

A Startling Tuneful Yankee Subscription Combination

Four Music Magazines

ONE YEAR
FOR

\$3.75

REGULAR PRICE
The TUNEFUL YANKEE . . . \$1.50
JACOBS' ORCHESTRA MONTHLY . . . 1.50
JACOBS' BAND MONTHLY . . . 1.50
THE CADENZA . . . 1.00
\$5.50



A music magazine for the professional and amateur player of band and orchestra instruments. Sixty-four pages of text and two complete orchestrations in each issue.

Contents January, 1917

Special Articles—A Secret in Technique Revealed, by Henry J. Harding—How to Buy and Care for Violins, by L. P. Wildman.
The Violinist, conducted by Louis Eaton—Questions and Answers.
The Flutist, conducted by Emil Medicus—Lost Values—Questions and Answers.
The Cornetist, conducted by Ross Hekernell—Musicianship, by B. F. Stuber—Questions and Answers.
The Drummer, conducted by George Burt Stone—Questions and Answers.
The Clarinetist, conducted by Rudolph Toll—Music and the Races—Questions and Answers.
Musical Echoes from the Hub by Henry J. Harding.
Erdmann's Monthly Musical Review of New York, by Ernest F. Erdmann.
Here, There and Everywhere (Orchestra News), Editorial.

ORCHESTRA MUSIC

Hindoo Amber—Novellette. (Ernest Smith.) Full Orchestra and Piano.
There's Someone You've Forgotten Who Has Not Forgotten You—Waltz. (George L. Cobb.) Full Orchestra and Piano.



Issued exclusively in the interests of the professional and amateur players of band instruments. Sixty-four pages of text and four complete band arrangements in each issue.

Contents January, 1917

Special Articles—Basses, by Walter Lewis—Instrumentation, by Ebenezer Prout—Stanton Marine Band—Milan Merchants' Band—Teaching by Mail, by W. M. Eby.
The Cornet Player, conducted by Frank R. Seitzer—Substitutes—Questions and Answers.
The Saxophone Player, conducted by H. W. Lewis—About the Saxophone.
The Band, conducted by Alton A. Adams—A New Year's Talk to Band Leaders and Bandmen—Band Instruments: History and Technique.
The Slide Trombone Player, conducted by Chris Sorensen—The Power of Concentration—The Trombone Hall of Fame—Manufacturers' Note—Travel Notes—The Quartet.
The Flute and Piccolo Player, conducted by D. Edward Porter—An Open Letter to Ourselves.
Program Publicity (Band News), Editorial.

BAND MUSIC

Brass Buttons—March and Two-Step. (George L. Cobb.)
Moonlight Woeing—Valse d'Amour. (Bernine G. Clements.)
Good-Bye—Song. (F. Paolo Tosti.)
Juanita; Soldier's Farewell; Home, Sweet Home. (Arr. R. E. Hildreth.)



For teachers, players and students of fretted instruments; Official Organ of the American Guild. Thirty-two pages of text; two mandolin orchestrations, one banjo and one guitar solo in each issue.

Contents January, 1917

Special Articles—Movers but Not "Movies"; Guild Officials, 1917—The Future of the Mandolin Orchestra, by H. W. De Loss.
The Mandolinist, conducted by Sig. Giuseppe Pettine—The Origin, Development and Present Status of the Mandolin Duo.
The Guitarist, conducted by Valdah Olecott-Bickford—Questions and Answers.
The Banjoist, conducted by W. M. Rice—Tuition in Banjo Technique.
The Mandolin and Mando-Cellist, conducted by William Pace, Jr.—Questions and Answers.
The Problem Prober, conducted by Zach Myron Bickford—The Teacher in a New Field—Questions and Answers.
Common Sense in Teaching and Study, by D. E. Hartnett.
Editorial.
The American Guild of Banjoists, Mandolinists and Guitarists.
General News and Comments.

MUSIC

There's Someone You've Forgotten Who Has Not Forgotten You—Waltz. (Cobb-Jacobs.) 1st mandolin, 2d mandolin, tenor mandolin, mando-cello, guitar and piano.
Hindoo Amber—Novellette. (Smith-Hildreth.) Same instrumentation as above.
Behind the Hounds—March and Two-Step. (Allen-Jacobs.) Banjo Solo (G notation).
Girls—Waltz. (A. J. Wedd.) Guitar Solo.

THESE THREE MAGAZINES AND TUNEFUL YANKEE, ONE YEAR FOR

FOREIGN—Each magazine, 50c per year extra; Canada, 25c.

\$3.75

Other Combinations

Tuneful Yankee and The Cadenza one year \$1.75.
Tuneful Yankee and either Jacobs' Orchestra Monthly or Jacobs' Band Monthly one year \$2.00.
Tuneful Yankee and The Cadenza with either J. O. M. or J. B. M., \$2.75.

Address all combination subscription orders to
Walter Jacobs, Publisher
8 Bosworth Street, Boston, Mass., U. S. A.

ATLANTIC PRINTING CO., BOSTON

VOL. I SEPTEMBER, 1917
NO. 8

THE TUNEFUL YANKEE

A Monthly Magazine
devoted to the Interests of
POPULAR MUSIC

**VOCAL
INSTRUMENTAL
MECHANICAL**



15¢ the copy

SUBSCRIPTION 1.50
the Year
Canada 1.75
Foreign 2.00

Published by
WALTER JACOBS
Boston, Mass.

Andre C. De Tokacs

A Tuneful Yankee Song Poem Contest

\$50.00

**For the Best
Song Poems**

**First Prize
\$25.00**

**Second Prize
\$15.00**

**Third Prize
\$10.00**

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.

THE TUNEFUL YANKEE
S. P. Contest Dept. 1547 BROADWAY, NEW YORK CITY

Sample Copy of The Tuneful Yankee Sent Upon Receipt of Ten Cents.
\$1.50 per year. Address subscription or sample copy orders to
Main Office, 8-A Bosworth Street, Boston, Mass.

The most talked about and attractive march
since "NATIONAL EMBLEM." Something a little out of the ordinary

"ON THE SQUARE"

MARCH By Frank Panella

One Fine Effect and you will like it immediately.

It has that Class! Class!! Class!!!

Band 25c Piano 25c Mandolin Orchestra 25c Orchestra 25c

"The Old Grey Mare"

(THE WHIFFLE-TREE)

The Laugh Provoker! Makes 'Em All Smile
Band or Orchestra 25c Piano 10c

**PANELLA MUSIC
COMPANY**

5615 Harvard Street, PITTSBURGH, PA.

The Tuneful Yankee Contents---September, 1917

Editorial Whisperings	3	America's Best Writers and Composers 35, 37, 39
When Summer Dies. A Little Poem by Dorothy Schultz	1	Men and Firms of Prominence in the Music World. A Tabulation of Music Publishers, Jobbers and Leading Professional Men
They Are After the Money. Some Suggested New Titles for The Tuneful Yankee and Words that Almost Rhyme with Silver	1	10
Interesting Bits from the News Prints. Inter- esting and Uncommon Gossip of the Newsmongers	5	MUSIC
Reviews of Popular Music. By Monroe H. Rosenfeld	7	Down on Blue Bird Bay. Ballad
Ye Clown Topic	10	Words by Irving Crocker. Music by George L. Cobb
Answers to Correspondents	11	Intermezzo Irlandais
Funny Incidents in the Rambles of Music Men	29	By Norman Leigh
Ragtime Piano Playing. Lesson X. By Edward R. Winn	30	My Prairie Rose. Waltz Ballad
\$100.00 for a Name. A Bona Fide Offer for a New and Better Name for The Tuneful Yankee	32	Words by Raymond Zirkel. Music by Ned L. Reese
		Barcelona Beauties. Waltz
		By R. E. Hildreth
		Memories of Home. Reverie
		By Elizabeth Strong

THE TUNEFUL YANKEE

The Columbia Collection of PATRIOTIC and Favorite Home Songs

Always
a Big and Steady
Seller
but now in
**TREMENDOUS
DEMAND**

25c

Per Book Complete Words and Music

These Books
Should Be in Every
Home and in
Every Musician's
Library

120 SONGS

WORDS AND MUSIC COMPLETE

Each Number also Complete as a PIANO SOLO and for MIXED QUARTET

CONTENTS

Abide with Me	Hard Times	Old Hundred
Alice, Where Art Thou?	Happy That Once Thro' Tara's	Old Oaken Bucket
A Man's a Man for a That	Halls	Oh Uncle Ned
America	Harvest Hymn	O Paradise
Annie Laurie	Home, Sweet Home	Our Flag
Auld Lang Syne	How Can I Leave Thee	Our Flag Is There
Auld Robin Gray	Hurley	Peace, Perfect Peace
Austrian Hymn	I Love to Tell the Story	Peep's Hymn
Battle Cry of Freedom	Italian Hymn	Portuguese Hymn
Battle-Hymn of the Republic	Jamie's on the Stormy Sea	Red, Red Rose
Believe Me, If All Those En-	Jesus, Lover of My Soul	Robin Adair
dearing Young Champs	John Anderson, My Jo	Rocked in the Cradle of the
Ben Bolt	Joy to the World	Deep
Blue Bells of Scotland	Juanita	Rock of Ages
Bonnie Blue Flag	Just Before the Battle, Mother	Rule, Britannia
Bonnie Hood	Kathleen Mavourneen	Russian Hymn
Bonnie Dundee	Kilbuckey	Sally in Our Alley
Bring Back My Bonnie to Me	Last Rose of Summer	See, the Conquering Hero
Christmas Hymn	Lead, Kindly Light	Comes
Columbia, the Gem of the Ocean	Leave Us Not	Sicilian Hymn
Come, All Ye Faithful	Lightly Row	Soldiers' Chorus
Come Back to Erin	Listen to the Mocking Bird	Soldier's Farewell
Come, Ye Discouraged	Long, Long Ago	Spanish Hymn
Come, with Thy Lute	Marching Through Georgia	Star-Spangled Banner
Comin' Thro' the Rye	Marseilles Hymn	Swiss Boy
Coronation	Mary of Arles	Switzer's Song of Home
Cradle Hymn	Masa's in the Cold Ground	There Are Angels Hovering
Darling Nelly Gray	Men of Harlech	Round
Dearest Mae	Minstrel Boy	Today
Dennis	My Maryland	Tramp! Tramp! Tramp!
Dixie Land	My Old Kentucky Home	Under the Willow
Farewell to the Forest	Nearer, My God to Thee	Vacant Chair
Flag of the Free	Near the Lake	Watch on the Rhine
Flies as a Bird	New Year's Hymn	Wearing of the Green
Flow Gently, Sweet Afton	O Come, Come Away	We'd Better Bid a Wee
Fourth of July Hymn	Oh! in the Silly Night	We're Tattling Tonight
Gentle Annie	Oh! Boys, Carry Me 'Long	When the Swallows Homeward
Good Bye, Sweetheart	Oh! Susanna	Fly
Good-Night, Ladies	Oh! Black Joe	Willie, We Have Missed You
Hail, Columbia	Oh! Cabin Home	Woodman, Spare That Tree
Happy Farmer	Oh! Dixie Tray	Work for the Night is Coming
Happy Land	Oh! Folk at Home	Yankee Doodle

This collection is also published as follows and is playable in any combination of the instruments listed. Each instrument has a separate book containing the entire 120 numbers.

ORCHESTRA		MANDOLIN ORCHES.	
Prices	Prices	Prices	Prices
*SOLO VIOLIN.....\$0.25	2nd VIOLIN.....\$0.25	*SOLO MANDOLIN.....\$0.25	With duet part ad lib.....25
With duet part ad lib.....25	VIOLA.....25	2nd MANDOLIN.....2525
*SOLO FLUTE.....25	*CELLO.....25	3rd MANDOLIN.....2525
With duet part ad lib.....25	BASS.....25	TENOR MANDOLA.....25	(In. No.).....25
*SOLO CLARINET.....25	2nd CLARINET.....25	MANDO-CELLO.....25	(In. No.).....25
With duet part ad lib.....25	2nd CORNET.....25	MANDO-BASS.....25	(In. No.).....25
*SOLO CORNET.....25	TROMBONE.....25	CUITAR ACC.....25	(In. No.).....25
With duet part ad lib.....25	DRUMS.....25	PIANO.....25	(Words and Music)
	PIANO (Words and Music).....25		

*The five Solo Books are not only complete as Duets, but playable also in duet form with each other. For example: 1st Violin with 2d Violin; 1st Flute with 2d Flute; 1st Clarinet with 2d Clarinet; 1st Cornet with 2d Cornet; 1st Mandolin with 2d Mandolin, etc., etc.

FOR SALE BY

THE COLUMBIA PUBLISHING CO.

145 SUTHERLAND ROAD, BOSTON, MASS.

SEP -5 1917

©CIB394729

THE TUNEFUL YANKEE

A MUSIC MAGAZINE PUBLISHED MONTHLY BY WALTER JACOBS

8 BOSWORTH STREET, BOSTON, MASS., U. S. A.

MONROE H. ROSENFELD, Editor

WALTER JACOBS, Business Manager

SUBSCRIPTION PRICE
ONE DOLLAR AND A HALF per year in advance.
SINGLE COPIES, Fifteen Cents Each.
Canadian, \$1.75. Foreign, \$2.00.

Remittances should be made by post office or express money order, registered letter or draft on New York. Currency, coin and stamps sent at sender's risk.

ADVERTISING RATES
On application a diagram showing the exact cost of all space will be promptly forwarded.
Copy (including plates, if any) MUST be in OUR possession NOT LATER than the 5th of proof for OK is desired. Forms close on the 10th.* Publication date, 18th.*
*Of the month preceding date of issue.

The entire contents of The Tuneful Yankee is covered by the general copyright, and articles must not be reprinted without special written permission.

ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT BOSTON, MASSACHUSETTS, UNDER THE ACT OF MARCH 3, 1879

COPYRIGHT, 1917, BY WALTER JACOBS

VOL. I

SEPTEMBER, 1917

No. 8

Editorial Whisperings

A NEW firm has crept in the film field, known as Forgotston and Blum. The latter gentleman is universally known as the originator of some of the most pretentious works in this line, his "Satan" production being the first of its kind that commanded bookings in the big circuits, such as the Hippodrome and other Shubert houses. This little tribute is written because of the fact that this duo of geniuses are now specializing animated song pictures which are in great demand, but for which there are few, if any competent to handle this art.

IT is a pleasant retrospect for the modern music publishing house to engage invariably, when possible, feminine assistants who comprise personal charm with business ability. Among such is a refined miss with our good friend, Mose Gumble—Miss Tessie Davis by name. She is a pleasant sight to look at and she can almost manipulate the Oliver almost as well as the man that made it.

AND, speaking of the Remick firm there is a very conscientious lad in its employ known as Al Cantor. His courtesy in treating the profession with gracious consideration is only exceeded by his eagerness to see the firm have hits without number.

THERE were 292 songs copyrighted in August of the popular style. Yet will wager not one of them will ever be heard of outside of Washington, D. C. About one song in 3,000 "catches on."

AT a Pittsburg Theatre, recently, a Hebrew in the audience took exception to a comedienne's jests on the Jews, and, standing in the aisle of the theatre, said to her: "I resent your supposedly funny remark about the Jews. I came

here to be entertained, not to hear my race ridiculed." The audience heartily applauded the just resentment of the Hebrew, and the offensive jokes were omitted by the monologist during the remaining nights of her engagement. It is time that vaudeville managers should exclude from their programs all exaggeration of an offensive character, whether Hebrew, German or Irish.

MUSICAL prodigies are still cropping out. The latest to add glory to the profession is a little twelve-year-old girl, Dora Miller, by name who resides in Brooklyn. Her father is a well-known newspaper man, Charles E. Miller, who represents a number of very prominent newspapers. The little lassie, despite her tender years, can dissect the most difficult compositions of the old masters. She is a pupil in harmony of the renowned violinist Klugescheid. During her leisure hours she performs the Beethoven trios for piano in company with her harmonic tutor and Ludwig Hoffman.

THE Joseph W. Stern Co. have the makings of a big hit in a song called "Honey Girl," provided they have coalition of their professional department for this purpose. There are so many conflicting elements nowadays in the exploitation of a popular song that the best works are sometimes shelved and ignored for silly and insipid works of another character and the only advisable plan is to go about it with hammer and tongs and get the right class of loyal work. Otherwise thousands of dollars, and innumerable hours of wasted time, are utilized for no material effect.

SPEAKING of making a song popular, the editor of this magazine had a visit from two of the leading magnates in the country, recently. We refer to Messers. Watson and Hamer who represent Hearst's Sunday American, and its

concomitant syndicates throughout the country, in the musical line. These enterprising fellows take a prospective song, which has the ear marks of possible merit, and devote to it all the energy and influence of the Hearst papers by constant quotation and ingenious advertising, thus arousing the interest of several million readers and producing an enormous demand in every city, town, and hamlet in the land. This was recently evidenced in the song they took by Al. Piantadosi entitled, "Send Me Away With a Smile," which, thanks to the efforts of the various syndicate papers above referred to, caused the song to sell enormously everywhere. Mr. Hearst sometimes personally looks over these songs before they are exploited and then turns them over to his industrious servants, the said Watson and Hamer, who, by the way, are also editors, respectively, of the dramatic and vaudeville departments of the New York American. One of their late annexations, to be issued by the Piantadosi

firm, is a song entitled, "They Did Their Share, Now I'll Do Mine," the words of which were written by Mr. Harry Tobias, a newcomer in the field. The song has a very admirable text. It defines the gratitude of human life. The music, which Mr. Piantadosi is collaborating upon with the author of the words, is of a very facile and alluring calibre and it is safe to say that Mr. Hearst will spread another hit throughout the country in this quaint song.

SEYMOUR FURTH, the ivory-keyed virtuoso, of the Billy Jerome Publishing Company, is quite a booster for Bill. However, we don't suppose Bill cares any more for praise than an I. W. W. does for soap. By the way, Seymour and William are getting out a wondrous song with the wondrous title of "Wondrous Tune." Wonder whether it will sell wondrously.

When Summer Dies

By Dorothy Schultz

IN splendor, slowly fades away
The wealth of fragrant flowers;
And birds departing, day by day,
Make sad the passing hours.
The cricket rings its silver bell,
The vines trail, withered, in the dell,
And winds a mournful story tell,
When Summer dies.

Where now the pride of roseate June?
Brown fields lie parched and sere;
The brooklet chimes a saddened tune
To mourn the parting year.
Ripe is the golden harvest store;
Wild roses sweetly smile no more;
The glory of the world seems o'er,
When Summer dies.

A whisper seeks to fill the air
Of sadness and farewell;
A sense of loneliness we share
While wending wood and dell.
For from once bright and lovely bowers
Now fall the faded leaves in showers—
As seem to fall sweet hopes of ours,
When Summer dies.

What tho' the glories pass from sight
That Summer to us brought,
And all the visions of delight
Her fairy hands have wrought;
Beyond her tomb behold the clear
And brilliant pageant of the year—
Leaves she not peerless Autumn here
When Summer dies?

They Are After the Money

Some Suggested New Titles for The Tuneful Yankee
and Words that Almost Rhyme with Silver

Mr. Publisher:

THE Editor respectfully submits to you the following titles sent in response to your \$100 offer for the best name to take the place of The Tuneful Yankee.

Studying over matters, while I hate to see you change the name of your magazine, I think, perhaps, the following would be more appropriate: "The Musical News."—Edward Johnson.

(Not bad, Edward, I've never heard this one before. But, remember, there are a million or more, or less, to follow.)

"The Tuneful Rosenfeld," says Elliott Shapiro, of Shapiro, Bernstein & Co., but he is only jollying the editor.

"The Merry Musician" says Dorothy Schultz, schoolmarm de luxe.

"The Popular Musician," suggests De Witt Wheeler.

"The Snappy Songster," infers Miss Bertha Stein.

"The Song Reviewer," extends George Bowles, of Hartford, Ct. (Which is very bad, George.)

We have received the following expression from the eminent song bard, Harry Tobias:

Here is my rhyme for "silver."
"I had a little dog and his name was Wilver,
I fed him with a spoon that was made of silver."

Regarding a new title for magazine I advise you to call it "Song Topics" for this conveys just what you want to incorporate. Send me the \$105.

(Well, Harry, you may be a clever song maker but that dog of yours called "Wilver" could bark better rhymes than your abortion above. Concerning the magazine title you suggest, it is not so bad, but others will, no doubt, beat you to it before the game is through.)

From Henry Marshall, Toledo, O.:
I submit this title for Tuneful Yankee contest. Call your magazine "America's Great Review Book." Here is my rhyme for silver: "Shiver." I ought to get one of the prizes!

(I'd like to tell you what you ought to get. But the law forbids. Any man who rhymes "shiver" with "silver" ought to shiver in August. He ought to be packed in ice.)

William Truesdale, Adrian, Mich., writes as follows:

The only true rhyme for "silver" is "liver," especially in this sense:

"I fed my cat some liver
Upon a platter of silver."
Is this not a good rhyme?

(Yes, Mr. Truesdale, it is a good rhyme—for the nut factory. I'd like to feed you some liver upon a platter of silver. But first I'd want to sprinkle some white stuff on it.)

By Max Priest—A good title for your magazine would be "The Peerless Songster."

Please deliver me the silver! \$5, is it?
George Willard.

Paul Britz, who suggests "Musical American," evidently forgot about that fine magazine called "Musical America."

J. H. sends in the following title for The Tuneful Yankee change: "The Popular Musician," which is not bad.

E. M. L. sends in this one which is quite an odd suggestion and, while perhaps a little egotistical for us to use, has a point: "The Musical Triumph."

Interesting Bits from the News Prints

Interesting and Uncommon Gossip of the News-mongers

How Thousands Die in the Streets of New York

New Ideas for Life Saving Plan

The number of accidents occurring in the streets of New York City are showing a grave increase, according to a report just made public by Police Commissioner Woods, who has made a request to merchants and business houses that their vehicular traffic be carried on during hours when the pedestrian traffic is the lightest. He has sent a letter to the business men recommending that their transportation work be conducted between 4 and 8 o'clock in the morning. The greatest number of accidents happen between the hours of noon and 8 o'clock P.M., the statistics indicating that 63 per cent occur during those hours, as compared with the 24 per cent of accidents taking place during the hours suggested by the commissioner.

Police Commissioner Woods of New York alarmed by the increased number of traffic accidents has evolved a plan which, if adhered to by users of motor trucks and heavy hauling drays, will help to minimize the growing total of deaths and injuries from this source. Co-operation between business houses and city authorities is all that is necessary to quickly diminish the death roll of street accidents.

The last six months, according to the statistics, there were 12,284 street accidents, as against 10,593 for the corresponding period of 1916, an increase of 30 per cent. The greater number of accidents happen on Saturdays, the figures show.

Last June there were 2,622 street accidents, as against 2,057 for June of 1916, an increase of 20 per cent. The number of automobile accidents for the same comparative periods show 1,037 against 650. The motorcycle accidents last June were 60, against 40 in 1916.

A decrease was noted in accidents in which horse-drawn vehicles figured, last June having 194 against 230 for 1916. Persons alighting from cars were victims of 223 accidents last month, as against 226 in June of 1916.

The Department of Health's campaign against unmuzzled dogs was highly successful, as the figures show, there having been but one person bitten during June, as against ten in 1916.

By enlisting the co-operation of the business men of the city in his proposed plan, Commissioner Woods is confident the accidents will not be so numerous.

Stands Up in Bed at 2 A. M. to Hear National Anthem

If a patriotic citizen hears the strains of "The Star-Spangled Banner" played in these martial days there is nothing for him to do but stand at attention until the national anthem is finished.

William D. Moore, of No. 824 Rebecca Place, Elizabeth, N. J., is noted for his patriotism. Moore's neighbor has a phonograph. The neighbor likewise is very patriotic. When he returns home from work at 2 o'clock each morning he cranks up the phonograph and plays "The Star-Spangled Banner." He loves the anthem and plays it at short intervals for an hour or so.

Poor Moore, across the way, awakes each time and stands up in bed in his pajamas. Yesterday he applied to the Court for a restraining order. He was told to take up the matter in Chancery.

Admits His Fakes

Lawyer Charged with "Accident" Swindles Finally Confesses How He Made a Living

\$3 the Price Generally Charged

Further details of the alleged activities of Benjamin Gunner, an attorney of 261 Broadway, were testified to at the trial of Gunner in General Sessions upon an indictment charging with attempted grand larceny in the second degree in connection with the filing of fraudulent accident claims with insurance companies.

At the close of the testimony, he pleaded guilty and was sentenced to the penitentiary.

Thomas McGlynn of 208 West Sixtieth Street, whose brother, Michael, is indicted

HERE'S SOMETHING NEW TO KICK ABOUT

MANY of our readers and contributors send addresses sparsely written for return of manuscripts. These addresses are frequently very difficult to decipher and, as a result, many of them come back to The Tuneful Yankee from the post office. Now, we would suggest this to our correspondents who want their manuscripts reviewed. With each manuscript send a self-addressed envelope, fully prepaid with stamps, and in cases where more than one manuscript is sent see that the envelope is large enough and strong enough to retain the contents. By this means you will get quicker action and an earlier review, because this will facilitate matters in the examining office in New York. And remember this, too: send no manuscripts to the Boston office for review. The publisher is too busy with his own troubles to bother about forwarding them to the New York office, which necessitates additional postage and causes unnecessary delay in getting an early criticism in The Tuneful Yankee. We have apparently been successful in our constant warnings about return postage, for our readers are now beginning to realize this necessity. Remember now to send self-addressed envelope and to forward your manuscripts direct to the New York office, 1547 Broadway, New York.

with Gunner, was the last witness for the prosecution.

"I was broke one day," testified Thomas, "and went to my brother and asked for a loan of five dollars."

"I'll get you a job instead," Michael was quoted as saying. Thomas said he was introduced to Gunner, who employed him.

"I asked Gunner what I had to do," continued Thomas. "Go out and look for broken coal holes or torn oil cloths, and get somebody to have a fake fall," he swore Gunner said.

"Bring them down to me and I'll give them \$5 each and you \$3," he declared Gunner told him.

"I asked Gunner if there was any chance of my getting arrested. 'Not a chance; be game like your brother,' he replied."

On cross examination by Gunner's attorney, Abraham Levy, Thomas said he brought eighteen cases to Gunner and received \$3 per case. He said he went among his friends and told them he was working in with a "phony lawyer," and asked them to notify him if they saw any broken coal covers. Some of his friends had fake falls, for which they received \$5 each, he said.

Gunner approached him last June, the witness said, and told him not to get any more cases on the West Side between Fourteenth and Sixtieth Streets.

"Did he give you any reason for this?" asked Judge McIntyre.

"Yes; he told me he had so many suits from that district that the District Attorney was getting wise."

Thomas McGlynn said he was a piano mover by occupation, but the work was hard and he thought the job with Gunner would permit him to live like a gentleman. He admitted assuming several names when working for Gunner.

Gunner, through his attorney, Abraham Levy, requested that a plea of guilty be accepted. Judge McIntyre promptly sentenced the lawyer to the penitentiary for an indeterminate sentence of six months to three years.

Testing the Eyes With a \$5 Bill

How a Greenback Restored a Man's Sight
In all likelihood the War Department at Washington will receive a complaint against the Marine Corps Recruiting Bureau at 24 East Twenty-Third Street, particularly against Lieutenant Daniel Gardner, Jr., on the grounds of cruel and unusual tests.

The marine recruiters, as well as all other branches of the service, have been visited recently by some young patriots drawn early in the draft lottery, all of whom expressed a desire to enlist. The only trouble with them has been that they seemed to have weak eyes, which has compelled the surgeons to give them rejection cards. Naturally, some evil-minded persons thought that may be, just may be, these young men might be safe-guarding themselves for the physical examination of the exemption boards, where a rejection

card would help out. They even persuaded the authorities that it might be well to invent new tests.

A young man, name not given, appeared yesterday morning. He was all right physically, except for his eyes, and there he was very bad. He couldn't make out box car letters ten feet away. He couldn't see anything he sadly said. Everybody seemed to agree with him and told him to make himself comfortable while they consulted. He did so, gazing about the room until suddenly he became interested in a particular corner.

After a while he arose from his chair and sidled over to the corner, absent-mindedly dropped his handkerchief into the corner shadowed by a desk and reached for it. Just about that time somebody appeared and asked him to "give back that five dollar bill he had just picked up," which he did. Then they told him that any man able to detect the presence of money in a distant dark corner wasn't so very blind, but the marine corps did not want him as a recruit.

They had dropped the bill there with the fiendish purpose of testing him.

A New Confidence Game
\$19.50 a Drink Comes Pretty High. Even Though the Sample Satisfies.
Oklahoma City, Okla., Sunday.—A new style of confidence game was discovered here when Deputy Sheriffs Adrean and Tyler raided the home of Hugh Williams, a negro, in the 700 block on East First Street.

A call was received at the County Attorney's office to send a man to the place because the negro had some liquor. The deputies went out immediately, intent on making a big raid. When they arrived they entered the house. Williams was standing in the front room of the house and asked the officers what they wanted.

"We want that whiskey you've got here," one of them said.

"Ah, ain't got no whiskey," Williams declared.

Deputy Adrean began looking around and discovered what looked to be a five gallon oil can.

"Have you got whiskey in that can?" he asked the negro.

"No, sir. Ah wish I did have," the negro responded. "It oughter have whiskey in it, but it ain't got nothin' but water. A white man done come out here this mornin' and sold me that can for \$19.50, and it ain't got nothin' but water in it."

The officers investigated the contents and found that Williams was right. The can was filled with water. A small bulb had been soldered inside the top just large enough to hold a large drink of whiskey. The man poured Williams out a drink of whiskey and then sold him the can, the negro believing he was buying liquor.

Williams is the negro who, when on trial on a charge of murder about ten years ago, went to sleep. District Judge Hayson, who was then a prosecuting attorney, declares that his going to sleep while on trial caused the jury to acquit him.

A MODEL MUSICAL MACHINE

THE accompanying photograph of Walter Wilson, Chicago representative for the firm of Joseph Morris Co., defines a specimen of the genuine musical motor.



Walter Wilson

Tall of physique, physically perfect, and the personification of the modern prize fighter, but possessing all the gentleness of the fair sex, young Wilson is the admired cynosure of the Chicago domicile. He is at once salesman, demonstrator, general manager and director of the above-named music house and has as many friends as the proverbial pea in the bushel.

Clever Device to Win Fortune

Finally in the Hands of the Police. For Years Had Been Sought by Them

ONE of the most ingenious contrivances ever brought to the notice of the police fell into the hands of the New York department when a raid was made on a rooming house in West Sixty-first street.

It had been intended by an exclusive group of individuals that a certain wealthy mining man from Montana was to have a chance at winning about fifty cents. The group who rented the second floor of the house and staged the gambling apparatus had half expected they might win a million dollars if the mining man's luck failed to overcome certain details. Their fifty cents was fairly safe.

There was an electric device attached to the wheel by which the revolving disk could be brought to an instant stop on any desired number by the pressure of a button under the table.

The police stepped in through a window shortly before it was known the gambling group and the wealthy mine owner whom they had picked up was to appear. The roulette outfit was confiscated. Berton Harley, formerly an actor, who conducts the rooming house, said he had rented the floor to two men who said they wanted to use it for a month as a motion picture studio. Mr. Harley was exonerated of all connection with the gamblers.

Is It a Farce!

Remarkable Discrepancy in Census Reports

Mayor Charles G. Stolberg, of Canton, Ohio, has a grievance and if the facts are as stated it is well founded.

Protesting that his city is being forced to bear an unfair proportion of the draft, Mayor Stolberg says that with a population of about seventy thousand, Canton is credited by the Census Bureau with an inflated population of 177,586.

This discrepancy is so great as to call for explanation.

Is the taking of a census a farce?

Sample of a Manly Letter

I am writing you to tell you that I very much appreciate The Tuneful Yankee, and it is in my opinion the most interesting music periodical of its kind, that I have ever read. The music in it is good and up-to-date, and the articles are unprejudiced and very much to the point.

Some of your criticisms are very amusing from the reader's point of view, unless the reader happens to be personally concerned with the subject being criticised, in which case he may not derive any amusement from that particular article, though he may read other articles and see the other fellow "get his."

I have decided to send you a copy of one of my compositions, entitled "The March of the Princess Pats." I wish you would give me your open opinion of this number. Say just what you think. I've got my shoulders braced and am prepared for the worst.

While I am writing you this letter, I would like to go on your records as being one of the supporters of the composer of "The Queen of the Roses Was You," and state that in my opinion his grammar is positively correct. I have been a subscriber to your magazine ever since the first issue came out, and have read with much pleasure, the various opinions of subscribers regarding the grammatical correctness of the title "The Queen of the Roses Was You." I have noted that the highest authority in the States is going to give his opinion on this point, and I want to be "in the band wagon" when the "returns come in."

Please don't let my difference with you in regard to this grammatical point, effect your judgment of my march, because you are strong for honest opinions and I have given you mine. Some fellows would be inclined to side with you whether they actually thought you were right or not, or in case they didn't know which, but I'm willing to take the chance of a "roasting" in my desire to be fair. I know if I get the "roasting" I'll deserve it.

With best wishes for the success of The Tuneful Yankee, which I feel sure is well deserved, I am,

Yours faithfully,

A. C. Garratt. (Montreal.)

P.S. You may print this letter in your magazine if you wish. I would consider it an honor to have my name appear in a magazine which is so outspoken, ambitious and so truly "American."

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

When the Violets Bloom in the Springtime. Words and music by Alexander Higgins, Richmond, Ind. Published by the author.

Now, Mr. Higgins, in your letter which you send with your song you say that your friends tell you that this is a very original song. No doubt. So original that I am sure I heard this same title upon my mother's knee, which is forty or fifty years ago. I shall not review the song at length, because it is not worth it. It is too old in idea and thought and title. It was once original, no doubt. This reminds me of the traveling man who stopped at a little hotel in Squedunk, or somewhere near there, and was surprised to find a dirty roller towel in the wash room. The traveling man said to the proprietor:

"Didn't you know that for some years it has been against the law to put up a roller towel in a hotel in this State?"

"Sure, I know it," replied the proprietor. "But that towel was put up before the law was passed."

So, Mr. Higgins, your song had its ancestor before you were born.

A Little Knowledge Goes a Great Way. Words and music by Frances Key Gilmore, St. Paul, Minn.

Dear lady, we agree with you that a little knowledge goes a great way, because you have proved it in your song which possesses very little knowledge and goes a very long way. Could you have seen how we threw your burdensome printed copy angrily several yards distant from us, you would agree with us. But, as you are a lady we shall let you down easily and tell you that before we tossed the junk away that we looked it over carefully so as to be just with you, even amid our heated anger. There is only one element of beauty about the work; it is very brief. You only had two pages of the stuff, and that was in its favor. You say:

A little knowledge goes a great way,
For it daily I pray—

Now, the editor hopes you will keep on praying, because the good Lord sometimes hears prayers and acts accordingly. You need as much knowledge as the law allows. You ought to look out for some good man in life. He might help you along. Because some men go abroad to complete their education. Others marry. You could educate a good fellow—after you get that knowledge for which you have been praying.

The Buck-Duck Dance. By L. V. Donaldson. Featurred by Miss Minnie Haworth. Published by the author, Peoria, Ill.

Well, here is a title for your life. You have some name. What is a buck-duck? I see that some lady is dancing it for you. Well, that will help some. All sorts of crazy titles reach The Tuneful Yankee, but this is not a crazy one—it is a loose-minded piece of brain-loss. You have ninety-two bars in one theme. Do you expect people to dance these ninety-two bars at a cabaret or behind iron bars? I note you have at the foot of your front page these words: "The Latest Wrinkle in Modern Jazz Hits." And a woman endorses it with her name—beneath the words "The Latest Wrinkle." What does a woman know about wrinkles, anyhow? The woman who is always looking for the latest wrinkle looks everywhere except in her mirror.

My Modern Beauty. Words and music by Sylvester C. Holt, Toledo, Ohio.

You have most remarkable versification in your effusion. Here is what I call wonderful poetry:

And the dimples in her cheeks,
Were like little mountain peaks—

What a bold thing to compare a little dimple with the hills of the mountains! If you pursue this class of song and expect to make money therefrom you will soon get grey hair and you know that premature grey hair is what causes the good to dye young. (Joke.) So is your song.

Come Into the Garden, Sweet. Words and music by C. F. Langehorn, Pawtucket, R. I.

If you asked us to come into the garden, now that we know what kind of a writer you are, rhyming "stone" with "roam," we would come all right, but we would have something in our hip pocket. Of course, we should like to tell you how unhappy you have made the editor in reading such miserable doggerel on a hot day. However, the happiness of some people depends upon their ability to make others unhappy.

The Sweetest Thing on Earth. By Eben Marshall and Alfred Marshall. Published by the Marshall Brothers, Chattanooga, Tenn.

You two brothers must have had a good mother in days gone by because you are forever lauding her memory in your song which has no less than sixty-eight measures of long drawn out bars of music that is anything

but music. There is no tune to the miserable thing. The only commendable feature of it is the ending where you say:

Let's draw a curtain.

You should have drawn the curtain before you ever took the song to the printer and saved yourself the anguish of reading this true and heartfelt criticism and, incidentally, saved yourself about \$39.98 in good hard cash. The sweetest thing on earth is not always a mother's love if she raises such sons as you. The sweetest thing on earth just about now is a plunge into a cold tub of ice water. And the editor is going to do so immediately to get away from your song.

Love's Sweet Young Dream. Published by Georgiana Thimes, Adrian, Mich.

Now, Miss Thimes you have a very peculiar name. However, that is no disgrace. I rather like the name because it is so different from ordinary names and because you are courageous enough to own it and because you are courageous enough to put it on this thing which you call a song. Love's Sweet Dream. Oh! you sweet thing! Don't you know that there are a million, more or less, other songs of this title already? "Love's Sweet Young Dream!" What is it, anyhow? You don't explain in your song anything about it. Are you married; do you want to be; or was you in the past? I don't know what Love's sweet young dream can be unless it is a bank roll and a wedding band. An old bachelor says that there is but one thing sweeter than Love's sweet young dream, and that is to wake up and find yourself still single.

Love and Honor Dear Old Dad. Words by Frank Bonner and H. A. Kragle. Music by Charles Roy Cox. Published by the Buckeye Music Pub. Co., Columbus, Ohio.

This song represents money wasted. Of course, the song appealing to father is always more or less a piece of lottery. The invocation to respect and love the honorable papa of a family is not a very poetical one, although a practical one. The mere request to do honor to the head of the family is meek and listless. Some day someone will come along and write a song about Daddy which will have a new thought in it with a tinge of reality to startle the multitude, and make it a tremendous hit. But until that time we shall have to get along with the "Mother" songs and let the old man pursue his pipe and grog. One of the particularly weak points in the present "Dad" song is

that the melody is almost the same as that contained in the song of several seasons back, called, "When the Daisies Bloom in Summer."

Sailing Home. Words by Treve Collins, Jr. Music by Ernie Burnett. Published by the Buckeye Pub. Co., Columbus, Ohio.

This is an awfully catchy song. The words are sensible and new in which the "place where you were born" rhymes with "old Cape Horn." The music is very, very catchy. Some publishers could reap a fortune from such a song with any other title. Another thing, the song should have been arranged in a key lower, B flat, as the accentuation upon the climaxes in its present key is too strenuous. Still, this is a finely written song.

Waiting for Your Eyes of Blue. Words by Edward G. Allanson. Music by Chas. Miller. Published by the Allanson Publishing Co., Chicago, Ill.

In this song the author has been waiting quite some time for the lady's eyes of blue. "Waiting for you" appears no less than four times in one musical line, and then you go on and wait some more. Beneath the moon and in the month of June and other spots; and in the last line but one, of the song, you spell the word "you"—"yo." However, it won't matter much. No one will be seriously waiting long for this song.

The Blue of Your Eyes. Song. Words by Ethel Claire Goodell. Music by Walter J. Goodell. Published by Edward G. Allanson Co., Chicago, Ill.

The good lady who wrote this song has made quite an effort to show us that she has a command of the English language, using such words as "qualm," which, by the way, has no rhyme to meet it. The music has a range just big enough to make it unsalable, running from low B to high G.

Duck, Boys, Duck. Words by George Browning. Music by Bob Guyot. Published by the Melody Music Publishing Co., Jersey City, N. J.

What meaner thing could I say than this is a good song? Because if I said it, it would make you believe it was and make you spend all the money you have in the world to push it. So, let's be honest about it. Your chorus reads thus:

Necker, the undertaker, duck, boys, duck,
For he is after everybody that's about,
He'll put you in a casket, in a wooden box
or basket.
It makes no difference whether you're thin
or stout:

You'd better look out,
They say his funeral cannot be beat,
He furnishes crepes and coaches complete,
And flowers for an extra half a buck;
If you linger I will bet he is going to nail
you yet,
For it's Necker, the undertaker,
Duck, boys, duck!

This is not bad, humorously considered, but why borrow trouble? Necker won't grab you because you have nerve to borrow trouble and when a fellow borrows trouble we are not apt to press him to pay it back.

Two prints from the Bohrer Publishing Co. Words by Reginald F. Wakefield. Music by Alphonse E. Bohrer, 1431 Broadway, New York.

Lonely. This song will not do. It makes me lonely. It was evidently written by a clever musician who did not have much in the words to excite his melodic pen. The words are not bad but they do not tempt. A writer can go a great way with a little spurring. So can an ordinary man who walks. A man can walk a mile without moving more than two feet. Get me?

In your instrumental work you have done fairly well, nothing disgraceful, which is a boost.

Virginia from Virginia. Song. Words by Davis S. Jacobs. Music by Charles Roy Cox. Published by the Buckeye Music Publishing Co., Columbus, Ohio.

There are too many silly Virginia songs. Virginia seems to be the only State that is flooded, apparently, with women called Virginia. The music in this song, however, is most melodious. It is fetching and fascinating, with a refreshing newness that does not correspond with the text of the song, which text, however, is not badly constructed and is poetical in a sense. But the song will not sell with all the good things I have said about it.

While the Incense is Burning. Words and music by Walter Smith. Published by Sherman, Clay & Co., San Francisco, Calif.

Many Eastern firms publish worse songs than this. In fact many an Eastern firm would be glad to have a song as good. The composition opens with a minor melody containing an accompaniment of grotesque Arabian conception. Walter Smith, whoever he is, is a musician. At least, he is a good writer of national strains and understands the dissolution and the evolution of chords and cadenzas. The title of the song is also apt. It is no disgrace to publish a song of this adequate artifice.

In Old Japan. Words and music by Walter Smith. Published by Sherman, Clay & Co., San Francisco, Calif.

This is another song by the same composer. But we do not care what he may think of it, we don't compare it with the "Incense" song in musical merit, although the characteristic Japanese quality is very pronounced and original. Who can sing such phrases as this:

She swings as she sings her love song soft
and low—

This reminds us of "Sister Susie's Sewing Shirts for Soldiers," a comedy element stuck into a pretentious ballad. The end of the "Japan" song is also awkward and weak. Otherwise—well—there is no otherwise.

The Contented Road. By Allan C. Hart, Poughkeepsie, N. Y.

This is a very good title but very bum words. The music is bum. While we do not wish to call you a bum, Mr. Hart,

we would say that bummers have whistled better tunes into the ear of this editor. The music is written in flats and sharps and you have no marks of clefs in the entire composition, letting the reader who is so unfortunate as to try over your composition, do a lot of guessing as to what you wish to convey in the melodic sense. What do you mean by the road to contentment? You have said nothing about contentment in your song. I had an awful time trying to figure out where the contentment came in. I know the discontentment came in on me. Gee! I'd like to step on your daetyl.

Take Back the Cruel Words You've Spoken. Song. Words and music by Eleanor Hazlitt, Kingston, N. Y. Published by the author.

You are a lady and I am curious to know how anybody could say cruel words to you because you have written such a sweet, dainty, liting little effort here. However, there is a little bit of sarcasm running through some of your lines, especially the third stanza of your chorus. By golly! I could write an iambic about you, but if you think a woman will take back her unkind words you are mistaken, little girl. Women seldom take back their unkind words unless they want to use them over again.

Take Off Your Hat to the Stars and Stripes. Words and music by Earl H. Webb. Published by the author, Mt. Carmel, Ill.

Dear Mr. Webb, if you had used a little webbing for the catchy music you donated to this song and connected it with some stirring words it would have probably caused us to take off our hats to both you and the stars and stripes. But you immediately dissolved your musical gift by writing such lines as these:

For her her grandfathers fought and died
Way back in the past so grey,
Now in this land of the true and tried
She is the pride of America.

Oh! Brother Webb, this is horrible. You have picked out a word like "grey" to rhyme with the word "America." Just to get a rhyme! I have seen "America" rhymed to all sorts of misnomers. They rhyme the last syllable "Americah," and then they sometimes rhyme it "Americik" with "derriek" and the like. Now come along you, and start something new, rather blue, 'tis true. (How are these rhymes to suit your highness?) You have the audacity to rhyme "grey" with "Americay." Well, I'll not be too severe. You needed a rhyme for "grey" and you got it, with or without gray matter.

Sure We're Some Big America. Words and music by Harry Wolfe. Published by the author, Harrisburg, Pa.

Some song writers rhyme "America" with "U. S. A." Of course, A-mer-i-ca with the correct emphasis upon the second syllable cannot rhyme with ay, day, or any other phonetic term of this kind—except with a song writer. A song writer has unusual privileges, or at least, he takes them. Then, Mr. Wolfe turns right about and ends his catchy song, rhyming "America" with

"thee." Sweet inconsistency, what a jewel thou art! Men do wonderful things these days. Some men shake for the drinks, and others drink for the shakes.

The City of Perfect Peace. Sacred Song. Words and music by B. J. McPhee. Published by the Fred Alton Haight Co., Medford, Ore.

Mr. McPhee has written quite a poetical set of words to this effusion. But he has penned the entire composition in five flats, theme and chorus, without relief. Nowadays, singing of a city of perfect peace seems out of gear. After the war is over we might find such a city. But the only place where we can locate such an affair at the present time is down on Coney Island on a Sunday in swimming, or up beyond the blue portals where the angels play "Johnny, Get Your Gun" on jew's-harps.

Duty and Beauty. Song. By Mark E. Mullins. Published by the author, Galveston, Tex.

Your song is full of inconsistencies. It is no duty to be beautiful and it is a disgrace to be beautiful without doing your duty. We presume you refer to the girl in the question. If she loves you it is your duty to return her love whether she be beautiful or not.

With your song, you send these words: Editor Tuneful Yankee: I hope I am not making a fool of myself in sending you this effort. Tell me the truth about the value of this song.

Well, are you making a fool of yourself with such doggerel? The one of us who does not make a fool of himself once in a while is the man that Nature has saved the lines as these:

Meet Me When the Lights Are Gleaming Low. Words and music by Edward G. Allanson. Published by Allanson Music Co., Chicago, Ill.

There is nothing striking to this title, but the music is facile, pleasing and original. It is a neat little song and will satisfy many who love the simple and unique in modern melodious semi-classic ballads. The arrangement is also correct and useful.

Mississippi Volunteers. Words by Robert Levenson. Music by George L. Cobb. Published by Walter Jacobs, Boston, Mass.

The exact reason for the publication of this song is a mystery to the editor. It may be that it was written to show the versatility of George L. Cobb. If so, it has fulfilled its mission because it is replete with jingling phrases and melodious music of the type which has made the Cobb name co-relative with clever conceptions. It is a fine "stage" song. The accompaniment with its bright beats and happy pauses makes it a fine jazz number. There is nothing startling about the text—the same old idea of "volunteers on parade" in "brand new uniform array" and "here they come" and "everyone fall in line," and kindred phrases of antiquity—but not a line therein

suggesting a novel thought or an alluring idea. Still, the song reverts to the Cobb melody which it is a difficult thing to pick to pieces, although upon this hot and sultry August day the sweltering editor has made every effort in vain to do so.

My Fair Little Widow. By J. C. Clemons, Saginaw, Mich. Published by the author.

Well, Mr. Clemons, you evidently like widows. Every other line of your song speaks about her charms. Are you going to marry "sweet Kate at the garden gate?" I wonder if you are a widower, or a bachelor? Widows frequently lead bachelors to the marriage altar; they have been there before and know the way. Let us hope she will do the same to you. Perhaps you will then write no more of such silly, knock-kneed songs.

Sweet Forgetfulness. Words and music by Raymond Haverly, Indianapolis, Ind.

With this song comes the following letter: I enclose you my song for review. I am always getting into some kind of trouble with my words. One friend tells me my titles are stolen, others say my lyrics are weak. What can I do?

To which we reply: You have what is called lyricitis. See a song doctor. If your trouble is chronic, take some arsenic. You remind me of the fellow with his automobile:

"It is always getting me into trouble one way or the other," said the poor fellow. "When it runs decently I get arrested for speeding. When it refuses to run I get arrested for profanity."

Down With the Enemy, Up With Our Flag. Words and music by Ada Koppitz Harsch. Published by Koppitz & Alger, Pittsburgh, Pa.

So-called patriotic songs are coming in to us in such quantities that The Tuneful Yankee is thinking seriously of either committing suicide or inaugurating a couple of pages each month simply to review these peculiarities. This magazine has a policy to discriminate against no one. It wants to be as fair with the little publisher as with the million-dollar syndicate magnate. Thus, in the course of events cometh into our office songs from the most remote points who are entitled to our conscientious criticism.

Now, whoever you are, Ada Koppitz Harsch, you are entitled to a few minutes of our time. Your song has a number of jingling melodies but we should like to ask you why in thunder you placed words throughout your song without any musical notes thereunder. Running through your song (see 4th measure of the chorus) are phrases which have words for no music, in other cases music with no words. You let the reader simply come to his own conclusions as to whether to sing these absent notes or to gurgle them in imagination. Now, dear madam, if it was worth your while to write this song, why could you not have just as well devoted a little care to the lyrics? You simply took a good idea and mingled it with musical diatribes.

Two songs from the press of Alton J. Stevens, Chicago, Ill.

1. *America, You for Me.* Words by Alton J. Stevens. Music by Merlin L. Dappert.

Some of the words of this song are good; others bad, grammatically, though not in text. The text has many good points. The music is also inspiring in a degree, but the arrangement is very awkward and bombastic for a popular song of this character, to say nothing of its difficult execution.

2. *When Uncle Sam Gets Fighting Mad.* By the same writers.

There is not much difference from a practical standpoint in this song as compared with the foregoing number. Both songs have very weak endings. Instead of indulging in a climax with the line: "When Uncle Sam gets fighting mad," the composer has a demure, uninteresting and "slackerish" termination. It falls flat. There should have been a heroic climax with a firey and bold apex—something to stimulate and bring forth a horror! The arrangement in this song is slightly more appropriate than in the foregoing number. Neither song is exactly a disgrace, but they are not made for great revenue, financially.

Mammy Knows. Cradle song. Words by J. Will Callahan. Music by N. S. Carter. Published by Aubrey Stauffer & Co., Chicago, Ill.

A neat little cradle idea with quaint words and appropriate music, written for no other object than to display the apparent talent of writer and composer.

To the Brave Belong the Spoils. Words and music by Leander Rexall, Duluth, Wis.

You say that "to the brave belong the spoils." What spoils? A brave man does not require nor look for any "spoils." He simply does his duty without expectation of reward. Perhaps you meant the girl in the question. You refer, apparently, to a girl in your song but you don't make it definite. But if you are brave enough to win her, we will not weep. Many men look upon bravery in different lights. Some men consider it a piece of bravery to marry. Other men display their bravery by tackling African lions; others show it by tackling Welsh rabbits (or rarebits, as you wish).

She Would Give Me Her Life. Song. Words and music by the Cadore Publishing Co., Muncie, Ind.

Now, gentlemen, your writer says that she would give you her life. I doubt it. Women do not give away their lives so easily, although I admit that wives as a general thing are more liberal than husbands. The wife who has a mind of her own is apt to give her husband a piece of it.

Dancing Shadows. By Grace W. Linn. Published by the Carlin Music Co., Indianapolis.

The delightful lady who wrote this wants a review from The Tuneful Yankee. She



Ye Clown Topic

With Apologies to K. C. B.

MR. WALTER JACOBS.
THE TUNEFUL YANKEE.
BOSTON, MASS.
DEAR MR. JACOBS.
THEY SAY YOU are a man.
WITH ALL SORTS of money.
THAT IS, you would be.
IF EVERYBODY paid you.
WHAT'S COMING.
NOW I SEE you are offering.
100 SIMOLEONS.
FOR A NEW title to the.
TUNEFUL YANKEE.
I WAS THINKING why you do not.
USE SOME of your clever.
GUYS in Beantown.
TO WORK UP a title.
FOR INSTANCE, that man Buttelman.
OR BUSYMAN.
THE GUY.
WHO GETS UP.
AT SOCIAL meetings.
AND KEEPS the mobs.
LAUGHING AT his.
SO-CALLED WIT.
OR COBB, the great.
TUNE-COBBLER.
OR MYRON FREESE.
THE BLOKE that originates.

SUCH CLEVER stuff.
FOR YOUR CADENZA.
YOU COULD easily keep this.
HUNDRED DOLLAR ease note in your.
FAMILY instead of,
BATTLING the brains of.
YOUR POOR song-writer readers.
I MEAN those that have.
BRAINS.
NOW, IF YOU left that.
MAGAZINE TITLE to me I would.
CALL IT "THE SLACKER."
AND DEDICATE it to.
THOSE GUYS WHO are afraid.
TO DO THEIR DUTY by you.
IN MONEY matters.
YOU HAVE BEEN a fool.
LONG ENOUGH.
THEY SAY when a fool.
DOES NOT ACT like a fool.
HE FOOLS a lot.
OF PEOPLE.
AND YOU HAVE been both.
AND IT'S about time you.
MADE SOME OF these.
SLACKERS COME across.
WITH THE mildewed.
KALE.
I THANK YOU!

wrote the dance several years ago but she thinks that makes no difference to us. Since this piece was written years ago the editor has grown a beard. Several times we have shaved it off so you can see how Father Time reaps his harvest—both for you, Mrs. Linn, and for me, Rosey.

You have been writing us such nice letters, witty Grace Walls Linn, that we hate to say that some of your melody is reminiscent.

But perhaps we are mistaken, after all. The other party may have stolen theirs from you. I refer to the arpeggio melody on Page 4 which is an exact counterpart of the song "You Are My Rose of Honolulu." In other respects your composition is a most delightful effort, very tintinnabulating, playful and fascinating. Another salient quality is its excellent arrangement, the harmony in some parts being estimably quaint.

In Her Navy Gown of Blue. An Idyll. By Kathryn C. Holt, Des Moines, Iowa.

An imaginary thing for a dress parade but not for a piano. What does the public care about how your heroine is dressed! In fact, the soldier boys do not like to see a girl dressed up in male attire even accoutred in Uncle Sam's patriotic colors. This is as bad as those New York girls here who are wearing summer furs on a sweltering August day at a temperature of 106 in the shade. However, they may be the same individuals who braved the blizzards last winter with lawn shirt-waists and lace collars. Such is the game of life.

Fishing. A nautical romance. By Henry W. Carter, Boise, Idaho. Published by the author.

Upon the title page of this song you have a canoe from which you are dangling your fish hook. The man has a smile of joy upon his battered countenance like a negro getting into the middle of a piece of pumpkin pie. In your chorus you say that after you have caught your mess of fish you are going to take in a good "movie" picture show. Well, Henry, that's all right. Fish stories and "movie" scenarios are romances of "reel" life. We have no objection. Go to it.

Hip Hip Hooray for the Good Old U. S. A. Words and music by H. R. Fletcher. Published by Warner C. Williams & Co., Indianapolis, Ind.

Here is another "patriotic" inspiration, as if the million and one others were not enough to afflict the patient, enduring public. Still, in this song there is a cracker-jack chorus, full of life, vigor, and a tinge of the old familiar "Should Auld Acquaintance Be Forgot" running through the latter part of it. The words are also sensible. That is saying a great deal when we look over some of the insipid mush that greets us these days under the guise of "patriotic" poetry. The arrangement of the song is also well made. The composition may not sell because of the enormous rivalry in this field; but it is a pleasant thing to note that at least one Western firm, or rather one Western writer, has added a drop into the bucket of desirability.

The Twilight Hour. By B. J. McPhee. Published by the Fred Alton Haight Co., Medford, Ore.

Another McPhee fiddle-dee-dee. By the way, Mac, where did you get your name from? I never heard the name before. How do you pronounce it? But you write good stuff once in a while. I said once in a while. You begin your chorus:

"Oh, peaceful, sweet, refreshing
Is the dear old twilight hour—"

You evidently like peaceful songs. Well, better this than trenchy tintinnabulations. Your "Twilight Hour" music neatly fits the words but there is a most pronounced resemblance in the opening strains of the chorus to the melody of the "Last Rose of Summer." That is a good song, however, to steal from.

Answers to Correspondents

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

C. V. A., Youngstown, Ohio:

1. "Our Flag." This is just like a thousand other songs eulogizing the banner of our land. It seems there is a song written for every soldier enrolled—a thousand a week, at least. It is very seldom that patriotic songs sell or become very popular. While your song is just as good as the next fellow's it will never pay to get it published.

H. R. J., Saranac Lake, N. Y.:

"When You Opened the Door." These words are very well written but they lack the essential of a strong point as a climax. Nowadays ballads of this kind require a purpose in construction, something that will be quoted and sung upon the stage and in parlors. This song of yours, however, if adjusted by a capable man, particularly one who is qualified to write good music to it, will, no doubt, attract considerable attention.

J. J., Little Rock, Ark.:

It doesn't seem to make any difference with a lot of our readers how many times we warn them to send stamps for return manuscripts. We threw your wonderful poetry out of the window. Of course, we made a mistake in so doing, not that we care a t.d. about the matter; but because the policeman on the beat came up into our office and asked us to throw no more rubbish through the window. That was the only thing that alarmed us, not your threat about lawyers and stuff like that. We have warned such as you too frequently.

T. M. P., Wrentham, Mass.:

Your "Swing Song Waltz" is excellently arranged. But the melody is not original, or rather, it is very ordinary; perhaps both. There are many pretty staccato movements in the composition. But the outstanding quality of the whole work is its really clever arrangement.

Editor Tuneful Yankee: Since Hawaiian music is now all the rage, would you not like to purchase my negro verses enclosed, entitled, "Dis 'Cunnin' Chile?"

We have received the above letter from Miss Evelyn F. Piggott, Los Angeles.

No, Evelyn, dear, we would not. In the first place you say that it is Hawaiian stuff. And in the next breath you make it a "darkey" song. You have no disgraceful lines in it, to be sure; in fact, you have some very good little points in your verses, but nothing that would tempt a modern composer to devote his time and effort to its production.

J. A. M., New York City:

1. "Annapolis." This has some jingling phrases but the entire composition has many faulty harmonies or chords. It also lacks marks to signify trio. In other respects it is similar to Sousa's "Hands Over the Sea" and some of the chords are not easily encompassed with the hands. Upon the manuscript we are returning to you you will find these notated.

An Important Question Answered

We have received the following letter and our reply follows:

Editor Tuneful Yankee,

Dear Sir: I am sending you under separate cover manuscript of a song I have written, entitled, "The Hand That Rocks the Cradle Rules the World," and also another song by the same title written by Jeff Branen. It was always my opinion that Washington would not issue two copyrights on the same title.

I enclose you herewith Mr. Branen's letter and am asking you, Mr. Rosenfeld, whether you think it is fair or unfair for me to seek to have my song published. The song, including the melody and printing has so far cost me about \$20, but if you say it is unfair I would gladly forget it as I do not wish to jeopardize my future in any way.

Yours respectfully,

JOHN B. WEPPLER.

1. The copyright office at Washington will issue copyrights upon the same title as frequently as sent in. No person can copyright a title *per se*. The first copyright of a public work is the one that generally wins out in a legal fight.

2. The editor of this magazine would simply advise you to drop your song for two reasons: Firstly, Mr. Branen's song is already upon the market and another one by this title would only confuse the public. And second, from the following letter which you enclosed from Jeff Branen we think he has been fair in the matter and has endeavored to demonstrate that competition in the premises would be foolhardy for all concerned. We reproduce his letter to you as a guide to our readers who may similarly be embarrassed upon some future occasion.

June 12, 1917.

Mr. John B. Weppeler,

Dear Sir: Yes, we are the writers and publishers of a song by the same title as yours enclosed. Our song has been on the market for about six weeks and has sold up into the thousands.

While we cannot prevent you from copyrighting a title and a different set of words than that copyrighted by us, we would advise you to vacate the premises on the grounds of unfair competition. It is one of these unfortunate things where more than one writes up a popular title. You may not have heard of our song and from the copy enclosed under separate cover, you may rest assured we did not draw from you.

Trusting you will not seek to publish your number inasmuch as we are ahead of you, we beg to remain, Truly yours,

JEFF BRANEN.

Mrs. G. P. M., Leeds, N. D.:

Thanks for the interest you have taken in solving our "Hidden Songs." But your letter, dated July 23, is many, many, many days late. Hundreds have solved these before your letter was posted.

J. M. C., Fishkill, New York:

In reply to your charge that songs nowadays are very poorly written, we agree with you that many of the popular songs of the day are most crude. There is practically no sane material in many of them. They are slapped and dashed together without rhyme or reason in many instances, and yet—the public buys them. All sorts of liberties are taken with both grammar and etymology. It seems that if there is only a "punch" line in a song the publisher immediately accepts it, provided, of course, the music is catchy. That seems to be the main desideratum with them.

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

"Goodbye." This has quite a swing. The words are plainly written, but are well written. Still, patriotic songs are very hard to "put over." If you had some man to make good music to this song you would have the satisfaction of possessing a very clever piece of work. But what of it? There is no assurance that it would ever sell enough to pay the cost of publication.

Mrs. E. R. G., Northampton, Mass.:

1. "Your Letters." This is merely a pretty little idea, contemplative and poetical. It would not sell as a song. 2. "Old Fire Place" has so frequently been utilized in the manufacture of popular songs that it is hardly worth commenting upon seriously. The words are unique in a way, but even with good music they would not attract much attention from a financial point of view.

J. C., Jackson, Mich., writes:

Is it easy to learn ragtime? Can this be self-taught? How is the best way to become proficient in it?

1. Ragtime playing can only be thoroughly mastered by diligent study. This will not necessarily involve much time, but one must be ready to devote himself to every detail of the art. You can gain considerably by studying the rudiments of syncopated playing in getting self-tuition through the Winn method. This is a publication devoted exclusively to ragtime and its concomitants. It is one of the best and most erudite volumes on the market and is a most useful compendium for any musician. Prof. Winn is a thorough criterion in this field and stands alone in his sphere.

O. Y., Letcher, S. Dak.

1. "If I Could Make You." This is not a bad song at all. It has some pretty strains in the melody and the words are fairly good, but the subject is rather old-fashioned. Still, many a publisher these days puts out publications far less interesting than this one. If we are not mistaken we have seen several of your fairly good attempts before and while we are not very

Singers, Pianists and Leaders

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

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

Send for a list of special orchestrations of the old standard songs, arias, cantatas, masses, anthems, etc. THAT CANNOT BE OBTAINED in printed form. These numbers can be rented by the evening, saving the expense of making an ORIGINAL ARRANGEMENT. They are carefully cued for small combinations.

A PRICE LIST ON ARRANGING, COPYING, AND TRANSPOSING (WHICH IS THE ONLY ONE OF ITS KIND) CAN BE HAD BY ENCLOSING 4 cents IN POSTAGE.

THE
HARRY L. ALFORD
ARRANGING STUDIOS
Grand Opera House CHICAGO, ILL.

Heberlein Steinmetz Company, Inc.

**MUSIC PRINTERS
AND
ENGRAVERS**

Autographing
Music printed by our own process
GEORGE RAUSCHKOLK, Artist
253 WEST 47th STREET
Near Broadway NEW YORK CITY

BORDER BOYS

Words by E. A. SNEED Music by A. M. VALENTINE
A Melodious Marching Song
Vocal 10c Band 25c Orch. 25c
E. A. SNEED, 922 Jefferson Ave., Memphis, Tenn.

"The National Guard"

Piano, Band or Orchestra, 15c.
"The Battle Cry of Peace"
Piano or Band, 15c.
Solo Cornet or 1st Violin Part, FREE
Also write words or music to order.
Try us. You will like our work.
THE FRED ALTON HAIGHT CO., Medford, Ore.

Music Plates and Printing

If you intend to publish a composition get our low prices for best quality work. We also secure copyrights at nominal charge. We arrange music for Piano, Band, Orchestra, etc. Also write words or music to order. Try us. You will like our work.
WARNER C. WILLIAMS & CO.
Indianapolis, Ind., U. S. A.

Answers to Correspondents

(Continued from page 11)

enthusiastic about encouraging you, yet we would say that if you do this thing for pastime you certainly are putting your hours to very good use, and some day Perseverance may land you into a happier sphere, from a financial standpoint.

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

Your attempt to win The Tuneful Yankee's \$5 for rhyming "river" with "silver" will not do. This is the same rhyme that has been ludicrously used by many others. However, your pretty little verses in which you combine the rhyme are a very interesting combination of poetry and we had pleasure in reading them.

Fay Thompson, Kansas City.

Very sorry to say your answers to "Hidden Songs" are at least two weeks too late.

E. G. A., Chicago, Ill.

We should have replied to your interesting letter by mail were it not that The Tuneful Yankee has an iron-clad rule to make no favoritism by personal correspondence of this nature.

You say "Why is it that the songs published by some houses, immediately upon publication, are handled by the various 10-cent stores in the country and are also placed upon the market in song records, many of these being very inferior in quality?" To which we reply that it is a custom with all dealers and music jobbers and phonograph establishments to list new publications for the trade. If a music publisher belongs to the Association and issues new prints monthly, these are "listed" in accordance with an agreement existing among the fraternity.

1. "Jones and Brown." This is practically a useless collection of words for a popular song. It is written just to show your ability for versifying. Otherwise it has not point nor purpose. 2. "In a Cabin." This is a great deal better. It has a contemporaneous love idea and is neatly unified. But as a practical song it has no especial value. 3. "Longing." This is a retrospect of a rhythmical order. That is all. It is no ballad and it is no song. It is a fairly good attempt at poetry but the title has been done to death. In fact, the title has been used upon innumerable occasions, and while your song may be original with you, the title would condemn it at once for a public presentation in printed form.

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

1. "Mr. Census Man." This is the best of any of the various efforts you yet have sent in. It is a little crude, perhaps, but a clever man could polish it up. The main thing is good music for this set of words. If a catchy melody were united to them, the chances are that the song would be sung universally. But it is doubtful whether even then there would be much of a demand for it in the music shops. Still, it is worth trying.

L. L., St. Louis, Mo.:

1. "It's Better Late." This has some humorous lines and a little new thought, here and there. But it will never make a salable popular song. 2. "I Kissed You." The chorus has some original timbre. You say in your second verse:

Geel! This kissing game is surely bliss,
Kisses so adoring
Woke a milk-man snoring,
Still they thought no one could hear them
kiss.

Now, this is not unoriginal. It shows that you have a happy faculty in sizing up

events. When you can wake a milkman snoring, it is about time you stole his supplies of Borden's milk. 3. "I Always Get Advice." This is a song with only a fair text. It has been worked very often into popular song literature. You sent us two copies. One was one too many. 4. "Can you Tell The Reason." This possesses some very pretty ideas. It is well written in spots, but it is not of the selling calibre. 5. "Someone Is Waiting." This idea has frequently been wrought into ballads. There is nothing very alluring about it, still it is evidence that you write fairly good material. Perhaps some day you may strike a popular song. We hope so for your untiring efforts.

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

Your "Hand That Rocks the Cradle" is a better one than the printed copy you sent us for comparison. Your words are better and your music is better. But what are you going to do about it? The other fellow has beaten you to it. His song is on the market, and you would only get the worst of it by launching yours at this late day. Anyhow, it is doubtful whether either one of them will sell very much.

An Interesting Letter

I must compliment you on the progress of your Tuneful Yankee. I thought the first number good, but on comparing it with my last I can see a marked improvement.

I notice M. A. M. is not pleased with the title of your magazine which astonished me, and I could not refrain from putting in my word about changing it. I don't believe you, or any one, can find a better or more appropriate name, and I would not try. Isn't it a regular Yankee? Isn't it published in Boston? But if it wasn't, "Yankee" is a name given to all Americans north of the Mason-Dixon line, and was freely applied to our soldiers by the opposite side during the Spanish-American war. ("Yankee Pigs.") I hope the name will not be changed, as I always feel a certain satisfaction when I unwrap my magazine and see the jolly face of "Uncle Sam" smiling up at me.

I have been much amused by the controversy over that "Queen of the Roses" business, and when I saw the letter from the distinguished Professor Brander Mathews—or his representative, I could hardly believe my eyes. It only goes to prove what I have often remarked before, that the higher up a person gets in oligies and isms the less he remembers of the homely teachings of the little town school. It is so simple I don't understand why anyone should dispute your correction. If they would simply put the phrase into common, every-day language it would certainly be easy for anybody to understand. "The Queen of the Roses Were You," in plain grammatical form is: "You Were Queen of the Roses." How could there be any other subject than "You," and that being so, how could we use any but a plural verb? A rule in my old grammar read this way: "A verb must agree with its subject in person and number." See? Of course I am not a "Big Wig," but I couldn't help giving my version, after reading the letters in this number—and I did go to the little red schoolhouse for some time.—Mrs. E. H.

Down On Blue Bird Bay

Words by
IRVING CROCKER

Music by
GEORGE L. COBB

Moderato

PIANO

till voice

I know where it's al - ways June - time, I know where it's hon - ey - moon-time;
Life, sweet-heart, is not all glad - ness, We must have our pain and sad - ness;

Down on Blue Bird Bay, Life is one long hol - i - day.
Af - ter night comes day, Clouds of care all roll a - way.

Stop your sigh - ing, stop your cry - ing, Let's go there to - day:
When you hear the blue - birds sing - ing, You will want to stay:

The Tuneful Yankee

Copyright MCMXVII by Walter Jacobs
International Copyright Secured

CHORUS

Down on Blue Bird Bay the sun is shin - - ing, Down on Blue Bird
 Bay no hearts are pin - - ing; Blue-bells are growing there, Blue birds just
 fill the air, Blue sky ev - 'ry - where. Hand in hand we'll
 stray, our two hearts yearn - - ing, While the sun-beams on the wa-ters play,
 And as my love I con-fess We will find our hap-pi - ness,
 Down on Blue Bird Bay. Bay. *f* *D.S.*

The Tuneful Yankee

Intermezzo Irlandais

Moderato
 PIANO *f*
mf
poco rit. *a tempo*
Meno mosso
poco rit. *f* *doloroso*
p

NORMAN LEIGH

The Tuneful Yankee

Copyright MCMXVI by Walter Jacobs
International Copyright Secured

mf *molto rall.* *mf*

Tempo I

poco rit.

a tempo *poco rit.* *molto rall.* 1 last time only

TRIO

p *f*

dolce *p*

broadly *f*

My Prairie Rose

Words by
RAYMOND ZIRKEL

Music by
NED L. REESE

Tempo di Valse Moderato

PIANO *f*

The piano introduction is in 3/4 time, marked 'Tempo di Valse Moderato' and 'PIANO' with a forte dynamic 'f'. It features a waltz-like melody in the right hand and a steady accompaniment in the left hand.

The voice of the prai-rie is call-ing to me, The
The stars as they twin- kle far up in the skies Make

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: 'The voice of the prai-rie is call-ing to me, The / The stars as they twin- kle far up in the skies Make'.

hills seem to ech-o its words, The breeze sings a song as it
love to the pret-ty moon-beams, The night-in-gale sings of a

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: 'hills seem to ech-o its words, The breeze sings a song as it / love to the pret-ty moon-beams, The night-in-gale sings of a'.

sighs in each tree And the cho-rus is joined by the birds; The
love that nér dies To his mate while the world is in dreams; But

The third line of the song concludes the first section. The lyrics are: 'sighs in each tree And the cho-rus is joined by the birds; The / love that nér dies To his mate while the world is in dreams; But'.

The Tuneful Yankee

Copyright MCMVI by Walter Jacobs
International Copyright Secured

brook as it bab- bles a- long on its way Mur- murs of
dream-ing or wak- ing I sigh for you, dear, Ev- er my

The first line of the song on page 19 continues the vocal melody and piano accompaniment. The lyrics are: 'brook as it bab- bles a- long on its way Mur- murs of / dream-ing or wak- ing I sigh for you, dear, Ev- er my'.

love as it flows, All na- ture is hum- ming a
thoughts are of Rose. From far and from near there's one

The second line of the song on page 19 continues the vocal melody and piano accompaniment. The lyrics are: 'love as it flows, All na- ture is hum- ming a / thoughts are of Rose. From far and from near there's one'.

mel- o- dy gay, The theme of its song is "Rose."
song that I hear, And this is the way it goes:

The third line of the song on page 19 concludes the first section. The lyrics are: 'mel- o- dy gay, The theme of its song is "Rose." / song that I hear, And this is the way it goes:'.

CHORUS

Rose, Rose, Rose of the prai- rie, You are the fair- y

The chorus of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The lyrics are: 'Rose, Rose, Rose of the prai- rie, You are the fair- y'. The piano part is marked with a piano-forte dynamic 'p-ff'.

The Tuneful Yankee

I a - dore; Rose, Rose, don't be con - tra - ry, Whis - per your

an - swer, dear, I im - plore. Rose, Rose, while you're de -

ba - ting Sad is my heart and full of woes, Hark to my plead - ings, fair

Rose, I am wait - ing, Prom - ise me you'll be my Prai - rie Rose. Rose.

The Tuneful Yankee

Barcelona Beauties

Waltz

R.E.HILDRETH

PIANO *ff*

ff

f *cresc.*

ff

f *cresc.*

ff

The Tuneful Yankee

Copyright MCMXIV by Walter Jacobs
International Copyright Secured

First system of musical notation on page 24, consisting of piano and bass staves. The piano staff begins with a treble clef and a key signature of one flat. It contains a melody with a dynamic marking of *f* and *cresc.* leading to a *ff* section. The bass staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation on page 24, continuing the piece. It features piano and bass staves with dynamic markings of *f*, *cresc.*, and *ff*.

Third system of musical notation on page 24, including first and second endings. The piano staff has dynamic markings of *f* and *mf*. The first ending is marked with a '1' and the second with a '2'.

Fourth system of musical notation on page 24, featuring piano and bass staves with various rhythmic patterns and chordal accompaniment.

Fifth system of musical notation on page 24, featuring piano and bass staves with melodic lines and harmonic support.

Sixth system of musical notation on page 24, featuring piano and bass staves. It includes an 8-measure rest in the piano staff, indicated by a dashed line and the number '8'.

First system of musical notation on page 25, featuring piano and bass staves. The piano staff includes a triplet of eighth notes.

Second system of musical notation on page 25, featuring piano and bass staves with dynamic markings of *ff* and *f*.

Third system of musical notation on page 25, featuring piano and bass staves with dynamic markings of *f*, *cresc.*, and *ff*.

Fourth system of musical notation on page 25, featuring piano and bass staves with melodic and harmonic development.

Fifth system of musical notation on page 25, featuring piano and bass staves with dynamic markings of *f*, *cresc.*, and *ff*.

Sixth system of musical notation on page 25, featuring piano and bass staves with dynamic markings of *ff*.

Memories of Home

REVERIE

ELIZABETH STRONG

Moderato

PIANO *p*

The Tuneful Yankee

Copyright MCMXVII by Walter Jacobs
International Copyright Secured

The Tuneful Yankee

The musical score for 'The Tuneful Yankee' is presented in a piano arrangement. It consists of eight systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The music is characterized by a steady, rhythmic accompaniment in the bass line and a more melodic line in the treble. The piece concludes with a final cadence in the eighth system.

The Tuneful Yankee

Funny Incidents in the Rambles of Music Men

By the witty little Sir Jacob, son and heir of the illustrious Abe Kaplan:
"Mamma, I don't believe Solomon was half so rich as they say he was." "Why not?" queried his mother. "Because," replied the youthful student, "it says here and he slept with his fathers. If he had been very rich I guess he would have had a bed of his own."

By the precautionary Master George Fred Tholke, the infant prodigy:
"Say papa, what makes giraffes have such long necks?"
"God gave them long necks so they could reach the leaves of the palm, which only grow at the top of the tree."
"Well, why didn't God make the leaves grow lower down?"

By a friend of our Elizabeth Keefe:
Although not over-particular about her work, Mrs. Brownstone's new maid, fresh from the evergreen isle, was somewhat of a stickler for precision in language.
"Is it after 8 yet?" asked Mrs. B— of her one morning, as she came in from the kitchen on some errand.
"Yes, mum," replied Bridget, carefully weighing her words. "It is ather it all right, but it hasn't got there yet! It has five minutes yet to travel!"

Another by Sandy:
The Scotch bagpipe players were breaking the atmosphere into thousands of fragments with their instruments.
"Why do those pipers keep walking up and down as they play?" asked one stranger of another.
"I don't know," was the peevish answer, "unless it makes them harder to hit."

By witty Harry Casper:
The decorator and his apprentice were lime-washing the bakery.
They were about half way through their task when the master decorator came to look around.
The apprentice was splashing the lime-wash about. The master, not relishing this waste, said: "Mind your eyes, lad."
The lad said: "It is all right, sir. I have just had one eye full, but I didn't waste it. I put it back in the bucket."

By Uncle Frank Coughlin:
"Who was that handsome woman I saw you with in the car this morning? You seemed to be very much interested in her."
"I couldn't help being interested in her. She was standing on my corn all the way."

By Max Prival:
One day last summer two small boys were playing near the country road. A young stout lady approached them.
"Little boy," she said, "can you tell me if I can get through this gate to the pike?"
"Yes'm, I think so. A load of hay went through five minutes ago."

Here is a Scotch one told by our Sandy:
An old Scotch lady was compelled to carry an ear trumpet with her wherever she went. Upon visiting a small church in Scotland not long ago she was watched very suspiciously by the sexton till she reached her seat. Then, as if he could stand the suspicion no longer, he went over to her, and, shaking a warning finger emphatically, he said: "Madam—one toot, and you're oot."

By Benny Blum:
The young bride had clearly formed ideas of industrial questions.
"I will give you something to eat," she informed the tramp who appeared at the kitchen door, "if you will get that axe—"
"Oh, I shan't need that," the tramp interrupted in a reassuring tone; "my teeth are all right."

Puck says:
Two lawyers before a country justice recently got into a wrangle. At last one of the disputants, losing control of his temper, exclaimed to his opponent:
"Jim Rogers, you are the biggest jackass I ever set eyes upon!"
The justice pounded his desk and called loudly:
"Order! Order! You seem to forget that I am in the room!"

By the charming Essie Doyle:
Ethel has announced that she would be home to tea, but it was nearly 6:30 before she arrived.
"Where have you been, dear?" asked her mother.
"Walking," came the terse reply.
Ethel's mother sniffed.
"And with whom, may I ask?"
"No one."
"No one, my dear! Are you quite sure?"
"No one," repeated Ethel as she slowly pulled an endless hatpin from her hat.
"In that case," continued her mother, "will you please explain how it is that you have returned with a walking stick instead of an umbrella?"

By our counsellor, Augustus J.:
Woman—I wish to sue my husband for divorce on the grounds of insanity.
Lawyer—Will he contest?
Woman—Oh, no; he is not so crazy as that.

From an English contemporary:
A Durham doctor was much exasperated with the evasive replies a possible recruit for the army was giving him the other day. When it came to the eyesight test the medical man lost all patience and, darting into an adjoining closet, seized the lid of a dust bin, and holding it up to the light exclaimed: "Can you tell me what this is?"
"A cannot rectly myke ut oot," was the astonishing answer, "but it's either a two shillin' piece or haaf a dollar!"

By the demure Mildred Davies:
When Mr. Murphy went out on his first joy ride he was instructed on no account to speak to the driver. But it seemed rather necessary a little later to consult the chauffeur, and he said, hesitatingly: "Pardon me, sor, for speakin', but since we bumped over those stones twenty minutes ago Mrs. Murphy has not been in the car."

By Sir Gregory Cinque:
Much against his better judgment, the city man decided to engage a girl as "office boy." The first applicant for the job was a fair, frizzy-haired young thing with a lace blouse and as much jewelry as you can get for a quarter at a penny bazaar. The city man eyed her suspiciously.
"I—er—hope you were carefully brought up," said the city man gruffly.
"Oh, yes, thank you, sir," said the damsel, with a dazzling smile. "I came up in the elevator."

(Continued on page 32)

YOU SHOULD ORDER EVERY ONE OF THESE OPERATIC SELECTIONS

ARRANGED FOR

- PIANO -

Price 15c Per Copy

AIDA (7 pages).....	Verdi
BOHEMIAN GIRL (10 pages).....	Balfe
CARMEN (9 pages).....	Bizet
CAVALLERIA RUSTICANA (8 pages).....	Mascagni
TALES OF HOFFMANN (7 pages).....	Offenbach
DIE FLEDERMAUS (8 pages).....	Strauss
FAUST (8 pages).....	Gounod
IL TROVATORE (8 pages).....	Verdi
LA TRAVIATA (7 pages).....	Verdi
LES HUGUENOTS (7 pages).....	Meyerbeer
LOHENGREN (7 pages).....	Wagner
LUCIA DI LAMMERMOOR (9 pages).....	Donizetti
MARTHA (9 pages).....	Flotow
MIGNON (10 pages).....	Thomas
RIGOLETTO (7 pages).....	Verdi
ROMEO AND JULIET (8 pages).....	Gounod
TANNHAUSER (8 pages).....	Wagner
BEGGAR STUDENT (Selection) (8 pp.).....	C. Millocker
(March).....	C. Millocker
Bells of Poland (Three-Step).....	C. Millocker

Operatic Songs (Words and Music)	
BEGGAR STUDENT, Bells of Poland.....	C. Millocker
Love Song.....	"
Sponge It Off.....	"
One Mama.....	Costi
IOLANTHE, It's Love That Makes the World Go Round.....	Arthur Sullivan
Oh, Foolish Fay.....	"
Into Parliament He Shall Go.....	"
None Shall Part Us.....	"

Each of the above published as a separate number

VOCAL SCORES OF THE GRAND OPERAS

Abridged Edition

Each book contains ALL the principal songs of the opera, as well as a complete story of the play. Arranged so as to be effective for voice and piano, or as a piano solo alone.

EACH BOOK 25c PER COPY

AIDA (40 pages).....	Verdi
BOHEMIAN GIRL (32 pages).....	Balfe
CARMEN (32 pages).....	Bizet
CAVALLERIA RUSTICANA (32 pages).....	Mascagni
CHIMES OF NORMANDY (32 pages).....	Planquette
FAUST (40 pages).....	Gounod
IL TROVATORE (36 pages).....	Verdi
IOLANTHE (32 pages).....	Sullivan
LA GIOCONDA (40 pages).....	Ponchielli
LOHENGREN (28 pages).....	Wagner
LUCIA DI LAMMERMOOR (32 pp.).....	Donizetti
MAGIC FLUTE (11 Flauto Magico) (32 pp.).....	Mozart
MANON (32 pages).....	Masseenet
MARTHA (32 pages).....	Flotow
MIGNON (32 pages).....	Thomas
MIKADO (28 pages).....	Sullivan
PINAFORE (32 pages).....	Sullivan
RIGOLETTO (32 pages).....	Gounod
ROMEO AND JULIET (32 pages).....	Gounod
SAMSON AND DELILIA (36 pages).....	Saint-Saens
TALES OF HOFFMANN (32 pages).....	Offenbach
TANNHAUSER (32 pages).....	Wagner
TRAVIATA (32 pages).....	Verdi
UN BALLO IN MASCHERA (Masked Ball) (32 pages).....	Verdi
WILLIAM TELL (28 pages).....	Rossini
DANCE OF THE HOURS (Ballet) (16 pages).....	"
MUSIC FROM LA GIOCONDA (Instrumental) (16 pages).....	Ponchielli

SEND ALL ORDERS DIRECT TO
The Columbia Music Publishing Co.
145 Sutherland Road Boston, Mass., U. S. A.

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 June issue: Ragtime arrangement of "Marching Through Georgia," demonstrating employment of Rhythm No. 1.

Outline of Lesson VIII in July 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.

Outline of Lesson IX in August issue: "Spring Song," demonstrating employment of Rhythm No. 2—Comparative ragtime arrangement of "Flower Song," demonstrating

Rhythm No. 1 and 2 and combinations of both—Review of Straight Bass in all major keys—Usual piano keyboard playing positions of the three fundamental chords of each of the twelve major keys.

of any 3d Chord indicates the scale or key name of the 3d Chord which usually follows.

Example:—In the 3d Chord of the scale of D, a-c sharp-e-g, 5-7-2-4, g is the letter name of the fourth degree of the chord and indicates that if a 3d Chord immediately follows it will (usually) be the 3d Chord of the scale of G, which is d-f sharp-a-c, 5-7-2-4, and c being the letter name of the fourth

Key of C

Minor	Major
Scale Tone 3 - 6 - 2	5 - 1 - 4
Letter Name E - A - D	G - C - F

The 1st and 3rd Chords of these scales comprise the Relative Chords of a scale, and are the natural harmonies of the key

Key of E Minor	Key of A Minor	Key of D Minor	Key of G	Key of C	Key of F
----------------	----------------	----------------	----------	----------	----------

LESSON X

RELATIVE CHORDS

Because of relationship, the 1st Chord (either major or minor), and 3d Chord of the 3d, 6th, 2d, 5th, 1st and 4th tones (degrees) of a scale may occur when playing in a certain key.

This means that when playing in the Key of C the 1st and 3d Chords of the keys of E, A, D, G, C and F may be employed.

Relative 3d Chords usually follow each other in a certain given order.

degree of the 3d Chord of the scale of G indicates that if a 3d Chord immediately follows it will (usually) be the 3d Chord of the scale of C, which is g-b-d-f, 5-7-2-4, etc.

Accidental signs (flat, sharp, natural) in the notation of the sheet music are the characteristic indication of the employment of the 3d Chord of a Relative scale or key.

The scale tones upon which Relative scales or keys may be formed and the order in which the Relative 3d Chords usually follow each other as shown in the above example.

Relative 1st Chords do not follow each other

Melody showing Passing Notes

Example:—

Example:—If when playing in the Key of C, the 3d Chord of the Key of D is introduced, it is usually followed immediately by the 1st Chord of the Key of D (either major or minor) or the 3d Chord of the Key of

er in any particular order. They are generally immediately preceded by their own 3d Chord.

IMPORTANT—To decide quickly and accurately where and when to employ the

Key of C

Minor	FIRST CHORD		Augmented
5 - 1 - 3 \flat	Diminished	5 - 1 \sharp - 3	5 \sharp - 1 - 3
G - C - E \flat	G \flat - C - E \flat	G - C \sharp - E	G \sharp - C - E
Minor	SECOND CHORD		Augmented
6 \flat - 1 - 4	Diminished	6 - 1 - 4 \sharp	6 - 1 \sharp - 4
A \flat - C - F	A \flat - C \flat - F	A - C - F \sharp	A - C \sharp - F
Minor	THIRD CHORD		Augmented
5 - 7 \flat - 2 \flat - 4 \flat	Diminished	5 \sharp - 7 - 2 - 4	5 \sharp - 7 - 2 - 4
G - B \flat - D \flat - F \flat	G \sharp - B - D - F	G \sharp - B - D - F	G \sharp - B - D - F

G, which in turn is usually followed immediately by the 1st Chord of the Key of G, (either major or minor) or the 3d Chord of the Key of C, etc.

The letter name of the fourth degree (4)

1st or 3d Chord of a relative scale of key, read the notes given in both the treble and bass of the piano (instrumental) part as written in the sheet music disregarding the melody notes (usually the top note of each chord in

The
Greatest
State Song
Yet
Written

Indiana

A SONG RIVALING IN MUSICAL CHARM THE FAMOUS
"TRAIL OF THE LONESOME PINE"

SHAPIRO-BERNSTEIN CO.

224 West 47th Street
NEW YORK

PHOTO-PLAY PIANISTS AND WOULD-BE'S

Solve Your Music Problem—"What to Play" and "When to Play It"

Gordon's Motion Picture Collection

IN TWO VOLUMES. PRICE, \$1.00 FOR THE TWO, POSTPAID

Volume I contains music for 19 standard types of motion pictures. The 19 numbers each contain from 6 to 8 themes, especially suited to the picture, such as Sad, Comic, Love and Hurry themes.
Volume II contains all national airs, music for special scenes, such as Wedding, Battle and Xmas; and also special effect music, such as Animal, Automobile and Railroad Train effects. It contains "ALL KINDS OF MUSIC" for "ALL KINDS OF PICTURES." Arranged scientifically by an expert, SOL. P. LEVY, author of the music for "SEALED ORDERS" and "IRELAND A NATION." Highly recommended by the big Film Producers. Send \$1.00 for it, or ask for circulars and recommendations.

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

the treble) unless belonging to the chord, and considering only those tones which are members of a 1st or 3d Chord in their respective scale or key.

Practically there are but two fundamental chords in music—1st and 3d. The 2d Chord is the 1st Chord in its own scale. Example: a-c-f, 6-1-4 the 2d Chord of the Key of C, is a-c-f, 3-5-1, the 1st Chord of the Key of F.

PASSING NOTES

Passing Notes are the unessential, unharmonized, generally unaccented notes used in music to produce melodic and harmonic variety and ornamentation. They generally stand between two melody notes which are tones of a chord. The bass is either silent or the chord accompanying the previous or following melody note is employed, thus producing a passing discord.

PASSING CHORDS—ALTERED CHORDS

Passing Chords are an outgrowth of passing notes. One or more tones of a chord may be altered chromatically (raised or lowered a half-step) as indicated in the notation of the treble and bass of the piano (instrumental) part by accidental signs (flat, sharp, natural), and when so altered it is usually followed immediately by one of the Chords of the scale or key in which the composition is written.

1st, 2d and 3d Chords may be definitely altered as in example No. 3:

The foregoing alterations of the 3d Chord produce Diminished-Seventh Chords, and are used considerably as Passing Chords or Altered Chords. Practically there are but three possible combinations of tones producing Diminished-Seventh Chords. They embrace the twelve tones of the chromatic scale and are as follows:—C-D sharp-F sharp-A; C sharp-E-G-A sharp; D-F-G sharp-B.

IMPORTANT—To decide quickly and accurately where and when to employ Passing Chords read the notes given in both the treble and bass of the piano (instrumental) part as written in the sheet music, disregarding the melody notes (usually the top note of each chord in the treble) unless belonging to the chord, and considering only those tones which are members of a 1st, 2d or 3d Chord in a particular key. The altered tones will be indicated by accidental signs (flat, sharp, natural).

All harmony of a dissonant nature, including Passing Chords, Altered Chords, 1st or 2d Major mode Chords made diminished or augmented, 3d Chords made diminished, Mixed Chords, Suspension, Retardation, Anticipation, Organ Point, etc., (see any theoretical harmony text book for definitions) and all other harmonic interference may be disregarded and omitted entirely if desired, as they are not essential. Only fundamental Chords are required when commencing the work.

MINOR MODE

The Minor Mode is little used, and for practical purposes may be considered simply as an alteration of the Major Mode.

A Relative Harmonic Minor Scale may be formed by beginning on the 6th degree of a Major scale and employing exactly the same tones as the Major scale except that the 7th degree of the Minor scale is raised chromatically a half-step. This alteration of the 7th degree of the Minor scale (the 5th degree of the Relative Major scale) does not appear in the key signature directly following the clef sign of each staff in the sheet music, but is indicated as it occurs by the sharp or natural sign (accidental) in the notation.

*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.

Comments and Compliments

I am sending you another song for you to criticise good and hard for me. I should be thankful to you for anything you say, as your journal is very interesting. My friends tell me that my song is very good, but I do not believe everything they say, unless verified by a man in your position, as I would take chances on what you say.—Omer Yelle. (Letcher, S. Dak.)

Sample copy of your magazine received and believe us, when we say, it is the only

magazine we have come into contact with that meets the requirements of the song writing business, from the smallest fellow to the largest one. Accept our sincere gratitude.—The Du Quesne Music Co. (Atlantic, N. J.)

I wish to congratulate you upon your splendid and interesting magazine. I eagerly await each issue which I immediately proceed to devour. Next to my salary it is the most comforting thing to me in life. I only wish it were published weekly. The month seems so long. The "Reviews of Popular Music" and the "Answers to Correspondents" departments are exceptionally good. In regard to your \$100 prize for a new name for your magazine, would suggest "The Tuneful American." I think this represents the spirit of your publication more effectively.—John Lewis (140 W. 116th Street, N.Y.C.)

Received The Tuneful Yankee this morning and wish to thank you for reviewing my composition. Needless to say that your sincere criticism has somewhat dimmed my hopes, but does not discourage me as I intend to try again for something better. But I do not intend to publish any number until I get your frank opinion thereof, because I know you are just and impartial and guide your readers rightly.

Thanking you for all your courtesies.—Percy Trepanier. (Montreal.)

MR. MOVIE PIANIST AND ORGANIST

THE Tuneful Yankee is going to build to be INDISPENSABLE to you and we want you to do your mite in helping us to become the BIGGEST AND BEST EVER. Therefore, keep us posted on the pictures that are running in your theatre, the music you are featuring, etc., etc. In return we will give you personal publicity through our magazine.

Send in YOUR PHOTO by return mail, accompanied with simple data concerning yourself—your history and line of action from your advent in the moving picture field as a pianist or organist.

THE TUNEFUL YANKEE

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 8-A Bosworth Street deluge. *It's up to you.*

Sample Copy of the Tuneful Yankee, 10c; \$1.50 per year
Address 8-A Bosworth Street, Boston, Mass.

Funny Incidents

(Continued from page 29)

By the astute Joe Hollander:
"Aw—have you such a thing as—a full-dress cigar?" inquired Fweddy, who was on his way home from a reception.
"I think not, sir," said the tobacconist, reflectively, "but we have some in very elegant wrappers."

By our friend, Dan Rappaport:
"Made an awful mistake at the Gotrox's reception. Stepped up to one of the guests and told him to call me a horse and carriage."
"Did he do it?"
"No. He called me an ass."

By the stately Wilbur Campbell:
The platform of the electric car was pretty well taken up by a man of the "slugger" variety and a big bag, over which the man of the "slugger" variety appeared to be standing guard. When the conductor came to collect the fares he looked sharply at the bag, and then said to the tough:
"I'll have ter charge yer fer that bag."
"I'll bet yer won't," answered the man looking angrily at him, as if any attempt at collection would start a prize fight.

"Yes, I will, an' if yer don't pay I'll put ter bag off, see?" said the conductor shortly. He gave the man five minutes more, asking him a second and a third time, then stopped the car and put the bag off on the sidewalk. The "slugger" didn't even move, and when the car had gone about a mile further, the conductor said to him:
"Yer don't care much fer that bag if you wouldn't pay five cents for it."
"Ah, come off!" was the reply. "What's der bag got ter do wid me? 'Tain't mine. I'd a' told yer so if yer'd asked me."

By our friend, George Burns:
A woman owning a house in Philadelphia before which a gang of workmen were engaged in making street repairs was much interested in the work.
"And which is the foreman?" she asked of a big, burly Celt.
A proud smile came to the countenance of that individual as he replied:
"Oi am, mum."
"Really?" continued the lady.
"Oi kin prove it, mum," rejoined the Irishman. Then, turning to a laborer at hand, he added: "Kelly, ye're fired."

By our friend, Art Hoffman:
In a certain club the other day one member approached another and whispered:
"Jenkins threatens to kick me the next time he sees me here at the club. If he should come in now what would you advise me to do?"
"Sit down," said the friend, after due reflection.

By our other genial friend, J. Deatur:
Wife (at breakfast)—Oh, Joe, I'll bet I know who you gave your seat to coming home last night.
Hub (who had been out having a quiet little game)—Nonsense, my dear! How could you ever guess? How do you know I gave my seat to any one?
Wife—Yes, you did, you dear, kind old boy, you let a poor old Irishman have it, for I distinctly heard you say in your sleep: "Oh, that's all right, I'll stand pat."

By our British office boy:
An Englishwoman went into an egg store and asked for fresh eggs.
"Yes, mum, plenty," said the shopman; "them with a hen on 'em are fresh."

"I don't see any with a hen on them," said the lady, looking around for a nest.
"The letter 'hen,' mum, not the bird. 'Hen' stands for noo-laid, mum."

By Ruth Dillon:
Little Mary has never seen her Aunt Liza and a telegram was delivered at Mary's home which read: "Missed train. Will start same time tomorrow."

Mary stood quietly by while her mother read the telegram and then burst into tears.
"Why, darling," cried the mother, anxiously, "what in the world is the matter?"
"Oh, mother," replied the child between her sobs, "I will never see my Aunt Liza after all."

"Never see her?" exclaimed the mother surprised. "What do you mean, dear?"
"Why, mother," explained the child, "she says she will start the same time tomorrow, and if she does she will lose her train again, won't she?"

By John, our colored janitor:
Miss Helen, the daughter of the family in which jet black Marie Jackson occasionally worked by the day, had been given a beautiful cup and saucer of rare china. She showed it to Maria and said:
"I mean to put it away in my hope box. You know what that is, Aunt Maria? It's a box a girl puts things into in the hope that she will some day need them as a bride."

"Lawzey, chile, I knows all about dem hope boxes. I got one of my own, chile."
"Why, I thought you were already married."
"I is, chile, an' my hope box is one I is puttin' money into fas' as I kin until I has enough to pay fo' a divorcement from Pete Jackson. More'n one kind of a hope box mixed up with matrimony, Miss Helen."

As told by our own Mitch Marks:
"Henry," she began, in a sweet, timorous voice, "what's all this talk about gold and silver?"
Henry, who reads the papers and is about as thoroughly ignorant on the subject as everybody else, plunged in bravely, but she stopped him.
"I don't want to know that!" she faltered, "but is gold getting so awful scarce?"
"Awful scarce!" echoed Henry, dismally.
"And is it all being taken away to pay for the war?"
"It is," said Henry.
"And if they continue to take it away there won't be any left in this country by and by and we'll have to use silver?"
"Yes," sighed Henry.
"Henry," she whispered, "I told you I would give you my decision in the summer—but I repent. It—it is 'Y—yes,' Henry, Don't—don't you think," she continued, after a moment's silence, "that it would be well to get the ring now, before all the gold is taken away?"

By the quietly quaint Ada McDonald:
A Quaker had got himself into trouble with the authorities and the sheriff called to escort him to the lockup.
"Is your husband in?" he inquired of the good wife, who came to the door.
"My husband will see thee," she replied. "Come in."
The sheriff entered, was bidden to make himself at home, and was hospitably entertained for half an hour, but no husband appeared. At last the sheriff grew impatient.

"Look here," said he. "I thought you said your husband would see me."
"He has seen thee," was the calm reply, "but he did not like thy looks and has gone another way."

SING THE SONG OF THE

"KHAKE BILLS"

(Banners flying, Sweethearts sighing, Boys go marching along, singing Liberty's song, Khak, khak, khak! Hep, hep, hep spry! 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.

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

Words & Music by HARRY L. WATSON

CHORUS
Good-bye, you boys of lib-er-ty, We sing "fare-well, fare-well" to thee,—"Good-bye Char-ley, Jack and Tom, Dick, Har-ry, Ter-ry, Roe, No mal-ter what your name may be, You're Sons of our U-ni-te-Sun O-ver val-ley, plain and hill Waits a girl for ev-ry Khak-ki-Bill."

Copyright MCMXXII by C. L. Barnhouse, Chicago, Iowa. Educational Copyright.

"KHAKE BILL" is the BOY! "KHAKE 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 "KHAKE 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!"
Now ready for Medium, High and Low Voice. Orchestration in all keys.

C.L. BARNHOUSE. "HARMONY HEAVEN." OSKALOOSA, IOWA.

DON'T FAIL TO GET THAT SPLENDID SONG

MY ROSALIE, SWEET ROSALIE

Just Out—A Great Success—Sensational FOX TROT

Regular Number 10c, with Quartette Arrangement 15c, Orchestration 15c
Order today, it will please you

ALLANSON PUBLISHING CO. 1400 Auditorium Building CHICAGO

By the witty little Leona Lewis:
The druggist danced and chortled till the bottles danced on the shelves.
"What's up?" asked the soda clerk.
"Have you been taking something?"
"No," gurgled the dope dispenser, gleefully. "But do you remember when our water pipes were frozen last winter?"
"Yes, but what—?"
"Well, the plumber who fixed them has just come in to have a prescription filled."

By Mickey Flynn:
An Irishman paid a visit to China. He was quick tempered and it was not long before he had high words with a native who spoke very broken English. Seizing a dish from a stall close at hand, Pat let fly with it, and the Chinaman's head was cut. On being brought before the English consul he was asked why he had insulted the native.
"Sure," replied Pat, "he spoke broken English and I just gave him broken China in return."

By Bill Jacobs, the traveling prince:
Johnny Jones, the office boy, had been detected in a lie. It was not one of the ordinary prevarications of the every-day world, and, moreover, he had persisted in adhering to his original mendacious statement.
"Do you know, my lad," asked a fatherly clerk, in a kindly fashion, "what becomes of young lads who trifle with the truth?"
"Aye," was the assured reply. "Bosses send them out as travelers when they grow up."

By Billy Browning:
The melancholy youth was lying in bed entertaining his visitors with tales of the battlefield.

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
NEW YORK CITY

References: Williams, Indianapolis; Mellinger, St. Louis; Fillmore, Cincinnati; Preiser, Philadelphia; Jacobs, Boston, etc., etc.

OUT OF THE ORDINARY

"ON THE SQUARE"

MARCH BY FRANK PANELLA

ONE FINE EFFECT, and you will like it immediately. Very practical for street, etc. It has that CLASSY! CLASSY! CLASSY!

Band 25c. Orchestra, 25c. Piano Solo, 10c.
Mandolin Orchestra, 25c.

"The Old Grey Mare," Band or Orch., 25c. Piano Solo, 10c. (THE WHIFFLETREE)

The soldiers insist on singing it. A second "Tipperary." Columbia Record No. 77014
The Great Laugh Provoker! Makes 'em all smile!

In Great Demand—Dignified, Practical

"U. S. A. National March," Band or 50c. (America, Dixie, Star Spangled Banner) Splendid Arrangement!

PANELLA MUSIC CO., 5615 Harvard Street
Pittsburgh, Pa.

ATTENTION! PIANO TEACHERS and STUDENTS

Send 15c for a copy of

LOUISE WALTZES

By START MUELLER

A Big Hit of The Middle West
Published for Orchestra, at same price
Harding & Miller Music Co. Evansville, Ind.

"Yes," he said, almost tearfully, "I have had a rough time. I was once so riddled with bullets the fellows behind me complained of the draft."

Up-to-Date Title Pages

FOR SONGS, INSTRUMENTAL MUSIC, BOOKS AND MUSIC COVERS OF EVERY DESCRIPTION

The Latest Designs and Most Effective Work. Conscientious and Prompt Service at the Lowest Cost.

References: Any Leading Publishing House. Estimates cheerfully furnished.

PFEIFFER ILLUSTRATING CO., Inc. 101 W. 70th Street NEW YORK

Music Printers and Engravers

STRICTLY LITHOGRAPHIC STONE WORK
We Print Anything in the Music Line

OUR MOTTO **PROMPTNESS AND EXCELLENT WORK**
Prices very reasonable. Write for details. We will satisfy you.

Radom & Neidorff Inc. PRINTING CRAFTS BLDG. 461 8th Ave., New York City
Established 1906

AGENTS
for
The Tuneful Yankee
Where the magazine can always be obtained

- Adams, Alton A. St. Thomas, D. W. I.
- Bailey's Music Store. 72 Weybosset St., Providence, R. I.
- Bergstrom Music Co. 1929 Fort St., Honolulu, Hawaii
- Carlin Music Co. Indianapolis, Ind.
- Caver, D. L. 25 Broad St., Bangor, Me.
- Chaffin Co., J. F. 157 Main St., Fitchburg, Mass.
- Clark Music Co. 416 So. Salina St., Syracuse, N. Y.
- Cleff & Sons. Albany, N. Y.
- Conway, M. P. 893 High St., Holyoke, Mass.
- Crosby & Allen. 566 Congress St., Portland, Me.
- Deane & Son, W. J. 500 George St., Sydney, Australia
- Denton, Cottler & Daniels. 32-38 Court St., Buffalo, N. Y.
- Denver Music Co. 1538 Stout St., Denver, Colo.
- De Vekey, A. 3 Manor Parade, Christchurch Rd., Roscombe, Bourne-mouth, Eng.
- Ditson Co., Oliver. 150 Tremont St., Boston, Mass.
- Drew, Joseph P. Philadelphia, Pa.
- Ege & Heard. 1015 Grand, Kansas City, Mo.
- Farris Music Store. 173 Asylum St., Hartford, Conn.
- Forest, Mrs. F. A. 174 So. Main St., Fall River, Mass.
- Fort Worth Music Co. 610 Houston St., Ft. Worth, Tex.
- Foster, Mrs. W. P. 38 2nd Ave., Seymour, Conn.
- French & Sons, G. W. 325 Main St., Ionia, Mich.
- Friedrich Music House. Grand Rapids, Mich.
- Fritz & Schuler Music Co. 225 So. Wabash Ave., Chicago, Ill.
- Fuller-Wagner Music Co. 27 E. Ohio St., Indianapolis, Ind.
- Godard's Music House. 215 James St., Syracuse, N. Y.
- Goggin & Bro., Thos. Galveston, Tex.
- Goggin & Bro., Thos. Houston, Tex.
- Goldsmith's Music Store. 69 S. High St., Columbus, Ohio
- Goodwin's Limited. Montreal, Que.
- Grant Piano Co., Andrew. 129 Main St., Brockton, Mass.
- Graves Music Co. 141 4th St., Portland, Ore.
- Grinnell Bros. 243 Woodward Ave., Detroit.
- Guild Music Co., E. B. 722 Kansas Ave., Topeka, Kan.
- Hammit, C. J. 417 Broadway, Milwaukee, Wis.
- Hartman & Lamsche. 840 Hamilton St., Allentown, Pa.
- Heddlinger, R. W. 445 So. Broadway, Los Angeles
- Hext Music Co. 1629 California St., Denver, Col.
- Holzner, Carl C. Baltimore, Md.
- Home Book Store. 245 Pleasant, Pa.
- Hunthel Music Co. 616 Locust St., St. Louis, Mo.
- Kaiser Music Store. 45 The Arcade, Cleveland, Ohio
- Kann Music Co., Wm. A. Milwaukee, Wis.

NEW MUSIC JUST ISSUED

Buttercup and Daisy. Op. 47, No. 1, Crammond 30c
Silent Thoughts, Reverie. Op. 47, No. 2, Crammond 30c
Flag Day March. Op. 47, No. 3, Crammond 30c
At the Fairies' Ball, Valse. Op. 47, No. 4, Crammond 30c
Pipes of Pan, Caprice. Op. 48, Crammond 40c
These five pieces mailed to any address on receipt of 40 cents. Order at once, as this special price is only good for a short time. Ask for our complete catalog and special introductory prices.

THE TRELOAR MUSIC CO., Box 794D, St. Louis, Mo.

A FANTASIE IN RAGTIME
The Jass Band Rag

A real negro rag by a negro writer—jazz stuff from start to finish, with a dandy bass in piano copy. In fact it's real colored stuff, that's all.

Piano Solo, 15c Orchestration (Jazz arr.) 27c
BUTLER'S RAG SHOP, 122 W. 135th St., N. Y. City

Reviews of Popular Music

(Continued from page 10)

Khaki Bill. March song. Words and music by Harry L. Watson. Published by C. L. Barnhouse, Oskaloosa, Iowa.

This is a bully song, full of fire, dash and spirit. It is refreshing from the very start, with its Sousa rhythm and its Holzmann jingle. The chorus is full of spontaneity and patriotic fervor. The composition is an unexpected awakening, coming as it does from Oskaloosa, Iowa. This song if properly exploited, will put Oskaloosa on the map. But what's the use? It is published in Oskaloosa, will dwell in Oskaloosa, and die in Oskaloosa. I guess not!

The Road of Fate. Words and music by Marcella Haynes, Buffalo, N. Y.

Upon your title page you say that many persons commend this "beautiful" song. All right, let them think so. We don't. It is all a matter of choice. Just like the man from Kentucky who was overcome by the heat on Broadway the other day. When he came to, he said there wasn't much difference in the weather between New York and Kentucky, but the Kentucky saloons had better whiskey.

The Darkening Shadows. By Isadore C. Milburne, Toronto, Canada.

You have chosen a very dreary subject. People don't sing of darkening shadows these days with the prospect of battle in sight and kindred burdens. They want something lighter and more buoyant. Don't write any more such songs. You are like the hen that sits on a China egg. She is better off.

When Tommy Atkins Comes Marching Home. Words and music by E. V. Holden. Published by the Buckeye Music Pub. Co., Columbus, Ohio.

This song does not appeal to the American song buying public. While it has a strain of "Hot Time in the Old Town Tonight," that begins the chorus, it has the British allusion which does not particularly interest Uncle Sam's populace as a popular song sample. The music is catchy and the words are fairly well written but the song will prove a superfluity in these regions.

My Beautiful Gazelle. By Ella White Goodwin, Reading, Pa.

Oh! but you are some poetess, sweet Ella. In the beginning of your chorus you say: "The whiteness of a lily peeped from underneath her lace—"





















Her lace what? All through your song you idolize the garments of your heroine. My! but you have some vocabulary on garments and their fashions. In another place you say:

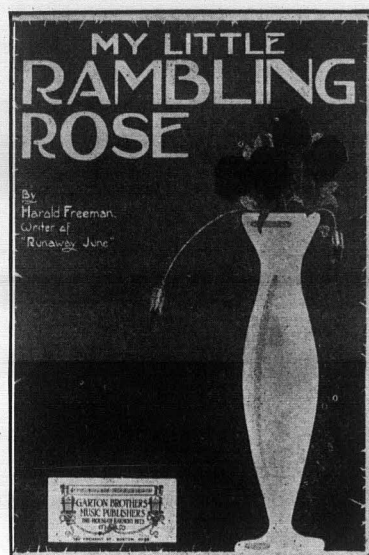
"The dainty beauty of her arms were enshrouded in silken meshes—"

What a mess this must have been! And, speaking of these gauzy elegancies it might

America's Best Writers and Composers

(Alphabetically Arranged)

 BALL (ERNEST) Composer of "Love Me, and the World Is Mine," "Turn Back the Universe," etc.	 CARROLL (HARRY) Composer of "Heart of Maryland," "She Is the Sunshine of Virginia," etc.	 GILBERT (L. WOLFE) Author of "My Little Dream Girl," "My Sweet Adair," etc.
 BERLIN (IRVING) Author of "Alexander's Ragtime Band," "When I Lost You," etc.	 CLARKE (GRANT) Author of "I Know I Got More Than My Share," etc.	 GLOGAU (JACK) Composer of many hits for the Feist house
 BLYNN (EDITH) Authoress of "The Ashes of My Heart"	 COBB (WILL D.) Author of "Dolly Gray," "Good Bye, Little Girl," etc.	 GOODWIN (JOE) Author of "Baby's Shoes," "That's How I Need You," etc.
 BOWERS (FRED V.) Author of "Because," "Always," "Come to Me When I Need You," etc.	 COHAN (GEO. M.) Author of "Give My Regards to Broadway" and countless hits	 GROSSMAN (BERNIE) Author of "Little Gray Mother," "The Letter That Never Reached Home," etc.
 BRANEN (JEFF.) Author of "In the Valley of the Moon," "Virginia Lee," etc.	 EDWARDS (GUS) Composer of "School Days," etc.	 GUMBLE (MOSE) Composer of "The Pipe Dream" and other novelties
 BRYAN (AL) Author of "I Didn't Raise My Boy to Be a Soldier" and hosts of others	 FISCHER (FRED.) Composer of "There's a Little Bit of Bad in Every Good Little Girl," etc.	 HARRIS (CHAS. K.) Author and Composer of "After the Ball" and many other hits
 CARROLL (EARL) Author of "So Long Letty," "Canary Cottage," "Dreaming," etc.	 FRIEDLAND (ANATOL) Composer of "My Little Dream Girl," "My Own Iona," etc.	 HIRSCH (LOUIS A.) Composer of "Gaby Glide," "Hello, Frisco!" etc.



THE SWEETEST WALTZ MELODY EVER WRITTEN

MY LITTLE "Rambling Rose"

Fast becoming the season's biggest hit. 100,000 copies already sold—nothing can stop it.

We also call your attention to
OUR OTHER BIG BALLADS

A song with an original idea
"That's My Idea of You"
A wonderful lyric set to an irresistible melody

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

JUST OFF THE PRESS

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

ASK YOUR DEALER FOR THESE BETTER CLASS SONGS

Published by **GARTON BROS.** Music Publishers **"House of Harmony Hits"** 181 Tremont Street BOSTON, MASS.

Notice to Music Lovers

We are publishing the *famous* instrumental works of the *famous* Hawaiian and Spanish melodies which have made our catalogue *famous*.

Every One A Beautiful Gem!

You know them all, you've heard them all, you want them all! They are:

Sweet Luana Waltzes

(With variations by Earle)

Aloha Oe, Waltzes

(With variations by Earle)

La Golondrina Waltzes

(With variations by Earle)

You will experience a delight and joy in playing these exquisite numbers which it is almost impossible to believe.

W. A. QUINCKE & CO. Majestic Theatre Los Angeles, Cal.

Sample copies of the three numbers sent on receipt of 20c each or **THE THREE** for 50c

pay you to take a trip to New York, fair lady, and gaze upon our Fifth Avenue styles. You will then get real inspiration for your beautiful dress poetry. You will see some girls who wear their skirts so short that they get cold in the knees. Others wear them *too* long to suit the boys. However, we should bibble. Woman continues to wear what she pleases. Still, if she saw a man wearing a waistcoat that buttoned up the back she would think he was crazy.

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

In this song you have constructed a most mellifluous melody for the chorus. The harmony of the arrangement is also almost flawless. The first part of the song, musically, is also euphonious. But you have, like the cow giving a brimming and delicious pail of milk, kicked it over with your amateurish words. We shall give you an example. You say in the second stanza of your effusion thus:

Now time that has passed since you loved me dear,
Lies heavy upon my hands;
The cup that was full, it is empty now,
And my head has begun to bow.

If the time lies heavy upon your hands, how much heavier must the song lie upon your brain. Time cannot lie heavily upon anybody's hands, because hands with a good swipe can knock the stuffing out of Time and prevent its burdensome and

(Continued on page 38)

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 Pine," "Little House Upon the Hill," etc.



PUCK (HARRY)
Author of "California and You," etc.



JOHNSON (HOWARD)
Author of "Siam" and many original hits



MCCARTHY (JOE)
Author of "That's How I Need You" and other original works



ROBYN (ALFRED)
Composer of the famous song "Answer," "Yankee Consul," etc.



KEISER (ROBT.A.)
Composer of "Anona," "Be Good to California," etc.



MOHR (HALSEY)
Composer of "Jane," "Wearin' 'Em Higher," etc.



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



KENDIS (JAMES)
Composer of "Nathan" "Billy" etc.



MONACO (JIMMIE)
Author of "You Made Me Love You," etc.



SMITH (LEE O'REAN)
Composer of the "Celestia" Waltzes, "Amerinda," "An Occidental Incident," etc.



KILGOUR (GARFIELD)
Author of "Somewhere in Dixie," "Sandwich Isles," etc.



MORSE (TED.)
Composer of "Dear Old Girl," "M-o-t-h-e-r," etc.



SNYDER (TED.)
Composer of "Wild Cherries" and other syncopated hit



LANCE (ARTHUR)
Composer of "Virginia Lee," "In the Sweet Long Ago," etc.



MURPHY (STANLEY)
Author of "Oh! How She Could Yacki, Hacki, Wicki," etc.



STAMPER (DAVE)
Composer of "Luana Lou," "Some Boy," etc.

When You Dream OF OLD NEW HAMPSHIRE I DREAM OF TENNESSEE

It's a Wonderful March Ballad by the writers of "Are You From Dixie?"
and "When You Wore a Tulip and I Wore a Big Red Rose"

**OUR
DIRECTOR**
THE GREAT HARVARD COLLEGE
FOOTBALL MARCH

**KISS OF
SPRING**
THE ENDURING WALTZ HIT

AS POPULAR ALL OVER EUROPE AND AUSTRALIA AS IN AMERICA
THE BIGGEST MARCH OF THE TIMES
NATIONAL EMBLEM

Mr. Music Dealer, you can handle our popular prints with excellent
profits; also our standard
Folios, Collections, etc., **WALTER JACOBS**
and Band and Orchestra
Music. Request quotations NOW! 8 Bosworth Street, Boston, Mass.

THESE at the prevailing POPULAR PRICES

After-Glow
Aggravation Rag
Ah Sim
Among the Flowers
Anita
At the Matinee
Baboon Bounce
Bantam Strut
Barbery
Barcelona Beauties
Beauty's Dream
Bedouin
Bessie's Dream
Bucking Broncho
Buds and Blossoms
Call of the Woods
Chippers
Cloud-Chief
Commander
Cradle of Liberty
Dance of the Lunatics
Dance of the Skeletons
Darkies' Dream
Daughter of the Sea
Delectation (Delight)
Dixie Rube
Dolores
Dream Kisses
Dream of Spring
Dream Thoughts
Fair Confidantes
Fairy Flirtations
Fleur d'Amour
Flickering Firelight
Flight of the Birds
For the Flag
Four Little Blackberries
Four Little Pipers
Frog Frolics
Fun in a Barber Shop
Gavotte
Gay Gallant
Ger-Ma-Ne
Girl of the Orient
Golden Dawn
Got 'Em
Happy Hayseed
Happy Jay
Hoop Big Injun
Heart Murmurs
Hi Ho Hum
Home, Sweet Home
Hong-Kong-Gong
Hoop-Kick
Idle Hours

THESE at the prevailing POPULAR PRICES

King Reynard
K. of P.
Knock-Knees
Lady of the Lake
Laughing Sam
Little Coquette
Looking 'Em Over
Mandarin
Masterstroke
Merry Madness
Mi Amada
Midsummer Fancies
Mona Lisa
Moose
Monstrat Viam
Musicians
Myriad Dancer
New Arrival
On Desert Sands
Panics for Thought
Patriots
Parade of the Puppets
Pearl of the Pyrenees
Pepeeta
Perfume of the Violet
Periscope
Persian Lamb Rag
Powder and Perfume
Pussy Foot
Rabbit's Foot
Red Ear
Romance of a Rose
Rubber Plant Rag
Russian Pony Rag
Saddle Back
Sand Dance
Sandy River Rag
Shadowgraphs
Silent Love
Sing Line Ting
Sleepy Hollow
Smiles and Frowns
Solaret
Spring Cupid
Starland
Step Lively
Summer Dream
Summer Secrets
Sun-Rays
Sunset in Eden
Swedish Feet
Sweet Illusions
Tendre Amour
Three Nymphs
Turkish Towel Rag

Subscribe Now for the RAGTIME REVIEW

A Monthly Magazine for Amateur and Professional Pianists—Devoted to Ragtime and Popular Music—Covering the Field of Vaudeville and Picture Piano Playing—Edited and Published by Axel Christensen, the "Czar of Ragtime."

Contains piano music every month—new and snappy rags, songs and popular music—lessons in vaudeville, ragtime, picture piano playing, etc., and "heart-to-heart" talks, articles and editorials by Axel Christensen himself.

All the new popular music of the country is reviewed every month, so that you are up to date at all times and know what's new, what's good and what to buy. This feature alone will make you the musical leader of your locality.

The above are only some of the features of the RAGTIME REVIEW—we haven't space to tell more here—but we can assure you that it is of vital interest and importance to every person who plays the piano and loves popular music. It contains nothing dry, nothing classic, only that happy, pulsating "rag" and the songs and melodies that make for happiness and delight.

A dollar a year
Canada, \$1.10; Foreign, \$1.25
Sample Copy, 10 Cents

PUBLISHED BY THE
**CHRISTENSEN SCHOOL
OF POPULAR MUSIC**
20 E. Jackson Blvd., Suite 404, Chicago, Ill.

PIANO TEACHERS WANTED

We want a capable teacher in every city to act as manager of branch school. Salary and bonus to right parties. Write to above address, giving age, experience, etc.

cumbersome tonnage. But this is not the worst. You say your cup was full but it is empty now. Look here, Carl, what was in the cup that you so quickly took its draught? I suppose you mean that it was brimful of grief. Then, of course, we are sorry for you. But we are not sorry for you when you say your head has begun to *bow*, using the word simply to get a rhyme with *now*. This is not standard song writing. Never force your intellect for a rhyme. You could have got a dozen different delicate poetic phrases, because you have a fertile imagination, otherwise. Imagination, poetically fraught, makes many a good song. In the same manner it is not necessary that incidents should be *seen*. Many a man would never suffer from the heat if he did not see the thermometer.

War Time

Training A Comedienne for the Draft Answers
Exactly what do you do? As little as I can.
Do you understand machinery? I can operate a victrola.
Do you understand horses? I didn't know they could talk.
Were you born in this country? Just. Was born in Michigan, one-half mile from the Canadian line.
Have you had any experience in surgical cases? Yes, I have had my appendix removed—also my bank roll.
Were you ever hanged or electrocuted? Not yet, but there are hopes.
Do you drink? No, but I can learn, if necessary.
Do you know the smell of powder? Yes, violet.

PIANISTS

TEACH Popular Music and Ragtime Piano
Playing, at your own or pupil's home, all or spare time, by means of the quick easy short-cut
WINN METHOD

Progressive teachers are urged to examine Winn's Practical Method of Popular Music and Ragtime Piano Playing with a view to adopting it for their pupils. These text books are thoroughly ethical, and may be employed with complete success in conjunction with any other academic method for piano. They are recognized as standard.

Your Books the Best of Their Kind

Chicago, Ill., March 27, 1916.
Winn School of Popular Music,
155 West 125th Street, New York, N. Y.
Gentlemen—

It is with extreme gratification and satisfaction that I acknowledge the very highly systematic way in which all the details pertaining to your method are handled.

It is needless to say that the instruction books are all that could be desired. Other systems which I thought very good fade into insignificance when compared with your highly educational course.

You have my most hearty commendation for the comprehensive manner in which the work is planned. A careful perusal shows your books to be the best of their kind.

With best wishes for your continued success,
I am
Sincerely yours,
CHAS. A. KLAPPAUF,
Director Klappauf's Orchestra and Band,
5403 Paulina Street.

Instruction Book No. 1 (Elementary and Intermediate), \$1.00 Net. Instruction Book No. 2 (Advanced in Highest Proficiency), 50c. Net. Discount to Teachers

You can start a Winn Studio in your locality—we will help you

Winn School of Popular Music
Established 1900—Schools Everywhere
155 West 125th Street New York

America's Best Writers and Composers

(Continued)



**TRACEY
(WILLIAM)**
Composer of
Many popular ditties



VINCENT (NAT.)
Author of
"When Bill Bailey Plays
the Ukulele," etc.



***LITTLE (GEO. A.)**
(Leo Feist's new
writer)
Author of
"Hawaiian Butterfly,"
etc.



**VANDERVEER
(BILLY)**
Composer of
"See Dixie First," "When
Little Town in Pennsylv-
vania," etc.



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



WENRICH (PERCY)
Composer of
"When You Wore a Tulip
and I Wore a Big Red
Rose," etc.



***COBB
(GEORGE L.)**
Author of
"See Dixie First," "When
You're Five Times Sweet
Sixteen," etc.



***SCHOONMAKER
(FLOYD)**
of C. H. Ditson Co.
Composer of
"Love's Vision," "Life's
Radiant Star," etc.



***VANDERPOOL
(FRED W.)**
Composer of
"My Dreams, Sweet-
heart," "The Way to
Your Heart," etc.



LEWIS SEIFERT
"Wake up Virginia and
Prepare—for your
Wedding Day."



***GERBER (ALEX)**
Writer of
"Keep Your Eye on the
Girls You Love," etc.



***STERLING
(ANDREW B.)**
Writer of
"America, Here's My
Boy," etc., etc



***MOTZAN (OTTO)**
Composer of
"Passing Show of
1917," "A Tear, a Kiss,
a Smile," etc.



***MAHONEY
(JACK)**
Author of
"When You Wore a
Tulip and I Wore a
Big Red Rose," etc.



***PORTER (LEW)**
Author of
"D-A-D-Y,"
Co-Author of
"Wake Up, Virginia"



TOBIAS (HARRY)
Author of
"Take Me Back to
Alabama," "Girl of
Mine," etc., etc.



**EDELHEIT
(HARRY)**
Author of
"If I Had the World and
Its Gold," etc.

Are You
After
That
Hundred
Dollars
?

THE TUNEFUL YANKEE is not particularly anxious to part with such a prodigious sum of money, but if you are able to suggest a better name for us than "Tuneful Yankee" we are willing to loosen up and hand over the hundred. All you need to do is to address a postal card to **The Tuneful Yankee, 8a Bosworth Street, Boston, Mass.,** write the new and better name on the other side of the card, affix your lawful signature and address, slip the card to Uncle Sam's hired man in the post office, and sit back and wait for the hundred seeds. It's easy enough—provided you happen to think of a better name for this magazine. Anyway, unless you happen to have too much money already, the prize is worth trying for, even in this hot weather. See announcement on another page.

Men and Firms of Prominence in the Music World

MUSIC JOBBERS

The Enterprise Music Co., New York City, 145 W. 45th St.
Books, Sheet Music, Phonographs, etc.
The Plaza Music Co., New York City, 10 W. 20th St.
Books, Sheet Music, General Musical Merchandise, etc.
The Crown Music Co., New York City, 1437 Broadway
Books, Sheet Music, and representatives of the "Little Wonder" Records
McKinley Music Co., Chicago, Ill., 1501 E. 55th St.
F. J. A. Forster Music Co., Chicago, Ill., 523 So. Wabash Ave.
Sherman, Clay & Co., Kearsy and Sutter Sts., San Francisco, Cal.
M. D. Swisher, Gen'l. Mgr. Philadelphia, Pa.
Whaley, Royce & Co., Ltd., Toronto and Winnipeg, Canada.

MUSIC PUBLISHERS

Alford, Harry L., Chicago, Ill., Grand Opera House
Ascher, Emil, New York, N. Y., 1155 Broadway
Bellinger Music Co., Battle Creek, Mich.
Bergstrom Music Co., Honolulu, T. H., 1020 Fort St.
Berry-Dalby Music Co., Kansas City, Mo., 414 E. 11th St.
Carlson & Co., Buffalo, N. Y., 473 Broadway
Boosey & Co., New York, N. Y., 9 East 17th St.
Bower, Harry A., Boston, Mass., 146 Mass. Ave.
Brayley, George, Boston, Mass., 125 Tremont St.
Brehm Bros., Erie, Pa.
Britton, H. E., New York, N. Y., 24 W. 38th St.
Broadway Music Corp., New York, N. Y., 145 W. 45th St.
Brookman, James, New York, N. Y., 143 W. 45th St.
Buck & Lowrey, St. Louis, Mo., 502 Holland Bldg.
Cadillac Music Co., New York, N. Y., 1416 Broadway
Carlson & Co., New York, N. Y., 41 E. 34th St.
Century Music Co., New York, N. Y., 1178 Broadway
Chappell & Co., Ltd., Cincinnati, Ohio
Church, Paxon & Co., New York, N. Y., 1367 Broadway
Clarke, Ernest, Boston, Mass., 107 Tremont St.
Cundy-Bettovner Co., Boston, Mass., 66 Hanover St.
Danlele, Charles N., San Francisco, Cal., 233 Post St.
Dixon Co., Oliver, Boston, Mass., 107 Tremont St.
Dixie Music House, Chicago, Ill., 105 W. Madison St.
Felt, Leo, New York, N. Y., 264 W. 40th St.
Fillmore Music House, Cincinnati, Ohio, 525 Elm St.
Fischer, Carl, New York, N. Y., Cooper Sq.
Forster, Inc., Chicago, Ill., 509 So. Wabash Ave.
Fox Pub. Co., San Francisco, Cal., 400 The Arcade
Frank Co., J. L., Cincinnati, Ohio, 43 E. McMillan
Franklin Music Co., John, New York, N. Y., 1531 Broadway
Freeman Co., Harold, Providence, R. I.
Frey, E. H., Oklahoma City, Okla., 126 W. 7th
Gay, Mace, Brockton, Mass.
Gibson Mandolin-Guitar Co., Cincinnati, Ohio, 521 Harrison
Gordon, Hamilton S., New York, N. Y., 141 W. 36th St.
Graville Pub. Co., Boston, Mass., 145 W. 45th St.
Harding & Miller Music Co., Evansville, Ind.
Harris & Co., T. B., New York, N. Y., 62 W. 40th St.
Harris, Chas. K., New York, N. Y., 47th and 3rd Ave.
Haviland Pub. Co., F. B., New York, N. Y., 128 W. 45th St.
Hoffelinger, R. W., Los Angeles, Cal., 345 So. Spring
Hetzmann, Otto M., New York, N. Y., 124th St.
Hinds, Hayden & Eldredge, Inc., New York, N. Y., 11-15 Union Sq.
Howley, F. J., Cincinnati, Ohio, 523 Elm St.
Jabez Music Co., George, Cincinnati, Ohio, 523 Elm St.
Jacobs-Bond & Son, Carrie, Chicago, Ill., 744 So. Michigan
Jenkins Music Co., Kansas City, Mo., 1013 Walnut St.
Jerome, Wm. Pub. Corp., Strand Bldg., New York, N. Y.
Karezag Pub. Co., New York, N. Y., 62 W. 45th St.
Kendle, James, New York, N. Y., 145 W. 45th St.
Kronsky Music Co., Troy, N. Y., 136 Washington St.
Krey Music Co., Boston, Mass., 361 Washington St.
Kussner, L. C., Chicago, Ill., Lincoln Park Station
Luban, Harry D., Newark, N. J., 27 Johnson Ave.
Lyon & Healy, Chicago, Ill., 199 Wabash Ave.
March Music House, Decatur, Ga., 110 Winnebago St.
Maryland Music Pub. Co., Baltimore, Md., 1318 North Ave.
McKinley Music Co., Chicago, Ill., 1501 E. 55th St.
Medicus, Emil, Chicago, Ill., 5247 Cornell Ave.
Metzger, E., Kiel, Wis.
Metropolis Music Co., New York, N. Y., 145 W. 45th St.
Millgram, Carl, Pub. Co., New York, N. Y.
Mison, Jean, Salem, Mass.
Morris Music Co., Joe, New York, N. Y., 145 W. 45th St.
Pace & Handy Music Co., Memphis, Tenn., Box 913
Pauli Music Co., E. T., New York, N. Y., 243 W. 42nd St.
Penn Music Co., New York, N. Y., 145 W. 45th St.
Philo Music Co., Philadelphia, Pa., 6 So. 55th St.
Piantodoli Co., Al., New York, N. Y., Astor Theatre Bldg.
Piazza Music Co., New York, N. Y., 10 W. 20th St.
Prester Co., Theo., Philadelphia, Pa., 1712 Chestnut
Presto Pub. Co., New York, N. Y.
Quinke & Co., W. A., Los Angeles, Cal., 847 So. B'way.
Remick & Co., Jerome H., New York, N. Y., 220 W. 46th St.
Richmond Music Co., Inc., New York, N. Y., 145 W. 45th St.
Ricordi & Co., G., Inc., New York, N. Y., 14 E. 43d St.
Roat Music Co., Ltd., Battle Creek, Mich.
Roseny Pub. Co., New York, N. Y., 24 E. 21st St.
Rosseter, Will, Chicago, Ill., 71 W. Randolph St.
Rudolph, Carl, New York, N. Y., 205 Lenox Ave.
Sargent & Co., Lester L., Washington, D. C., 700 9th St.
Schurmer, G., New York, N. Y., 3 E. 43d St.
Schmidt, Arthur P., Boston, Mass., 129 Boylston st.
Schuster Music Co., G. H., Salt Lake City, Utah, 34 So. Main

Seldel Music Pub. Co., Inc., Indianapolis, Ind.
Seitz, R. F., Glen Rock, Pa.
Shapiro-Bernstein & Co., Inc., New York, N. Y., 232 W. 47th St.
Sherman, Clay & Co., Kearny and Sutter Sts., San Francisco, Cal.
Stahl, William C., Milwaukee, Wis., 211 Grand Ave.
Star Music Co., Eldred, Pa.
Stark Music Co., St. Louis, Mo., 3818 Laclede / ve.
Stanny Music Co., A. J., New York, N. Y., 50 W. 45th St.
Stern & Co., Jos. W., New York, N. Y., 102 W. 38th St.
Syndicate Music Co., St. Louis, Mo., 3804 Laclede Ave.
Taylor, Tell, Chicago, Ill., Grand Opera House
Ties, New York, N. Y., Sioux City, Iowa
Thome, Jos., Newark, N. J., 11 So. Orange Ave.
Thompson & Co., C. W., Boston, Mass., 28 Park St.
Thompson, Hans, Clinton, Ia., 230 Maple St.
Thompson Music Pub. Co., 75 Bay St., Toronto, Can.
Thornley Pub. Co., G. L., Kalamazoo, Mich., McNair Bldg.
Vander Cook, H. A., Chicago, Ill., 1632 Warren Ave.
Vanderhoop Music Pub. Co., Williamsport, Pa.
Victor Music Co., Chicago, Ill., 1122 Masonic Temple
Volkmann Bros., Pittsburgh, Pa., 516 Smithfield St.
Von Tilzer Music Pub. Co., New York, N. Y., 222 W. 46th St.
Waterson, Berlin & Snyder, New York, N. Y., Strand Theatre Bldg.
Williams & Co., Warner C., Indianapolis, Ind.
Weaver & Co., H. C., Buffalo, N. Y., 244 E. Genesee St.
Whaley, Royce & Co., Ltd., Toronto and Winnipeg, Canada
White, H. N., Cleveland, Ohio, 2225 Superior
White-Sheetz Co., Burlington, Ia., 932 No. 6th St.
White-Smith Music Pub. Co., Boston, Mass., 62 Stanhope St.
Witmark & Sons, M., New York, N. Y., 144 West 37th St.
Witman & Co., E., Memphis, Tenn.
Wood Music Co., B. F., Boston, Mass., 246 Summer St.
Wood, Will, New York, N. Y., 235 W. 40th St.
Wurlitzer Co., Rudolph, Cincinnati, Ohio, 117 E. 4th St.
Yell, Omer, Letcher, S. D.

PROFESSIONAL DEPTS.

With Wm. Jerome Pub. Corp.
MILTON AGER
ARTHUR GREEN
SEYMOUR FURTH
BERNIE FEUER
ALBERT LAYTON
With Shapiro-Bernstein & Co., Inc.
DAVE OPPENHEIM
L.W. PORTER
THOS. J. HUGHES
GEO. L. HARRIS
EUGENE PLATZMAN
With Maurice Richmond Music Co., Inc.
HAROLD COLLINS
BILL PHILLIPS
BERTHA MOSS
With Kendle, James
ROBT. VAUGHN
A. K. ALLISON
With Broadway Music Corporation
BOB FESZAK
RUBEN W. TILZER
RUBEN GOWEN
ED MOEBUS
FRANCES CARROLL
With Waterson, Berlin & Snyder Co.
MAX WINSLOW
LEO LEWIN
PETE WENDLING
HENRY SANTLEY
With Leo Feist, Inc.
PHIL. KORNHEISER
AL. DOYLE
MORT SCHAFFER
IRA SHUSTER
HARRY JENTES
With Leo Feist, Philadelphia Office
FRED AUGER
JOE BURKE
ED GRAYELL
FRID WRIGHT
MYRTLE TALLEY
With Henry Von Tilzer Co., N. Y.
BEN BORNSTEIN
RUTH PROP
MURRAY BLOOM
GARFIELD KILGOUR
FAY HELLER
With Jos. Morris Music Co.
JOE HOLLANDER
HARRY ISRAEL
DICK HEINRICH
MAX PRIVAL
WILBUR CAMPBELL
CHAS. MARTIN
With Chas. K. Harris
LOUIS CORN
JACK YELLEN
With Jerome H. Remick & Co.
MOSE GUMBLE
AL. GUMBLE
BEN BLUM
HAROLD NORMAN
ALEX. CANTOR
MEL MORRIS
J. BODWALT LAMPE
ED SHIVERICK
With Jos. W. Stern & Co.
HERBERT STEINER
NININE BLAUMAY
LE WOLFE GILBERT
IRVING MASLOF
GERTRAUDE BAHM
HARRY FERGUSON
With Bernard Graybill
CHARLES LANG
EDW. GROSSMITH
TED D. WARD
WILL J. HART
GILBERT DODGE
LOU HAYS
JO BOLTON
With Forster, Inc. (New York Office)
TOM FAYTON
With James Brockman
JACK SMITH
ED ROSE
FRIDA APPLEBAUM
With Kalmor Puck & Abrams
AL. CARBER
A. GOTTLER
EDGAR LESLIE
With M. Witmark & Sons
FRED VANDERPOOL
LOUIS WESLYN
GEORGE TRINKAUS
AL. COOK
With Walter Jacobs
GEORGE L. COBB
R. E. HILDRETH
THOS. S. ALLEN
With T. B. Harris Co.
MOSS, BERTHA
BOB HARDING
WM. VANDERVEER
HAROLD DILLON
With Karezag Co., New York
FELIX MAYER
RAY L. SNYDER
STEPHEN LEVITZ
With James Kendle
CHARLES ERNEST C
ROHLER, A. L.
RAYHA, CHAS. A.
WARSHAUER, IDA
ALLISON, A. K.
With Al. Piantodoli Co.
JACK GLOGAU
TOBY FITZPATRICK
VIC WOOTEN
FRANK GOODMAN
With Carl Millgram Co.
CHAS. MILLER
LEO JACOBS
CATHERINE KLINGLER

Song Writer Owes Money to 80 Chorus Ladies

(From the Telegram)

Joseph E. Howard, song writer, known as the husband of Mabel Barrison and once the husband of the Countess Monrick de Beaufort, who shot and killed herself four weeks after marrying him, and even before that the husband of Ida Emerson, has filed a petition in the United States District Court here asking to be declared a bankrupt. Mr. Howard places his liabilities at \$127,238 and his assets at zero. Those to whom he said he owed money are about as varied a group of persons as possible.

In point of numbers chorus girls lead the list. Out of one hundred and sixty creditors, eighty of them are young women who lend atmosphere to musical comedies and money to Howard. These amounts vary from \$5 to \$50. But when Howard wanted to borrow money he must have been able to do so. The petition recites that he owes the Woodstock Hotel \$12,000 and the Shuberts \$5,000. Then the amounts drop to \$385 borrowed from Miss Emma Carus.

That Howard is "stone broke" no one would doubt after reading the petition. He has only two suits of clothes, one a much worn street suit, while the other is described as an "evening suit which long ago lost its usefulness." Howard, who gave his address as No. 204 West 108th Street, in his petition did not offer to account for the money or explain how it was used.

Howard has long been a familiar character to New York theatergoers and those who frequent Broadway. He began life as a newsboy and street singer in Denver, earning his first money singing in saloons and crying "Extra" when there was one. He first attracted attention here when he was a member of the old Sam T. Jack's company of players, from which his rise was rapid. For the last few years he has been playing in vaudeville, meeting the second Mrs. Howard while in Los Angeles. They were married suddenly, only to separate, while he continued his act, going to Denver. Mrs. Howard followed him there, killing herself one night just as the curtain was about to rise for Howard's act. Although told of his wife's death Howard continued the act, his partner at that time being Miss Mabel Barrison.

At the time the Countess of Monrick took her life it was said she had seen her husband but twice after she married him. Her father, Michael Killgallon, the Chicago steel manufacturer, claimed the body while Howard continued with his vaudeville act.

Terse and Welcome

Received a copy of your magazine from Mr. Walter Jacobs, Boston, the first that has come to my notice, and my money is now on the way for a year's subscription which is, I believe, the best evidence of my opinion of it.—James A. Roscoe. (Anderson, S. C.)

An old colored uncle was found by the preacher prowling in his barnyard late one night.

"Uncle Calhoun," said the preacher, sternly, "it can't be good for your rheumatism to be prowling 'round here in the rain and cold."

"Doctor's order, sah," the old man answered.

"Doctor's orders?" said the preacher. "Did he tell you to go prowling 'round all night?"

"No, sah, not exactly, sah," said Uncle Cal, "but he done ordered me chicken broth."

The Battle Song of Liberty

Words by JACK YELLEN
Vocal adaptation by
GEORGE L. COBB

America's Marching Song

Adapted from Bigelow's Famous Harvard March OUR DIRECTOR



The Bands Are Playing It
The Boys Are Singing It
Everybody Will Be Whistling It!

It's Great for Band, Orchestra or Piano and Oh Boy! How They Do Sing It!

"The Battle Song of Liberty" was first sung at a big patriotic meeting in Boston, at which Brigadier-General C. R. Edwards, Hon. John E. Gilman (Past Commander-in-Chief of the G. A. R.) and other prominent military men and civilians were present. Introduced by a double male quartet and then sung and re-sung by the entire assemblage until enthusiasm was at a high pitch, the "Battle Song" has been a hit from the start. Only a few weeks old, and yet people are predicting that "The Battle Song of Liberty" will be the campaign song of the allies.

Band 25c Orch. 11 and Piano 25c Vocal 25c
Full and Piano 35c
With beautiful red, white and blue title page

WALTER JACOBS, Publisher 8 BOSWORTH ST. BOSTON, MASS.

BE SURE TO ASK THE ORCHESTRA LEADER TO PLAY
"Shake Ol' Brown!"
Piano copy 25c Orchestra 25c
Published by
R. P. AKARD 616 Templeton Building Salt Lake City, Utah

FREE TO MOVIE MUSICIANS
Thematic catalog of Kussner's Compositions universally used by up-to-date movie musicians who want to be prepared with music to fit every type of screen play. Albert Kussner's compositions are melodious, rich in harmony, characteristic as to titles. Just the thing for special acts. Send for the free thematic today.
L. C. KUSSNER, Publisher Lincoln Park Sta. CHICAGO, ILL.

A Startling Tuneful Yankee Subscription Combination

Four Music Magazines

ONE YEAR
FOR **\$3.75**

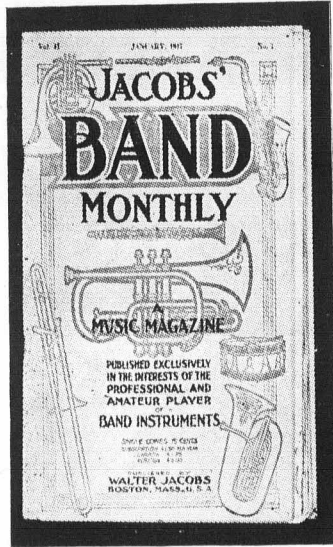
REGULAR PRICE
The TUNEFUL YANKEE . . . \$1.50
JACOBS' ORCHESTRA MONTHLY . . . 1.50
JACOBS' BAND MONTHLY . . . 1.50
THE CADENZA . . . 1.00
\$5.50



A music magazine for the professional and amateur player of band and orchestra instruments. Sixty-four pages of text and two complete orchestrations in each issue.

Contents January, 1917
Special Article—A Secret in Technique Revealed, by Henry J. Harding—How to Buy and Care for Violins, by L. P. Wildman.
The Violinist, conducted by Louis Eaton—Questions and Answers.
The Flutist, conducted by Emil Methicus—Let Values—Questions and Answers.
The Cornetist, conducted by Rosa Hickernell—Mentorship, by H. F. Stuber—Questions and Answers.
The Drummer, conducted by George Burt Stone—Questions and Answers.
The Clarinetist, conducted by Rudolph Toll—Music and the Races—Questions and Answers.
Musical Echoes from the Hub by Henry J. Harding.
Erdmann's Monthly Musical Review of New York, by Ernest F. Erdmann.
Here, There and Everywhere (Orchestra News), Editorial.

ORCHESTRA MUSIC
Hindoo Amber—Novellette. (Ernest Smith.) Full Orchestra and Piano.
There's Someone You've Forgotten Who Has Not Forgotten You—Waltz. (George L. Cobb.) Full Orchestra and Piano.



Issued exclusively in the interests of the professional and amateur players of band instruments. Sixty-four pages of text and four complete band arrangements in each issue.

Contents January, 1917
Special Article—Buses, by Walter Lewis—Instrumentation, by Ebenezer Prout—Stanton Marine Band—Milan Merchants' Band—Teaching by Mail, by W. M. Eby.
The Cornet Player, conducted by Frank R. Selzer—Substitutions—Questions and Answers.
The Saxophone Player, conducted by H. W. Lewis—About the Saxophone.
The Band, conducted by Alton A. Adams—A New Year's Talk to Band Leaders and Bandmen—Band Instruments: History and Technique.
The Slide Trombone Player, conducted by Chris Sorensen—The Power of Concentration—The Trombone Hall of Fame—Manufacturers' Note—Travel Notes—The Queerest.
The Flute and Piccolo Player, conducted by D. Edward Potter—An Open Letter to Ourselves.
Program Publicity (Band News).
Editorial.

BAND MUSIC
Brass Buttons—March and Two-Step. (George L. Cobb.)
Moonlight Woeing—Valse d'Amour. (Bernise G. Clements.)
Good-Bye—Song. (F. Paolo Tosti.)
Juanita; Soldier's Farewell; Home, Sweet Home. (Arr. R. E. Hildreth.)



For teachers, players and students of fretted instruments: Official Organ of the American Guild. Thirty-two pages of text, two mandolin orchestrations, one banjo and one guitar solo in each issue.

Contents January, 1917
Special Article—Movers but Not "Movies"; Guild Officials, 1917—The Future of the Mandolin Orchestra, by B. W. De Loss.
The Mandolinist, conducted by Sig. Giuseppe Pettine—The Origin, Development and Present Status of the Mandolin Duo.
The Guitarist, conducted by Valdah Olcott-Bickford—Questions and Answers.
The Banjoist, conducted by W. M. Rice—Tuition in Banjo Technique.
The Mandolin and Mandolin-Celloist, conducted by William Pierce, Jr.—Questions and Answers.
The Problem Prober, conducted by Earl Myron Bickford—The Teacher in a New Field—Questions and Answers.
Common Sense in Teaching and Study, by D. E. Hartnett.
Editorial.
The American Guild of Banjoists, Mandolinists and Guitarists.
General News and Comments.

MUSIC
There's Someone You've Forgotten Who Has Not Forgotten You—Waltz. (Cobb-Jacobs.) 1st mandolin, 2d mandolin, tenor mandola, mandocello, guitar and piano.
Hindoo Amber—Novellette. (Smith-Hildreth.) Same instrumentation as above.
Behind the Hounds—March and Two-Step. (Allen-Jacobs.) Banjo Solo (G notation).
Girls—Waltz. (A. J. Weidt.) Guitar Solo.

THESE THREE MAGAZINES AND TUNEFUL YANKEE, ONE YEAR FOR **\$3.75**

FOREIGN—Each magazine, 50c per year extra; Canada, 25c.

Other Combinations

Tuneful Yankee and The Cadenza one year \$1.75.
Tuneful Yankee and either Jacobs' Orchestra Monthly or Jacobs' Band Monthly one year \$2.00.
Tuneful Yankee and The Cadenza with either J. O. M. or J. B. M., \$2.75.

Address all combination subscription orders to
Walter Jacobs, Publisher
8-A Bosworth Street, Boston, Mass., U.S.A.

ATLANTIC PRINTING CO., BOSTON

THE TUNEFUL YANKEE

VOL. I OCTOBER, 1917
NO. 9

A Monthly Magazine
devoted to the Interests of
POPULAR MUSIC

VOCAL
INSTRUMENTAL
MECHANICAL



15¢ the copy

SUBSCRIPTION 150
the Year
Canada 1.75
Foreign 2.00

Published by
WALTER JACOBS
Boston, Mass.

Andre C. De Teken