," simply a retrospect of wedding bells. It is morose and melancholy and would not invite popular sale.

5. "Goo-Goo" possesses a theme that has been worked without pity for many years. It is puerile and pertains only to child talk. Nowadays it would be very difficult to get a publisher for such a concoction.

6. "Neptune's Daughter." This set of words would make a very good operatic interpolation with catchy music. It is new and as lucid in thought as the green water that ripples through it. It is odd; it is original.

7. "He's a Rube." This will make an excellent stage song. It has a character theme which we must confess has not ever been used in a song of its kind—at least, not to our knowledge.

You have some very good thoughts occasionally and still you do not seem to carry them out to any great perfection.

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with point or purpose. However, with your versatility, you deserve encouragement. It will pay to write a hundred mediocre songs if one of them catches on, which sometimes is the case; then ample compensation follows.

**A. L., Richmond, Va.:**  
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. 2. The composition need not necessarily be arranged.

**G. S., New Orleans, La.:**  
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.

**S. S., Little Rock, Ark., Once Again:**  
The Tuneful Yankee will examine songs and musical manuscripts without charge, for subscribers only, provided sufficient stamps are included for return postage.

**S. R. D., Altoona, Pa.:**  
1. "Schenectady" is absolutely bad. Nobody cares for a subject of this kind nor any localized idea and the entire thing lacks any real comedy or wit. It is simply doggerel, making fun of a city and its people. 2. "Chimmie" is even worse, if that can be possible. It has no point further than a slangy idea which would not appeal to the modern class of song buyers. 3. "Hawaiian Craze" is well enough written and has various good lines, but the idea has been done before in songs of this kind which have not sold. Therefore, you have probably not seen them and never will, because the publishers never did anything but just publish them and let them die upon their shelves. 4. "Flickering Fireside" is a very cleverly written song, but it is too retrospective. It has also been done before in many songs, although not with your original title. You have some talent—rather crude and undeveloped and we cannot afford to discourage such ambitious fellows as you; but you must do better than the manuscripts you submitted to us if you ever expect to have our adulation.

P. S. Hereafter fully prepay your letters. The Tuneful Yankee had to sever itself from two cents on this present batch of material.

**Mrs. F. S., Winchester, Mass.:**  
1. "Freedom Sea." This song would never sell. We are already engaged in war, and the question in your song has long been elucidated by Uncle Sam and his fearless men. The words are well enough rhymed and the song possesses a pungent idea. But the subject will not do. 2. "Apple Blossoms" is merely a reflection. While it possesses correct rhymes (which, by the way, are not very original) the words have that morose ending depicting a lost love—in other words, to be plain, death. These things do not constitute the popular song nowadays.

**O. Y., Lecher, S. D.:**  
We have been trying very diligently to find something encouraging to write you regarding your song "You Left Me," for there is quite a tunefulness about the music and the words are not bad, at all. But, upon careful examination we find that the music is too reminiscent to dare extend a modern music publishing house. There is a similarity to a number of songs in your tune, notably one of past popularity, entitled, "Meet Me Tonight in Dreamland." Nowadays, publishers are very chary about printing works that bear any resemblance to another. You have, no

## 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



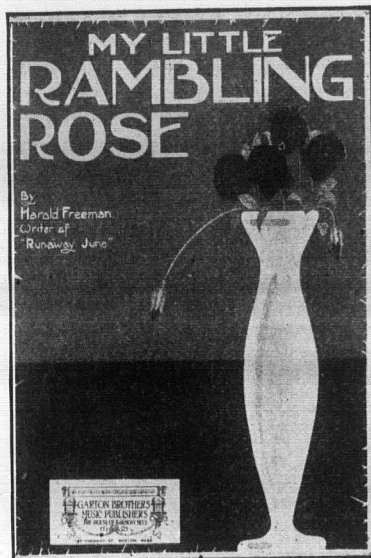
**CARROLL (EARL)**  
Author of  
"So Long Letty," "Canary Cottage," "Dreaming," etc.



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



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



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155 West 125th Street New York

doubt, talent to a certain extent and we do not wish to discourage you. Your song also needs very careful arrangement inasmuch as some of the notes have an incorrect emphasis upon the words.

*O. F., New York City:*

1. "I've Got a Job," while possessing an original thought, and quite well carried out, still lacks valuable interest as a popular song. Patriotic works are too numerous these days for public sale. Scores upon scores of such are constantly being written and rarely one "catches on." 2. The Tuneful Yankee thanks you for the information you give regarding one of the fake affairs, but we must have evidence of some particular case of swindle before we can expose the culprit.

*G. C. K., Pilot Knob, Mo.:*

1. "As We Journey." This is too preachy. It is simply a kindly retrospect emphasizing what a fellowman should do to his brother; not a popular song. It would not go. 2. "Won't You be the Silver Lining." This is a well written set of words but not of a quality that would meet with popular demand. It is simply a love appeal. 3. "Blame You." This has no contemporaneous interest that would insure a popular sale. It is simply a "wordy" set of lyrics. 4. "A Faded Photograph." The words are fairly good, in fact, better than the ordinary verses of a popular song these days, but the music is very unoriginal, commonplace and uninteresting. The end of the chorus is perfectly bad. It does not leave a pleasant impression upon the ear, nor does it suggest one iota of newness. The song is just so much money thrown away for plates and printing, an absolute nonentity. 5. "The Clasp That Bound." This song would not command any sale, although the title is a very good one. But the words are

weak. The music is not so bad. It has several catchy strains. 6. "Let Us Be Friends." This title has frequently been used in popular songs. The words tell quite a good story and the music is not exactly bad, although the range is bad, at least the sudden lurching from a lower G to an upper G is undesirable. The song in itself would not pay to have published. 7. You have occasionally good ideas, but they are not well carried out and your subjects are too ordinary to create a pronounced demand among music buyers. We shall always be glad to examine your manuscripts. This is no trouble for us. It is a duty of this magazine which it owes its readers.

*W. M. W., Cincinnati, Ohio:*

"Moonlight Nights" has some fairly good lines both in words and music, but the title and theme are ordinary. They contain no interesting story and nothing that would appeal to the general song buyer. The subject is ordinary and uninteresting. The Tuneful Yankee condoles with you in your slight affliction, but, at the same time, it can offer you no very strong encouragement for the song you have submitted. We always endeavor to act "on the level" with our readers and although it may frequently be a painful duty to tell the truth, still we know that an upright man values our endeavors when he feels that we are no hypocrites.

*Mrs. A. E. M., McAlester, Okla.:*

Your answers to "Hidden Songs" fail in numbers 1, 5, and 6. You have, at least, made a good effort, for the others you sent in are correct.

*C. Tobias, Brooklyn, N. Y.:*

You have cleverly answered all of the "Hidden Songs." But you are just about 652 hours too late. Many others answered them far before your letter came.

## America's Best Writers and Composers

(Continued)



**HOLZMANN (ABE)**  
Composer of  
the famous "Smoky  
Mokes," etc.



**MADDEN (EDWARD)**  
Author of  
"War Babies," etc.



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



**JEROME (BILLY)**  
Writer of  
"Sometime," "Come Over  
Here, It's a Wonderful  
Place," etc.



**MACDONALD (BALLARD)**  
Author of  
"Trail of the Lonesome  
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"His heart beats as he lays his finger on the key; sometimes he lifts his finger after he has the key half pressed down, and lays it on another. Does he know what will come out of it, more than what will come out of the other? Suddenly a sound issues from it; there are deep sounds and high sounds, some tinkling, some roaring. The child listens to them one by one as they die away, and finally cease to be; they hover in the air like bells heard far off, coming near in the wind, and then going away again; then when you listen you hear in the distance other voices, different, joining in and droning like flying insects; they seem to call to you, to draw you farther—farther and farther into the mysterious regions, where they dive down and are lost. . . . They are gone! . . . No still they murmur. . . . A little beating of wings. . . . How strange it all is!

"But best of all is when you lay two fingers on two keys at once. Then you never know exactly what will happen. Sometimes the two spirits are hostile, and fight; and hate each other, and buzz testily. Then voices are raised; they cry out, now angrily, now sorrowfully.

"And sometimes there are notes that love each other; sounds embrace as people do with their arms when they kiss; they are gracious and sweet. These are the good spirits; their faces are smiling, and there are no lines in them; they love little Jean Christophe, and little Jean Christophe loves them. Tears come to his eyes as he hears them and he is never weary of calling them up. They are his friends—his dear tender friends."

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"Yes, father; but how can I tell when I have enough or am drunk?"

The old man pointed his finger. "Do you see those two men sitting in the corner? If you should see four men there you would be drunk."

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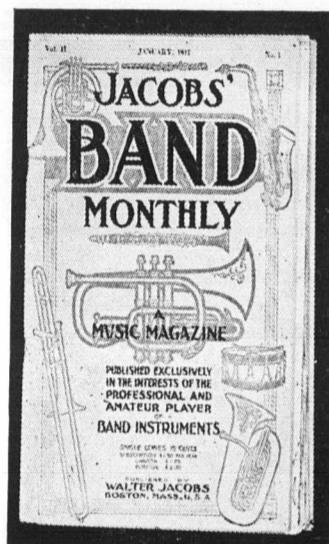
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