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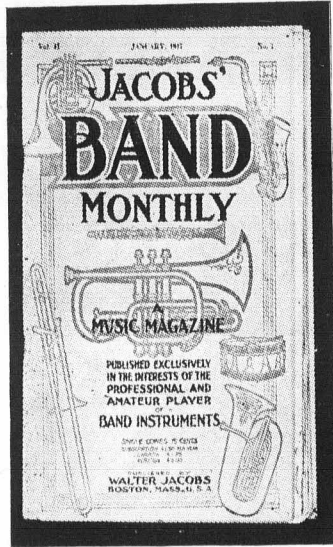
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THE TUNEFUL YANKEE

VOL. I OCTOBER, 1917
NO. 9

A Monthly Magazine
devoted to the Interests of
POPULAR MUSIC

VOCAL
INSTRUMENTAL
MECHANICAL



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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,

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THE TUNEFUL YANKEE

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VOL. I

OCTOBER, 1917

No. 9

Who Is America's Greatest Song Writer?

Answered In Rhyme by Father Time

A Truism by the Editor



"LD Father Time!" cried I one day,
"I have something for you to answer, pray,
I'd like you to tell me whose songs are the
best—
The greatest song-writer of all the rest."

The gray-headed man slow scratched his head,
"Give me the names of each," he said.
"There's a million or more," I quickly cried.
"All right, I'll take my medicine," he sighed.

"How about Bryan, Al Bryan?" said I,
"Well, that I'll answer you by and by!"
The old man said, "It's very hard tryin'
To beat a fellow like Alfred Bryan."

"Now there's another, he's writ great stuff,
'Jealous of You'—but that's enough!"—
"Oh, yes, Ernest Ball, but why waste rhyme—
He's not a subscriber," said Father Time.

"Well, how about Cobb, the Boston guy?
He writes 'em galore," quick ventured I,
"Yes," said the old man, "he's on the job,
This clever cobbler, Sir George L. Cobb."

"And Irving Berlin, he's mighty slick?"
"Aye, aye," the Father answered quick—
"Likewise his pal, Ted Snyder, eh?"
"Certainly, boy, that's clear as day."

"And he of 'Indiana' fame—
Jim Hanley is his well-known name?"
"I've only good to speak of him"
Said Father Time, "I do like Jim."

"And Charles K. H., the old kingpin,
He should somewhere be counted in?"
"He," said the Father, "needs not a boost,
With gold, galore, he's gone to roost."

"And how about that clever guy—
Piantadosi? He's high as the sky."
"Right!" said the Father, "he's worth a peck,
A real live boy, always on deck."

"And Billy Jerome? Come over here,
And I'll whisper something in your ear;"
The Father giggled and said: "Young man,
Just beat Bill, if you think you can."

"And Kendis, Jim, is a writer fine?"
"Oh, yes," said Father, "in a certain line—
At any rate he's a modest lad,
And his songs are never, never bad."

"How about George M. Cohan?" I asked,
In a jolly smile the old man basked,
"Well, you know, boy, what I think of him,
It's almost impossible George to trim!"

(Continued on page 2)

Who Is America's Greatest Song Writer?

(Continued from page 1)

"And Teddy Morse, of 'Mother' fame,
Has anyone got a better name?"
"Quite so," the old man quickly said,
"He's a wonderful boy, this gifted Ted."

The old man paused. "Some songs I often sang,"
Said he, "by a man named Arthur Lange,
And I want to beat you to it here—
That fellow is awfully clev-er."

Jean Schwartz is a name I boldly took,
"Oh, yes," said the Father, "he's on my book;
The world will always stop to glean
Joys from the works of our modest Jean."

"Earl Carroll, Schuyler Green, Bill Cobb,
Macdonald, Edwards, Keiser (Bob),
Now, Father, have you not heard of these?"
"Yes," he replied, "they write to please."

"Abe Holzmann, Joe McCarthy, Halsey Mohr,
You've surely heard of them before?
And Stanley Murph, Al Robyn, Vanderveer?
Some class is represented here."

"And Vincent (Nat) and Porter (Lew),
Sure these are all well-known to you?
And Andrew Sterling, true and tried?"
"All good," old Father Time replied.

"And John L. Golden and Gene Buck—
Their works are great and bring good luck—
And Edgar Leslie, Hubbell, Jerome Kern—
These names no living man can spurn?"

"The greatest one does not exist—
Of what does greatness, boy, consist?"
Old Father Time replied in scorn:
"The greatest man was never born."

"Quite right," old Father Time replied,
"But don't forget," he also cried
"Our Maury Abrams." Then he added quick:
"And Howard Johnson, he's a brick!"

"And there are some that you forgot,"
Said Father Time, "but I have not:
Louis Seifert wrote a song I've sung—
And Wenrich, Motzan, and Joe Young."

"Bill Tracey, Brown, and Harry Puck—
(For names, my boy, I'm almost stuck)
Chass. Miller, Sam M. Lewis and Brannen (Jeff),
They write good stuff in any clef."

"Tobias, Harry, Jack Glogau,
These surely rank quite gifted now?
And Bernie Grossman, debonair,
And last, not least, Joe Goodwin's there!"

"And Peter Wendling, how is he?
He cannot get away from me!
Grant Clarke, and Monaco, Dan Rappaport,
These fellows surely hold the fort."

"Yes, you are right, good Father Time,
But tell to me in your quaint rhyme
The greatest writer of them all,
The one that answers every call!"

The old man scratched his hoary head
And on his arm his scythe he laid,
Then looked me straight into the eye
As breathlessly I sought reply.

The Truth About Jazz Bands and Jazzers



ALTHOUGH jazz bands and jazz music have jammed their way to the front as the latest popular music craze, it is a fact that but few know what jazz really is. Some don't give a jazz-jam what it is or whence it came, if they only get it jazzed into them in high-ball doses. Many more have an idea that it is a remote relative to a jag, which is not to be wondered at as its effects are largely the same minus the morning-after. Others, if asked, probably would say it was ragtime winding up a spree with its own rhythm in a fine fit of musical jim-jams. In response to the question of B. M. T., and for all interested readers who do not know the makeup of a ragjazz riot cocktail, The Tuneful Yankee takes pleasure in reprinting the following recipe from the *Jacobs' Band Monthly*.

To get the finer essences and salient qualities concealed in the grape, the juniper and malt, their juices are extracted and made into wine, gin and beer, so why not distill "jazz" and find its heritage? The archaic, as archetype, is alone worthy of reverence assert the "brain bugs;" the ancient is the artistic and the modern the mediocre declare the "lofty-

domes;" the old is the authentic and the new is parvenue is the decision of the "high-brows," but—"there is nothing new under the sun" was the dictum of level-headed Solomon, the son of David, who was himself an ancient of the ancients, and there you are.

What is Jazz—is it a quality or a quantity: Is it bastard born or had it legitimate birth? Is it a mushroom upstart or of long lineage? Considered as a word alone, Jazz is a quantity or quality, for it may be an adjective, a verb or a noun—that is, a jazz band can jazz by playing jazz, which is some jazz. According to Walter Kingsley, an authority on the subject, the word is not an innovation of the modern, but is of most ancient origin and traceable through a long line of varied spellings, i. e., Jas, Jass, Jaz, Jazz, Jasz and Jasz. From a playing point of view, if it be admitted that the first aboriginal musicians never thumped their tomtoms in syncopated beats, then jazz not only antedates ragtime, but is older than some of its brothers and sisters of more circumspect rumpus and rhythm. Therefore, the jazzers and the jazzites (those who jazz and those who enjoy the jazzing) can give the merry ha, ha to the brain bugs,

the lofty-domes and the high-brows who despise and ridicule jazz, banking on the dictum of old "Solly" that it can't be new because there isn't any new. Here is how Mr. Kingsley distills the juice from jazz in the New York *Sun*:

"The word is African in origin. It is common on the Gold Coast of Africa and in the hinterland of Cape Coast Castle. In his studies of the creole patois and idiom in New Orleans Lafcadio Hearn reported that the word 'jaz,' meaning to speed things up, to make excitement, was common among the blacks of the South and had been adopted by the creoles as a term to be applied to music of a rudimentary syncopated type. In the old plantation days when the slaves were having one of their rare holidays and the fun languished some West Coast African would cry out 'Jaz her up,' and this would be the cue for fast and furious fun. No doubt the witch doctors and medicine men on the Congo used the same term at those jungle 'parties' when the tomtoms throbbed and the sturdy warriors gave their pep an added kick with rich brews of Yohimbin bark—that precious product of the Comeroons. Curiously enough the phrase 'Jaz her up' is a common one today in vaudeville and on the circus lot. When a vaudeville act needs ginger the cry from the advisers in the wings is 'put in jaz,' meaning add low comedy, go to high speed and accelerate the comedy spark. 'Jasbo' is a form of the word common in the varieties, meaning the same as 'hokum,' or low comedy verging on vulgarity.

"Jazz music is the delirium tremens of syncopation. It is strict rhythm without melody. Today the jazz bands take popular tunes and rag them to death to make jazz. Beats are added as often as the delicacy of the player's ear will permit. In one two time a third beat is interpolated. There are many half-notes or less and many long drawn wavering tones. It is an attempt to reproduce the marvelous syncopation of the African jungle. Prof. William Morrison Patterson, Ph.D., of Columbia University, in his monumental pioneering experimental investigation of the individual difference in the sense of rhythm says:

"The music of contemporary savages taunts us with a lost art of rhythm. Modern sophistication has inhibited many native instincts, and the mere fact that our conventional dignity usually forbids us to sway our bodies or to tap our feet when we hear effective music has deprived us of unsuspected pleasures." Professor Patterson goes on to say that the ear keenly sensible of these wild rhythms has 'rhythmic aggressiveness.' Therefore of all moderns the jazz musicians and their auditors have the most rhythmic aggressiveness, for jazz is based on the savage musicians' wonderful gift for progressive retarding and acceleration guided by his sense of 'swing.' He finds syncopation easy and pleasant. He plays to an inner series of time beats joyfully 'elastic' because not necessarily grouped in succession of twos and threes. The highly gifted jazz artist can get away with five beats where there were but two before. Of course beside the thirty seconds scored for the tympani in some of the modern Russian music this doesn't seem so intricate, but just try to beat in between beats on your kettledrum and make rhythm and you will think better of it. To be highbrow and quote Professor Patterson once more:

"With these elastic unitary pulses any haphazard series by means of syncopation can be readily, because instinctively, co-ordinated. The result is that a rhythmic tune compounded of time and stress and pitch relations is created, the chief characteristic of which is likely to be complicated syncopation. An arabesque of accentual differences, group forming in their nature, is superimposed upon the fundamental time divisions."

"There is jazz precisely defined as a result of months of laboratory experiment in drum beating and syncopation. The laws that govern jazz rule in the rhythms of great original prose, verse that sings itself and opera of ultra modernity. Imagine Walter Pater, Swinburne and Borodin swaying to the same pulses that rule the moonlit music on the banks of African rivers.

"For years jazz has ruled in the underworld resorts of New Orleans. There in those wonderful refuges of basic folklore and primeval passion wild men and wild women have danced to jazz for gladsome generations. Ragtime and the new dances came from there and long after jazz crept slowly up the Mississippi from resort to resort until it landed in South Chicago at Freiburg's, whence it had been preceded by the various stanzas of 'Must I Hesitate,' 'The Blues,' 'Frankie and Johnny' and other classics of the levee underworld that stir the savage in us with a pleasant tinkle. Freiburg's is an institution in Chicago. If you "go South" you must visit that resort. It is worth while. The learned dancers there were slow in getting the complicated beats of the jazz, but when they did they went mad over the eery syncopation. Chicago likes its pleasures direct, frank and unashamed. It likes smoke, and fresh bullock's blood, and the smell of the stock yards and the grind of car wheels on the margin of Lake Michigan, and it liked jazz because it lent itself to intimate close dancing.

"Now let me tell you when jazz music was first heard on the Great Wine Way. I forgot to tell you that it has flourished for hundreds of years in Cuba and Hayti, and, of course, New Orleans derived it from there. Now when the Dollys danced their way across Cuba some years ago they now and again struck a band which played a teasing, forte strain that spurred their lithe young limbs into an ecstasy of action and stimulated the paprika strain in their blood until they danced like maenads of the decadence. They returned to New York, and a long time later they were booked on the New Amsterdam roof for the 'Midnight Frolic,' and Flo said:

"'Haven't you something new? My kingdom for a novelty.' And Rosie and Jenny piped up and said that in Cuba there was a funny music that they weren't musicians enough to describe for orchestration, but that it put little dancing devils in their legs, made their bodies swing and sway, set their lips to humming and their fingers to snapping. Composers were called in; not one knew what the girls were talking about; some laughed at this 'daffy dinge music.' Flo Ziegfeld, being a man of resource and direct action, sent to Cuba, had one of the bands rounded up, got the Victor people to make records for him, and the 'Frolic' opened with the Dollys dancing to a phonograph record. Do you remember? Of course you do. That was canned jazz, but you didn't know it then. First time on Broadway, my dear. My own personal idea of jazz and its origin is told in this stanza by Vachel Lindsay:

'Fat black bucks in a wine barrel room,
Barrel house kings with feet unstable,
Sagged and reeled and pounded on the table,
Pounded on the table;
Beat an empty barrel with the handle of a broom,
Hard as they were able,
Boom, boom, BOOM,
With a silk umbrella and the handle of a broom,
Boomlay, boomlay, boomlay BOOM.'

"Lindsay is then transported to the Congo and its feats and revels and he hears, as I have actually heard, a 'thigh bone beating on a tin pan gong.'

"Mumbo Jumbo is the god of jazz; be careful how you write of jazz else he will hoodoo you.

"I add to this the opinion of a high-brow composer on jazz. He is a great technical master of music and does not want his named used. He hates jazz.

"Jazz differs from other music, as it wants to appeal to the eye as much as to the ear.

"The dancing is done simultaneously with performing music. Either the violinist, trombone or saxophone player will dance (contortional) while playing.

"Acrobatics performed with the instruments themselves, as for example the violinist throwing the bow and catching it to the tune or rhythm of the music."

Who of These Will Spend the Hundred Dollars?

Letters from Numerous Aspirants for the Fat Prize Hung Up By the Publisher for a Better Name Than "Tuneful Yankee."
-- Also a Few Communications from People Who Are Opposed to a Change.-- Such Sound
Logic on Both Sides That the Publisher Calls Lustily for Help



THE announcement of a hundred dollar reward for a name which would be good enough to displace the present title of The Tuneful Yankee, has brought an avalanche of correspondence to the desk of the publisher. After reading a few hundred of these letters (and it is no simple task to read even one hundred letters at a sitting) the publisher is convinced of several things; paramount among the convictions are these:

- (1) The name should be changed at once.
- (2) The name should not be changed.
- (3) It doesn't make any difference whether the name is changed or not.

Assuming that these three slightly conflicting decisions may be accepted as final (none of the writers conceded the possibility of doubt or contradiction in delivering their judgment), it must be admitted that the publisher's mind is in a somewhat chaotic condition at this moment. He has, therefore, brazenly disclaimed responsibility for any further action in the matter—except, possibly, the mere incidental detail of signing the hundred dollar check.

So it is up to the subscribers themselves. Several hundred suggested new titles are printed in this issue, and more will be printed in subsequent numbers of The Tuneful Yankee until all entries have been announced. Meanwhile all readers are invited to enter into a discussion of the merits and demerits of the present name of the magazine and the various proposed successors thereto. To start the debate, a goodly

number of letters are printed in full, many of them settling the question of "changing or not changing" to the satisfaction of the writers, at least. In some instances the publisher has commented briefly upon the remarks of the contributors. These comments are conversational in spirit and must not be considered as especially favoring or disapproving any suggestion, or opinion. For the present the entire matter is open for discussion. The publisher must needs retire to iron out his muddled brain.

Following are the letters first received, and the writers thereof are requested to regard this publication as formal acknowledgment. Owing to the immense number of these communications, personal reply to those dealing only with the name contest should not be expected.

It is suggested that each interested reader submit a list of the three titles representing his first, second and third choice of the names listed in this issue. If, in his opinion, none of the titles offered are superior to the present cognomen, it is permissible to present candidates which the subscriber may consider more worthy of place on our cover page—or more likely to separate the publisher from the hundred, according to the motive actuating the sub.'s "interest." Subscribers who do not enter into the discussion in any way must necessarily be considered as neutral, and if the final decision fails to harmonize with their tastes and wishes, they will be obliged to suffer in the same silence in which they were enshrouded while the battle was on.

Here Beginneth the Argument

Present Title Good Enough

Gertrude F. Crouse, Hamilton, Ohio.—I think you have a very good title already, considering the times. "Yankee" is a pretty popular word right now, although *Musical Yankee*, or *Our Soldiers' Musicals* would be good.

Ditto

Mrs. Clarence W. Deem, South Charleston, Ohio.—It seems to me that the name you have given your magazine is good, but I am suggesting two new ones—*The Music of Today* and *The Above Par Musician*.

On the Contrary

Ralph Dunton, New York City.—Any name would be better than "Tuneful Yankee." I suggest *Melody Magazine*.

Then, On the Other Hand

Mrs. E. M. Linn, Indianapolis, Ind.—As much as I would like to win that one hundred dollars, I would not want to do so by changing the name of The Tuneful Yankee. Its name and title page make one of the attractive features. It is different and original, and I, as one enthusiastic reader and booster, would not want to see the name changed.

Would I be presuming too much to suggest that all the subscribers send in their votes or opinions? It could then be seen how many are satisfied to let the name stand as it is. I'll wager that you will find the majority are satisfied. I hope other subscribers will come forth with opinions.

(Yes, we hope readers will do just as you suggest—write their opinions fully and frankly.)

Brief and Effective

Annie G. Duffey, St. Paul, Minn.—The present name is good enough. Why not spend a little time improving the contents?

Good, But—

F. A. Brockett, New Haven, Conn.—I hereby submit the name of *The Musical American* to take the place of the present name. The word "Yankee" naturally brings to mind a class of people confined for the most part to the New England states, while the word "American" embraces the whole country. Believing that your magazine is read and enjoyed by people dwelling in all parts of this country, the name "Musical American" seems most appropriate.

(Your logic is good, but our good friend *Musical America*, might prefer that we select a different title than one so similar to the name they have made famous.)

Present Name too Sectional

Ed A. Sneed, Memphis, Tenn.—Having been in the post office for more than ten years, I am familiar with magazines of all sizes and varieties. I suggest *Square Tone* as a better title. The present name is too sectional. The suggested title would increase your subscription list, I am sure.

Pertinent Perkins

M. M. Perkins, Newaygo, Mich.—Who named your magazine? I would suggest that the poor duck be given another chance. It seems to me that he ought to do better if you give him an extra trial, since he picked the worst one possible the first time. I submit this: *Men, Women and Song*. Don't make a mistake on that first word.

Takes Pity on Unc. Sam

Frederick Anderson, Denver, Colo.—The name isn't so bad but the cover is unbearable—especially to Uncle Sam, who must be somewhat tired of sitting on that peak of the treble clef's right hump. You might give him a sofa pillow for one issue, at the least.

A Convincing Disquisition

George C. Boyd, Payson, Arizona.—You are looking for a new name for The Tuneful Yankee. Well here it is: *The Popular Music Monthly*.

Why? It is a popular music monthly in the strictest sense as compared to other magazines. It is popular because so many say it is. It is not a comic paper, although containing some of the funniest things that I have ever come in contact with. From my point of view this paper has a great, big, clean mission as its goal. It is honest and frank; it has nothing to conceal; it doesn't wish to fool anyone. So then let's call it by its right name—the one I mention above.

"Tuneful Yankee" does not by any means do it justice; it is too *clownish*. Already a number of rural wits (??) presumably from South Skunk or Omaha have elected to deliver a broadside of satire (?) at this estimable publication. We have enough sickening trash in popular music as it is; let this paper continue to repudiate any or all who would make it a vehicle for their stale brand of sarcasm.

Once more, let's give it a name above reproach. You probably want a title with "punch." This paper already has all the "punch" it needs in the *inside*. After I find *quality* in an article I commence looking for the *name*. The *sound* or the *oddity* of the name does not make any difference in the *quality* of the article in mention. A magazine is like a pie. A miner friend once took me a mile to dinner at his boarding house. He said, "We could eat at one of these restaurants but I like the pie they have at my place. We get the best pay streak in it of any pie in this town." There was plenty of pie but none like this. Just so with this magazine. The pay streak is there and that is what brings home the money. And anyone can see at a glance what "The Popular Music Monthly" means.

(Loud applause! Well argued, Mr. Boyd, and while there may be readers who will not agree with you, quite a number surely will, because they suggested the same name!)

From a Patriotic Suggester

Maurice B. Dodd, Baltimore, Md.—As the word "musicale" pertains to all lines and all kinds of music and as the world is all in war I offer *The Patriotic Musicale*.

Strongly in Favor of No Change

E. Meinardus, Kiel, Wis.—In regard changing the title of The Tuneful Yankee, I will say the following for my part: What's the use of wasting so much valuable time in finding a better title for your publication? To my idea this title as adopted by your Editor, Mr. Monroe H. Rosenfeld, is so original that I or anybody else could not find a better one. I am strongly in favor of keeping the title, "The Tuneful Yankee."

"The Echo"

Herbert S. Leland, Baltimore, Md.—I suggest *The Echo* as being a short, catchy, euphonious, and especially an appropriate title for such a magazine.

Such a publication would naturally "echo" the old and the new styles of music and the special features of each; the musical and literary thoughts of your contributors, the sayings and doings of celebrities and the opinions of individuals and the public as to matters of general interest.

After careful investigation I fail to find that "The Echo" has ever been used as the title of any magazine ever published, so it would also have the merit of novelty.

Dignity and Distinction

Florence E. Paul, Baltimore, Md.—After reading your magazine carefully, I will say that my preference of a suitable name would be *The Musical Educator*. I think such a name would give the magazine an air of dignity and distinction and, I believe, appeal to the majority of music lovers. I myself think it a wonderful paper and will introduce it among my friends.

Something Original

Ernest F. Gardner, New York City.—Here's my suggestion for a new title to be given your publication: *WORDS & MUSIC—A Monthly Magazine For All Who Produce, Publish, Purchase, or Play Vocal, Instrumental and Mechanical Popular Music*.

Surely this title hits the mark from the standpoint of the lyricist, composer, vaudevillian, pianist and the legion of would-be's in all these lines.

The title looks good, sounds good, is easy to remember and instantly indicates what it is intended to indicate. I am already spending that hundred-dollar check so kindly send it along at your early convenience.

Regardless of what it later may be named, I want to congratulate you on the excellence of your unique publication and to express the wish that it may live long and prosper.

P.S.—Note the nifty note-effect possible in the lettering!

(Mr. Gardner's suggestion is certainly original, and with the opportunity to secure a "musical" effect by forming the letters of the title with notes, distorting a treble clef slightly for the character "and," strikes the publisher as decidedly clever.)

Melody Again

Fred B. Teeling, Bath, Maine.—Have just finished carefully reading your fine publication which is entirely new to me and allow me to say that you have, in my opinion, formulated an idea in magazine making that will prove of great value to all those in any manner interested in music. The thing that pleases me most in it is your fearless and honest criticism of contributions, which should be of great value to all beginners, as you at once appraise them as to the real merits of their work.

As a name for your publication, allow me to suggest the following: *Melody's Messenger*, *The Melodious Messenger* or *The Messenger of Melody*.

Compliments and Sarcasm

M. E. Bradley, Mt. Healthy, Ohio.—I so disliked the name that I hesitated to subscribe but the sample copy (January) had such flattering promises that my scruples were overcome. I made out a list of names that might be more suitable. I am sending them to you, and if the \$100 prize is for another name you can enter my list. My candid opinion is, considering the Spartan courage with which the policy of the magazine has been followed, the most APPROPRIATE title would be *The Musical Guillotine*. The column of reviews should be headed "Our Latest Convictions." But that would not be more poetical than Tuneful Yankee. *Magazine of Assassinated Hopes* is another suitable one.

Here is the list of applicable titles, according to my opinion: *The Musical Court*, *The Lyric Court*, *Hazards of Song*, *None Such Song Court*, *Song Venturing Hopes*, *Musical Endeavor*, *The Song Voyageur*, *The Musical Venture*, *Song Ventures*, *Yours and Mine Musical Review*, *Song Hopes Magazine*, *Musical Merits and Demerits Magazine* and *The Musical Chance*.

(Your kind words and biting sarcasm are equally appreciated, Mr. Bradley. Subscribers, in passing on the merits of the various suggestions for a new name, will be interested in your long list. But that "None Such" suggestion might get us into trouble with the mince meat people. We like mince meat, but we are averse to posing as the meat.)

Try Again

Sarah Van Daniker, Baltimore, Md.—For such an excellent and far-reaching magazine as yours it seems to me that *Musical Courier* would be suitable.

(Perhaps; but the very popular musicians' journal which has been using that name for many years might not be suited if we were to attempt to use it.)

Flat and Flattering

Ida M. Wortman, Baltimore, Md.—I am suggesting a name that I think would be a winner: *Horizontal Magazine*.

(Meaning "on the level," we suppose? Well, we try to be.)

A Popular Suggestion

Verda H. Robinson, *Cynthiana, Ky.*—I have received The Tuneful Yankee and like it very much. I only see one name that fits it better—*The Musical Educator*. It is surely an educator, so that is my name for it instead of "Tuneful Yankee." I also will send a poem for The Yankee contest, but first may I ask: Do you want it set to music, or just the poem without the music?

(Florence Paul, and others, have suggested the same title. If "Musical Educator" should win that prize, we would have to make "mince meat" of it in order to apportion the shares. Answering your question—music is not necessary. See printed rules on another page.)

This One is Easy to Read

Frank L. Brattain, *Forest, O.*—The Tuneful Yankee suits me all right—in name and otherwise—but if the majority are not satisfied, why not call it the *Popular Musician*? That's what it is, isn't it? As far as the cover design is concerned you could call it the *Tuneful Sammy*. That would be better than the present name—we are all for Uncle Sam even if some of us are not Yankees.

Then there are such titles as *Tuneful Critic*, *Popular Critic*, *The Helper*, *Musical Critique*, *Popular Music*, *Musical Judgment*, *Popular Judge*, *Tuneful Judge*.

I don't care what you call it, so long as I get it. To change the name will "ball" it, you bet it—why should you worry or get in a flurry? If there's a better name, I haven't met it. Ouch! Yep, I know a man should take anæsthetic before giving birth to such a thing—but, like a good many song writers, I did not know what it was going to be until after it was out!

Sincerely, I like your magazine first rate. And the greatest satisfaction I get from it is to learn that there are many bigger fools in this world than I. I have been writing song verses, etc., all my life—whenever my stomach was out of order—but thank goodness, I have always had enough sense to throw the stuff in the fire after relieving my system of it. I don't blame the editor for being such a grouch. I suspect that if I knew as much as he is supposed to know, I'd be worse.

But as you have never heard of me until this moment, I'll bet you care a whole lot what I think—nit. And I'll bet again that you wonder watinell I am writing about. Well, I was going to give you a better name for The Tuneful Yankee, but I discovered that there isn't any such animal.

Before I quit, let me say, that, although anyone and everyone should know that "The Queen of the Roses Were You" (nothing personal, intended, Mr. Editor—you are yet, for that matter), the "controversy" was one of the slickest stunts for creating interest that I have ever seen—and it made interesting reading as well. Give us more of it in place of those jokes (?) in the so-called "Rambles."

(The publisher takes it for granted that Mr. Brattain mentions the names in the first and second paragraphs of his letter merely as titles that he could suggest, since he states that the present appellation cannot be improved upon. However, we shall list the names mentioned, and if one of them should happen to be selected as a successor to "The Tuneful Yankee," no doubt the proper disposition of the hundred dollar check can be arranged for. Disregarding the vulgar monetary contingency, the feelings of our editor and other minor considerations, it must be admitted that Mr. Brattain writes with a refreshing mixture of candor, humor and common sense.)

Ora Pro Nobis!

Miss F. B. Volck, *Baltimore, Md.*—Am sending a suggestion for a new title: *The All In Magazine*.

("The All In Publisher," according to the ideas of that weary individual, would be more likely to get the hundred as a pat title right at this minute—if said w. i. were not too tired to sign a check.)

Another Poet, Not Quite

D. E. Lacey, *St. Louis, Mo.*—Why not re-christen The Tuneful Yankee (good luck to it) *The Song and Music Cull*? (Very musicull name, eh?)

According to the dictionary, "cull" means to pick out, or to separate the good from the bad. The aim of the magazine is to pick out the good music from the bad—hence, the "Cul." That should win the hundred dollars. Then

Why not make a name of *Cilver*, whatever that may be, To rhyme with that of *silver*, so I can get the V?

Likewise,

Make a name of *Aorange* (you see I've done my best) To rhyme along with *orange*—now will it stand the test?

(If you are going into the manufacturing business, why bother to make words? Why not save time and build a few five dollar bills? It is said that they are making money at all the munition factories, and as a poet you might get a job making smokeless powder. Still, there is more sense in your proposed rhymes than in most of the entries for the five-dollar prize. And something of the sort could be said of your suggestion for a new title.)

Some Alliteration

Otto Fessler, *New York, N. Y.*—How would one of these do for a new title for The Tuneful Yankee? *Jacobs' Jolly Jingles* or *Jacobs' Joyful Jingles*. Other suggestions are *Jacobs' Melody Monthly*, *The Ivory Tickler*, *Jacobs' Melody Magazine*.

Hates to See the Old Name Go

Edna Karpeles, *New York City*.—I submit the name *Tuneful Topics* although I hate to see the old one go.

(If your suggestion is accepted you will have to divide the prize with several other persons who have submitted the same title—some of the duplicates arriving at the publishers' office in the same mail with your letter.)

Wants to See It Go

Otto Fitch, *Minneapolis, Minn.*—Change the name by all means. I have nothing against the Yankees, but most of the Yanks that I know are as tuneless as a saw-filing shop. Your first name—"Melody" was so good that I never could figure out why you dropped it.

A Large Title

Geo. C. Smith, *Yankton, S. Dak.*—I suggest *The Musical World* as a suitable title for the magazine.

All the Rotten Things Not in Denmark

R. Y. Evens, *Peoria, Ill.*—I notice in the *Band Monthly* your advertisement for a new name for The Tuneful Yankee. "Tuneful Yankee" is a rotten name for a magazine, but I can't see the advantage of changing it at this late date, unless you return to the one you advertised first—"Melody." However, I submit this one: *The Musical Messenger*.

(Your suggestion is another that must be fairly good, Mr. Evens, inasmuch as several other readers have sent in the same one, and at least one very popular journal has already adopted it.)

Experto Crede

James W. Owens, *Annapolis, Md.*—I suggest *The Charm*, *The Charmer* or *The Musical Charmer*, and under the title the words, "Music hath charms to soothe the savage breast,"

(The quotation you give is already the motto of our editor, but he says it doesn't.)

Eureka!

Agnes C. Redmond, *Sidney, Ia.*—I was disappointed when I learned that you were not to call the magazine "Melody" as you first advertised it. Why not call it *Eureka*, which means "I have found it."

(Found what—the hundred simoleans?)

How We Lost One Subscriber

Alden Edwards, *Mankato, Minn.*—In the *Jacobs' Orchestra Monthly* you offer one hundred dollars for a new name for your magazine, The Tuneful Yankee. I am not familiar with the journal, as I never subscribed, and never intended to, since the title indicated that it was not the class of magazine that would interest me. Perhaps I am wrong, and thinking that this may be possible, I am writing for a sample copy, and at the same time telling you the facts in my case, which may not be unlike others, and which may hasten your selection of a new and more attractive name.

Clever, Wise and Witty

F. Oneto, *San Francisco, Cal.*—I am in receipt of a copy of The Tuneful Yankee, for which I wish to thank you and I must say I found same very amusing and interesting. Now you might say, "Well, if you find it so interesting, why don't you subscribe?" Well, with the price of bacon and eggs so high, I can't afford to let the dollar slip from my jeans at the present time, but you just wait; I have you tagged.

I notice you desire to change the name of magazine and have opened a contest offering a cold hundred reward for a new name. I tell you that sounds good, and I certainly would like to get a chance at that hundred, but I know what you are going to say, so say it easy. Hundred or no hundred I am going to submit a few ideas of mine that I think are suitable.

Judging from the contents of the magazine—clever, wise and witty criticisms—truly an American product—I don't see how one can really get away from the words "Critic" and "American." So, therefore, I submit for your approval the following: *Musical America*, *Musical Criticism*, *American Music Critic*, *American Musician*, *Yankee Critic* (a musical magazine), *Popular Music Critic*, *Popular Musicale*, *American Musicale*, *Musical Review*, *American Musical Review*, *Popular Musical Review*, *Popular Musical Critic*, *American Musical Critic*, *American Critic* (a musical magazine), *Music Critic*, *Music Review*, *American Composer*, *Song Review*, *Popular Music Review*, *American Music Review*, *Song Critic*.

(Like many other friends of this magazine, you have submitted some excellent suggestions for a new name. Many of the titles you list are so good that other magazines have achieved great popularity by wearing them on their front pages. Some of the suggested titles are new, however, and the publisher gracefully side-steps the opportunity to commit his opinion upon these by again reminding the readers that the entire question has been referred to them for discussion, and if possible, settlement.)

Dislikes Present Name

Jack Scott, *Sarnia, Ont., Canada*.—My suggestion is *The Musicians' Companion*. I might state I am the author of several songs; have been reading your paper and find it suitable to my class of work and never could understand the reason for such a title as you have been using.

A Classical Title

B. A. Freeman, *St. Louis, Mo.*—I confess I admire the name Tuneful Yankee already given your magazine, but as some of your musical artists prefer a more classical title I enclose one suggesting that Uncle Sam will not be dethroned from the cover but be retained as an accompanist to the mythological god. For all who wish to learn, an explanation will not be amiss to the readers. *Apollo Belvidere* may not be hailed with the same approval as its predecessor.

Explanation of name: Apollo, God of Music, Poetry and Song. The design enclosed is from the famous statue of Apollo, called the "Belvidere," from the Belvidere of the Vatican palace, where it stands. Apollo, dressed in Tyrian purple, brow wreathed with Parnassian laurel. In his left-hand he holds a lyre. His temple is at Delphi.

He Wins \$105.00—Possibly

Omer Yelle, *Letcher, S. Dak.*—Call your magazine either *The Modern Musician* or *The New York Critic*.

A rhyme for silver:

I knew a man who had heaps of silver;
He roamed the world and now he's called Foxy Quiller.
(What's a "Quiller"? It rhymes all right, provided you pronounce *silver* with the "v" silent as in "sunfish.")

Defends the Yankee Name

R. Anderson, *Winchester, Ohio*.—I have your ad and proposition and I want you to call your paper—either *The Boston Musical Yankee* or *The Boston Musical Monthly*. I prefer the first. The "Yankee" part will lend a thrill and charm to it that no other word in all the languages of men will give and so I trust that my first number will come out under the very attractive, unique and distinctive title, *The Boston Musical Yankee*.

(The music you refer to, Mr. Anderson, has been turned over to the editor. All music for review or criticism should be sent direct to the editor at 1547 Broadway, New York. The publisher makes this statement again for the benefit of readers who may have overlooked the announcements to the same effect which have appeared repeatedly in this magazine. Not that the publisher admits inability to criticize fluently and effectively, but because he has his hands full at present with something less than a million of these letters to wade through. Besides, the editor is paid to do the brain work.)

And This Man Makes Fun of It

E. M. Butler, *Syracuse, N. Y.*—"Tuneful Yankee" makes me think of "Tinfal Tanker." Call it *anything else* and use any color but *yellow* for the cover. Pick out your own name and take that hundred dollars and buy Uncle Sam a zither or a bassoon—anything that looks like a musical instrument would be better than that banjo that he has pulled all the strings off from. At least buy him a set of strings.

Court Is in Session

George C. Smith, *Yankton, S. D.*—As you have applied to the court for a change of name I will suggest *The Popular Musician* as a better cognomen and submit argument therefor.

"The Tuneful Yankee" is a limited title. You want people other than Yankees interested in your magazine. "The Tuneful Yankee" is a class or limited title because all Yankees are not tuneful Yankees. I think the cartoon of Uncle Sam on your title page is a little out of order. Why should Uncle Sam be more interested in the success of "The Popular Musician" than any other musical publication?

I am willing to submit this proposition: As The Tuneful Yankee contains all piano music, have some designer fix you up a neat title page with a parlor scene containing a woman playing a piano, or something better if you have another idea. Let said title page contain the title "The Popular Musician," and put both an equal number of The Tuneful Yankee and The Popular Musician on sale and see which is closed out first.

You advocate in the Yankee that you are chiefly concerned with popular music—another reason why "The Popular Musician" is a good title. I can't understand how anyone with such a Yankee name as your editor's could ever have thought of "The Tuneful Yankee" as a title. Would like to hear from him personally if he thinks The Tuneful Yankee the best title of the two, and why.

Note: If I get the \$100 I can make CORNET rhyme with SILVER!

(The proposition you submit isn't devoid of reason, although your hundred dollars wouldn't go far in paying for the experiment. Besides, you wouldn't get the entire hundred, as numerous subscribers have gotten under the wire first with the same suggestion.)

Submits a Second List

Louise Fenderson, Owego, N. Y.—I am submitting a list of names for our friend, The Tuneful Yankee. I sent in a list recently but am again trying my luck; besides it is interesting and I enjoy it.

The Outspoken Magazine, The Musical Magpie, The Real Friend, The Thriller, One of the Best, The Black and Gold, A Genuine Helper, The Buzzy Buzz, A Musical Tonic, Things We Are Glad to Know, Buy It Now, Mirth and Music, Old Pal, The Birth of Success, The Happy Family Magazine, Jovial Company Magazine, The Musical Partner, The Pepper Box (or Pot), Oh, For a Song, Airs and Echoes.

More Sarcasm

Marion Green, Sioux City, Iowa.—I note that you are seeking a more euphonious title for your magazine, now called "The Tuneful Yankee." I, for one, am very much in favor of the change. I don't know who is responsible for the present name, but I certainly hope he has run out of ideas and will keep his seat in the rear while somebody else with a little better taste comes forward and takes the hundred dollars.

While you are changing the name you might change the interior of the magazine to good advantage. For instance, as Mr. Smith intimated in a letter you recently published, give some of the puffs to people outside of New York and "hand" slams to some who live in that sacred center of sin. For a new name I suggest *The Ego*.

A Dainty Name

Mrs. Ella B. Tilton, Atlantic City, N. J.—I have looked your magazine over and consider it worthy of as a dainty a name as can be found for it. I suggest the following name: *The Inamorata*.

A Handful of Suggestions

Daniel J. Hanifen, Boston, Mass.—On the title page of your magazine (The Tuneful Yankee) you state that it is devoted to the interests of Popular Music. Why not call it *Popular Music* or *The Popular Music Review*? Other names which I think suitable for your magazine are *Musical Notes*, *The Musical World*, *The National Music Review*, *The Music Lovers' Magazine*, *The Musical Muse*, *Up and Down the Scale*.

Another "Echo"

Phebe Barnes, Utica, N. Y.—After looking over The Tuneful Yankee have decided it is certainly deserving of a change in name. Am sending in ten which you may consider. It is a book which everyone needs in their home and in my estimation has a brilliant future of widespread fame. I have taken time to consider that which will add to its popular circulation and in the future will be fitting to its great outlay. *America's Echo* will fit everywhere even on the western coast from the parlor country organ to the baby grand in the drawing room.

Other names I wish to enter are: *Harmony Guide*, *America's Guide*, *The Song Searcher*, *National Songster*, *Returning Chords*, *Sighs of Song*, *The Scented Path*, *The Found Promise*, *Path of Song*.

Recommends a Divorce

Wm. C. Tomson, Milford, N. J.—After a careful perusal of my first (August) number of this magazine I am free to admit that its name is a misnomer, from which it should be divorced—with alimony. I suggest *Jacobs' Vocal and Instrumental Monthly* as much more appropriate. The name "Jacobs," as an advertising and business asset, is worth many times your offer for a new name. I base my supposition on the other musical monthlies that have preceded it bearing the Jacobs' imprint, with which I am more or less familiar.

From a Band Man

W. True Dickerson, Shelbina, Mo.—Answering an ad in *Jacobs' Band Monthly* in regard to renaming your magazine and I wish to submit the name *The Music Master* in the contest for the \$100 prize.

This idea came to me from having read a description of your magazine in the J.B.M., and it seems fitting for two reasons. First, your magazine, being a help to young song writers and musicians, seems to me to carry out the idea of a teacher or music master. Second, you publish in your magazine each month music from the old masters, thus still further carrying out the name.

Does Not Favor a Change

Thos. M. Proctor, Wrentham, Mass.—Why offer a prize for a change in name before you find out whether most of your subscribers think a change is desirable? For my part I think "The Tuneful Yankee" all right, needing no change in name or nature.

(We are publishing these letters for the very reason you suggest, Mr. Proctor, to find out what our subscribers think about the proposed change—and the suggested titles).

Names—and More Names

It is impossible to print in this issue all the letters we have received. For that matter, some of the letters are not worth printing. And then, some of them we can't read. So, having selected and printed in the foregoing columns a number of the more interesting contributions, we must be content with merely listing the names and suggestions of as many more contestants as space will permit. Readers are asked to bear in mind that we intend to acknowledge every suggestion received through these columns, and those omitted this month will appear in due time.

Mrs. T. A. Alston, Springfield, Mo.—The Musical Craft. Basil Barton, Chicago, Ill.—Melody, Melodious Murmurings, Melody and Moonshine.

Chas. A. Amis, Blissfield, W. Va.—The Masked Friend, The Disguised Partner, Frank and Earnest.

Dorothy Applegate, Cheviot, Ohio.—The Welcome Warbler.

Clarice V. Ashbaugh, Youngstown, Ohio.—The Lyric Torpedo, Everybody's Ideals, American Airs, Composers' Clarion, Boston's Booster, Tuneful Topics, Musical Echoes, Harmony Herald, Gems and Brilliance, The Musical Meteor.

Mrs. Earl Ascher, Remsen, N. Y.—Sammies' Magazine or Sammies' Tuneful Magazine.

Edgar Abbott, New York City.—The Boston Blunderbuss, Rosey's Rubs, The Tantalizing Tintinnabulator.

Ames Annington, Boston, Mass.—Tuneful Topics, Music and Near Music, Merry Musician.

Emma Avery, Springfield, Mass.—American Songster.

A. C. Atteboro, Detroit, Mich.—Musical Americans, The Clef, The Tremble Clef.

Claude Anken, Cleveland, O.—The B Sharp Magazine.

M. Beiter, Baltimore, Md.—Popular Music, Popular Music Lover's Magazine, American Musical Monthly, Popular Music and Songs, The Musical Magazine, The Popular Music Monthly.

Samuel Branco, Baltimore, Md.—Musical Magazine, Popular Music.

M. J. Brune, Baltimore, Md.—Stars and Stripes Magazine, My Lady Magazine, The Melting Pot Magazine.

Jacob M. Leonhardt, North Lima, O.—Popular Musician's Guide.

F. E. Morgan Bauer, Springfield, O.—The Scale King, The Music Maker, Musical Monthly, The Nightingale, The Music Master, The Music Teacher, Musical Entertainer, Passer of Time.

H. Brice, Kalamazoo, Mich.—Pan's Lyric Messenger.

Clifford L. Balon, Wyoming, R. I.—The Modern Musician.

R. Le Roy Corkran, Baltimore, Md.—The Musical American.

Jessie M. Case, West Winfield, N. Y.—The Musical Messenger.

Maye Cunningham, Anaconda, Mont.—The Musical Critic.

Thos. B. Cooper, St. Louis, Mo.—The Yankey Charmer.

Chas. H. Dinges, Baltimore, Md.—The Allies' Delight, The Song Teacher, The Helpful Songster, American Songs, Song Lover.

May M. Duffee, Washington C. H., O.—The Music Bell.

M. Donatelli, Albion, N. Y.—The Musical Traveler.

Reba Feldman, Baltimore, Md.—The Musical Chance.

Ned Felger, Newport, Ky.—The Music Master, The Musicale, The Musical Guide, Melody and Rhyme.

Mrs. Louise Fenderson, Owego, N. Y.—The Something New Magazine, Unusual Service Magazine, The Safe Channel Magazine, The Chase-Error Magazine, The Greatest Thing Out Magazine, The Good Enough Thing Magazine, The Amateurs' Joy Magazine, The Oddity Amateurs' Magazine, The Refuge Amateurs' Magazine, Comfort at Last Magazine, The Observing Eye Magazine, The Jolly Visitor Magazine, The Bitter-Sweet Magazine, The Cheerful Faultfinder Magazine.

J. J. Gallagher, Youngstown, O.—The Musical Purveyor.

Genevieve Gaddo, Lehigh, Okla.—Musical Favorite.

Willie Gaddo, Lehigh, Okla.—Up-to-date Musician.

A. F. Hughes, Knoxville, Tenn.—The Musical Megaphone.

Edwin D. Hammond, Little Falls, N. Y.—The Musical Monthly.

Mrs. Myrtle Hood, Brooklyn, N. Y.—The Harmony World.

Mrs. C. Holmes, Pittsburgh, Pa.—The Musicale, The Repertoire.

Kurt P. Hirsckorn, Brooklyn, N. Y.—The Music Lover, Lyric Lover's Outlook, Lyric Lover, Lyric Critique, Music Critic, Musical Critique, Song Critique, The Musical Survey, Topical Musician, The Tuneful Survey, Amusing Music, Tempo Topics, Musical Rotary, Amusing Muse, Tuneful Rotary, Euterpe Ad Lib., The Rotary Musician, Harmony Humor, The Musical Digest, Harmonious Humor, Music ad lib., The Musical Critic, The Lyric Lover, Lyric Critic, Lyric Critique, Music Critique, Song Critic, Musical Surveyor, The Song Survey, The Tuneful Review, Musical Amusement, Tuneful Topics, The Musical Review, Musical Moments, Rotary Music, The Popular Muse, Euterpe Enterprise, The Rotary Musicale, Melody Ad Lib., Rotary Melody, The Melodious Rotary, Songs ad lib.

E. Kenneth Olbaugh, Baltimore, Md.—The Jolly Boy.

H. Jones, Niles, O.—The Musical World.

Edgar H. Kuszmaul, Baltimore, Md.—Harmony's Master.

Godfrey P. Klein, Baltimore, Md.—Rhythmic Receptacle.

Mrs. J. Kundis, Youngstown, O.—The Roaring Sea.

Clarence C. King, St. Bernard, O.—Musical American, National Musician, Popular Songster, National Songster, Nation's Delight, American Favorite, National Favorite.

Wm. E. Kroger, Newport, Ky.—The Musical Muse.

Richard Klingenberg, Cincinnati, O.—Nature's Song-book Magazine, America's Famous Popular Magazine, The Selective Magazine, The Selected Magazine, World's Greatest Song-book Magazine, Everyone's Magazine, The Popular Priced Song-book Magazine, The Up-to-date Song-book Magazine, The Magazine for the Talented, America's Prized Magazine.

Effie L. Kuhner, Columbus, O.—The Melodian Magazine.

I. M. Kelly, St. Louis, Mo.—The Musical World.

Joseph F. Leonhardt, North Lima, O.—The Musician's Aid.

Joseph A. Lonnemann, Dayton, O.—The Monthly Musicale, The Musical Monthly.

F. A. Lawrence, Cincinnati, O.—The Musical Meddler.

William G. Lear, Philadelphia, Pa.—The Musical Yankee, The Musical Critic.

Lawrence W. Mason, Baltimore, Md.—The Old Glory.

Aline Menke, Baltimore, Md.—The Outburst of Spring.

M. M., Boston, Mass.—The Popular Song Monthly, The Hit and Miss Musician, America's Song Journal, The Musical Up-to-date, The Song Alliance, The Musical B. B. (Brightest Best), The Peoples' Song Magazine, The Make-'Em-Look Journal, The Musical Home Journal, The Front Rank Musician, The New Song Magazine, The Happy Hit Magazine.

M. E. Metcalf, Utica, N. Y.—Yankee Chimes, Magnetic Melody, The Yankee Melodist, The Musical Magnet.

Mrs. K. E. Morrell, Litchfield, Ill.—Musical Success, The Popular Musical Magazine, The Successful Musician.

Magbee Music Pub. Co., Columbus, O.—Song Writer's Critic, Melody Maker's Review, Ragtime Rhymer's Retreat.

Mrs. A. E. Magruder, McAllister, Okla.—The Tuneful Arion, Apollo Musician.

Kate Noll, Cincinnati, O.—America's Musical Review.

George Noll, Cincinnati, O.—Uncle Sam's Harmonious Combination.

Mrs. Niederhauser, Baltimore, Md.—The Jewel.

E. Harry Otto, Baltimore, Md.—The American Song-bird, The American Song-writer, The Song-writer's Guide, The Song-writer's Magazine, Songs and Song-writing, Popular Songs, Song-writing, The Musical American, The Song-bird's Magazine.

Mrs. Nellie O'Keefe, Baltimore, Md.—The Eagle's Song.

J. F. O'Connell, Rome, N. Y.—Modern Melodies.

F. W. Rohrs, Highlandtown, Md.—The Musical Educator.

Frank M. Patterson, Youngstown, O.—Mobility, The Musical Mobility, The Mobilization of Music.

May Weir Pinkstone, Utica, N. Y.—The Musical American, Musical Revelation, The Inspired Musician.

John J. Quinn, Utica, N. Y.—The Boston Symphony Magazine.

Wm. B. Rogers, Johnstown, Pa.—American Melodies.

Mrs. J. M. Shallanberger, Youngstown, O.—Harmony Magazine.

C. E. Stave, Tacoma, Wash.—The Guiding Songster.

Geo. F. Sauer, Baltimore, Md.—International Magazine.

J. Frederick Scheller, Baltimore, Md.—Cinders in the Nation's Eye Musical Magazine.

Geo. L. Simonds, Baltimore, Md.—The Musical Review.

Ernice J. Seidell, Berkeley, Cal.—Musical Jazz.

Mrs. D. F. Tracy, Wilton, Me.—The Pianist, The Musical World.

Chas. E. Trader, Burlington, N. J.—The Tuneful Sammee.

Hazel P. Verner, Eastport, Md.—The Latest Music Magazine.

Mrs. John Webb, Thurmont, Md.—Tuneful Companion.

H. Weasner, Buffalo, N. Y.—Jacobs' Musical Monthly, Jacobs' Monthly Musician.

Alfred S. Whalley, Kinsella, Alta.—The Melodious Sam.

J. W. Ziegfeld, Baltimore, Md.—Lovers of Melodies Magazine.

More of These Letters and Opinions will be Printed Next Month.--Your Contribution Should Be Included.--Write to the Publisher Today.--Address, Publisher of The Tuneful Yankee, 8 Bosworth Street, Boston, Mass.

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.

Cheer Up, Liza. Words by John L. Golden. Music by Raymond Hubbell. Published by T. B. Harms Co., New York, N. Y.

This is a very unoriginal song, and yet it will prove a bread-winner. The composition was penned by the writers of the once famous "Poor Butterfly." But this will not influence our judgment. The melody—notably that in the chorus—is a conglomeration of antique phrases and tunes, well worn, but so ingeniously disguised and fraught as to make the song, in a way, desirable. The words are replete with modern day phrases and thoughts, and, while the author has borrowed from Andrew B. Sterling's well-known song "We're Going Over" such terms as "can the Kaiser" he has atoned for this by embodying many original lines of his own. The Tuneful Yankee has received this copy fresh from the press and we want to go upon record as saying that this song, despite its little faults, will become very popular.

An American Irishman's Wish. Song. Words and music by Bob Simmons, Philadelphia, Pa. Published by the Author.

This is a Hibernian rhapsody with a fairly fluent melody and characteristic words. Of course, it will appeal to a race only. But the song is a great deal better than many of its class. Mr. Simmons does not say exactly in his song what the American Irishman's wish is—any more than that he generalizes upon a number of wishes, any one of which would be a natural longing of a son of the Emerald Isle. The editor frequently also has wishes of his own, such as an increase of salary, a few extra copies of The Tuneful Yankee to give away to his friends, and such. One of his chief wishes at present is for a word strong enough to chide his wife who sports silk stockings while she makes us wear cotton socks with holes in them.

Jitney Bus Rag. Song. Words and music by Bernard B. Brin. Published by the Pacific Music House, Seattle, Wash.

If it were not for the fact that the jitney bus is an obsolete affair this song would attract some attention. It is a piece of utility wasted. The song contains some catchy melody, is well arranged, and the words are euphoniously rhymed—but why discourse longer?

Before the World Began. Song. Words by Andrew B. Sterling. Music by Alfred Solman. Published by the Jos. Morris Music Company, New York, N. Y.

This work is from the pens of two apparently well-known writers. We cannot find fault with the Sterling insignia, and we cannot find much fault with the music,—only that it is not up to the Solman standard. He opens his melody with the first measure of an old familiar tune and, while there is much euphonism in the chorus of the ballad, there occurs a sudden unexpected switch in the latter part thereof from lower G to an upper E flat. There is also a good climax to the composition. But the proof reader who scanned the proof should be placed in the front ranks against the German gas guns! For instance: this individual permits words like "ages" to be divided thus: "ag-es." Oh, Ag-nes! Shame on you! You have not only spoiled a good song but you have committed an offense against the intellect of all refined persons, teaching the modern generation the perversion of the English grammar instead of elevating their possessions!

A Mile a Minute. By James L. Harlin. Published by the United States Music Publishing Co., Williamsport, Pa.

This is not such a speedy affair as its name indicates. It is, in fact, a very slow concoction. You have written your two-step, Mr. Harlin, in 4-4 time instead of 2-4 as should have been done. The composition lacks ginger in various passages. Ginger or "pepper"—"pep" as they call it. Had it been written in 2-4 time there would have been a different effect. Still, the trio is a good movement and is a very singable novelty for a popular song.

Memories of Ireland. By Merritt E. Gregory. Published by the United States Music Co., Irvington, N. J.

This is simply a retrospect of the Emerald Isle. The words are all right and the music is not exactly offensive, although there is nothing particularly original about it. The most grievous error of the song is that it possesses no chorus, the musical verse having been considered enough for the song by the writer.

Various Songs. Published by, and about to be published by Carlotta Lake, Salt Lake City, Utah.

We have spent considerable labor and time upon the examination of your manuscripts because you are a woman. This may not seem fair to members of the other sex, but every fair minded man should give precedence to the fair sex if he is a man. I know that I always jump up from my seat in a car when a lady is standing in front of me—especially if she is good-looking.

1. "Grandma, She's All Right." This is a fairly good stage song. Therefore, we shall not have much to say about it because stage songs scarcely ever sell. 2. Your song pertaining to "Mother" is insipid in some respects. Using such words as "nenny uvver" to rhyme with "bestest muvver" pertains chiefly to the mumbblings of an infant, and this class of song is difficult to make popular. 3. "United States March" represents just so much money thrown away. You have slurred two notes to one syllable of the word in the chorus which occurs upon such phrases as "sing this song," which sounds like the warbling of a poor, sick, friendless nincompoop warbling for free lunch. It is very inconsistent. 4. The same applies to your "Our Navy Boys" song. Instead of slurring two notes in the chorus, you here slur three, which makes it just one more worse. 5. "Wasatch Waltz." This number is the best of any you have sent us for review. It is euphonious and jingling and very well written up to the last page. Then you suddenly cross hands. Why do you cross your hand, Mrs. Lake, just at this moment, when all through your composition you have gotten along quietly without trouble? You make the performer of your song go through an unnecessary evolution. You gain nothing by it, but by making the performer cross hands here you make him or her cross, incidentally. You make one suddenly see things that he does not expect in a piece of music—just like whiskey glasses. They are not spectacles, but they enable a man to see a lot of strange things.

Now, dear Mrs. Lake, we do not know how you are situated financially, and we do not care; but if you have any more money than you need we should advise you to keep your eye open for clever lyrics hereafter before you set them to music. In some respects, dear lady, you have talent. But there is so little of it in the world for money-making purposes that we advise you to be

careful how you use it—because a little learning is expensive business. In your "Military Fox Trot," which is quite fair in various places, you indulge in the same old error of doubling notes to single syllables, and you keep on slurring and slurring and slurring unnecessarily. This is no slur, however, upon our part, because, as before said, you are a lady, or possess at least a lady's name, and we wish to be as ladylike as we can for an unladylike editor.

Shall I Propose? Song. Words and music by Marshall Keene, Providence, R. I.

In your song you tell of an elderly courtier who gives the girl a great deal of encouragement and advice. To which we say that a man is a mean bachelor who advises a girl to marry and then fails to propose to her. Advice is cheap and so are cheap songs, which are dear, too.

Land of the Brave and Free. Song. Words by E. G. Allanson. Music by Chas. Miller. Published by the author, Chicago, Ill.

Just another commonplace patriotic affair. The words are all right in a way, and the music possesses some spirited phrases. But the entire composition is gotten out very carelessly. Even the introduction ends with a three-four bar, although the song is written in four-four time. However, this will make no great difference, as the publisher will admit when he figures up his sales, if he has any.

The Sweetest Rose in June. Song. By the same composers as the foregoing song.

A very neat, but ordinary ballad, with various original phrases, except those in the very beginning of the song, which are slightly reminiscent. The little work is scientifically arranged.

Far Away in Dear Old Tennessee. Song. Words and music by Edward G. Allanson. Published by the Allanson Publishing Company, Chicago, Ill.

You have taken a very difficult subject to wed to a popular song. There are as many Tennessee songs as liberty bonds. Considering this as a handicap, Mr. Allanson, you have done well, musically, with your effusion. Your words correspond. The song will never sell tremendously; still, you need not be ashamed of it.

Sorrow and Tomorrow. By Elise Lambert. Published by the Universal Publishing Co., Toledo, Ohio.

All through your song, dear Elise, you have accented wrongly. For instance, "sorrow" to rhyme with "know" you emphasize on the last syllable, thus: "sor-row." You should know the word is pronounced "sor-row," with the emphasis on the first syllable. Accents in life are frequently misplaced. Some fellows claim exemption, but the accent on the *shun*.

Berenice. Instrumental number, by Reuben J. Haskin. Published by the Buckeye Music Company, Columbus, Ohio.

A short and sweet symphony for the mediocre pianist. The first part and the trio are delightful. The second part was written, evidently, as a "filler-in." Taken in its entirety, the composition is a quaint quaff.

My Broken Rosary. Song. Words and music by Wm. J. McKenna. Published by T. B. Haviland, New York, N. Y.

A sad, sweet, subtle song, with sensible text and plaintive melody. It possesses many very original phrases, and would become a classical seller if money were shoved back of it with violence. Even without this, the song may meander along listlessly for many moons, and then, some day, casually be picked up and made a famous gem. It is, however, not a perfect song. The arrangement is almost, if not entirely so; but the author has committed a severe *lapse* in dividing the word "broken" at the end of the song, throwing a high note upon the latter syllable instead of upon the first syllable, where the vowel warrants it and where the consonant revolts at the indiscretion.

Good Luck and Farewell. Song. Words and music by D'arcy and Shelbrooke, Bangor, Me.

All through your song, gentlemen, you have lauded and boosted your good luck—too much good luck to be true. However, all things come to them that wait—bad luck included. You have at last found yours in this song, for it will not sell enough to buy the hole in a doughnut. It may bring you dough, but we think "nut."

My Beautiful Estelle. Song. Words and music by Christopher Calhoun. Published by the Exchange Publishing Co., Denver, Col.

My! but how some of you guys can paint the picture of a woman! If we could meet your Estelle—according to the laudations in your song—we would leave our wives! Beauty seems to be your forte despite the fact that you have only thirteen measures in the first part of your song instead of the proverbial sixteen. But the way you have painted Estelle is worth the sacrifice of the derelict three measures. I suppose you were busy painting the charms of Estelle and forgot the other three measures in your ecstasy. A pretty woman can make a man forget anything, but the plain, unvarnished truth is that many a woman is prettier than she is painted. It depends upon how much she gets on her face.

My Dainty Sweetheart, Louise. By J. C. Cornelius, Louisville, Ky.

Almost in the same mail comes another song, speaking of women's virtues and their

beauty, and you, Mr. Cornelius, happen to be the perpetrator of it. In the latter part of your chorus you say that she is the swellest girl in the land. Mumps are also very swell things, but we don't want any of them. Neither do we want your song if you dare call your dame the swellest girl in the land. You, evidently, have not seen our typist.

Trouble's Brewin'. A darkey serenade. By Gus L. Hill. Published by the Globe Music Co., Spokane, Wash.

I know something would be brewing more than your trouble if I dared take this song home to play it upon the piano for my staid wife. I would bet that the hot water she hands me over my knob will contain more caloric than the trouble in your fetid effusion. You say in your song that your hero, Ebenezer, is always in a peck of trouble, to which we say that the man who finds himself in a peck of trouble should resort to other measures.

My Little Evening Star. Words and music by Merlin L. Dappert. Published by the author, Taylorville, Ill.

This song contains a fine verse, but a weak chorus. Some writers, in "creating" a popular song, get so "het" up by the fire of poetic frenzy that they dash off a good beginning, and in their excitement and expectation of a gold mine discovered they forget to dig. If Brother Dappert had been more dapper and looked a little deeper, musically, he might have struck gold, but he did not strike the glittering ore; he was not in the right "vein," probably.

I Can't Forget You, Mary. Words by J. R. Shannon. Music by Merlin L. Dappert. Published by Merlin L. Dappert, Taylorville, Ill.

Another song from Taylorville, Ill., wherever that is. Mr. Dappert has at least a sweetheart. That is a blessing sometimes. Some poor fellows have none. That is also a blessing, sometimes. Mary, in this instance, should feel highly honored to know that Merlin Dappert got Mr. Shannon to write such a nice song telling of their loyalty. But the question is: Will Mary ever see this song—unless Mr. Dappert sends her a copy?

Come Into the Garden, Sweetheart. Words and music by Alexander Bushnell, New Haven, Conn.

This is about the "steenth" song asking girls to come into the garden. Everybody seems to want the girl to come into the garden. Now, look here, Mr. Bushnell, would not the front porch do as well? When the moon slides away into its dense nest nobody will see you. In the chorus of your song you say that when the dew arises you will meet her. Well, that will never be—because dew does not rise. It falls. If you wait for the dew to rise, believe me, Mr. Bushnell,

(Continued on page 32)

Answers to Correspondents

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

G. C. S., Yankton, S. D.

"Clover Blossoms." This is only a tribute to the flowers. It is pretty enough in its way, but there is no depth or quality to it which would make it a selling proposition in the line of popular songs.

Keep duplicates of your manuscripts to avoid loss.

Ethel Cain, Good Ground, L. I.

It would be a pleasure, bright Miss, to examine the song poem to which you refer. Send it along, and the editor will take especial pride in reviewing it and telling you the truth as nearly as he can.

Keep duplicates of your manuscripts to avoid loss.

N. S. C., Indianapolis, Ind.

"Flash." This set of lyrics is full of eloquent phrases, but it is not destined for a popular song; neither have you any chorus to it. However, you have "flashed" a unique star.

Keep duplicates of your manuscripts to avoid loss.

F. A. B., New Haven, Conn.

1. "Sod." This is a very original idea and if you can get it into the hands of a good stage act, it will be valuable. It is not a work that would appeal to The Tuneful Yankee song contest. 2. Your rhymes on "orange" are so unique that we are going to publish them.

Keep duplicates of your manuscripts to avoid loss.

C. H. W., Hinsdale, Ill.

1. "Kissing." This is full of clever ideas and good points, but it will not do for our song competition, as it is more of a song for theatrical purposes than for general use. 2. "Dawn." These words possess extraordinarily competent phrases, but they are only a retrospect. It would not appeal to our prize editors. 3. "Anything Goes." This is another clever combination of ideas. It is one of the best of its kind we have received in a long time, still, it is doubtful whether it would gain one of our prizes because there is no climax in the chorus. 4. "I've Got You." Still another clever conception. This would make a rattling good song for a vaudeville act. 5. "I do not know." Although a little involved these words are cleverly wrought. 6. You have very apt inspirations. You deserve to be encouraged to a pronounced degree. It is a pleasure to examine manuscripts from the pens of such as yours.

THE TUNEFUL YANKEE is flooded with letters and manuscripts of all descriptions awaiting review and criticism. Now, gentle reader, man or woman, such of you who enclosed stamped envelopes will get precedence of replies. In other words, those who have sent a stamped envelope will have their manuscripts examined first. Loose stamps are sometimes lost. Therefore, send no loose stamps when a stamped envelope can be enclosed. Another thing, the hand writing of some of you folks is sometimes very difficult to decipher. The Tuneful Yankee is frequently compelled to clip off the signature of some correspondent and paste that correspondent's signature upon our return envelope, thus letting Uncle Sam fight it out with the sender. Of course, those that send in no stamps or no stamped envelopes will hear nothing further from their manuscripts. This is our final word upon this subject, and we hope that our readers will take this notice to heart and be guided accordingly. Remember to send all MSS. to the New York office, 1547 Broadway.

D. J. H., Boston, Mass.

1. "Star Spangled Banner." This has some good rhymes but the subject is very old-fashioned. The idea has been worked into many songs of this kind in the past. 2. "You Can't Say Good-bye." This is also an old-fashioned darky song with no particular aim in view and no real laugh. 3. "Farewell." This is only a retrospect and will never sell and, with its sad theme, will never go as a popular song. 4. "Old Heroes." While these verses possess a very sacred thought neatly woven, they will not do for modern sales. 5. "In Georgia." This song will not command any sale. People do not care about singing of burials. It is well enough written but the subject is lachrymose.

Mrs. E. H., Merrill, Mich.

Concerning your rhyme with "silver" some one else has previously sent in the word "Dilver." But as this is a proper noun or the name of an individual, it will not do. It is a manufactured word.

F. S., Winchester, Mass.

"Sharing Dreams." These verses have some exceptionally pretty ideas. Some of the rhymes are also good, although not particularly original. But even with my kindly expressions, it is doubtful whether such a song would reap any popularity. The music is inconsequential.

G. C. S., Yankton, S. D.

1. "Kaiser Bill." This possesses some very good points and is not badly rhymed. But what good is it for a popular song? 2. It is laughable of you to expect Mr. Jacobs to exchange a cornet part of "Darkey's Dream" for your poem. If your poetry is not worth more than 15 cents I am very sorry for you. And, strange as it may seem to you, it is not worth that, according to our belief. 3. You ask the editor for a few professional copies. You ask it so nicely that I am going to send you some. This may surprise you. It has already surprised me. For I am paying the postage out of my own pocket!

A. S., N. Y. C.

"Smile." This is a very ordinary title and the subject has been used upon many previous occasions. It is well enough constructed; still, it lacks the necessary "ingredients."

J. C., Lewistown, Mont.

"Will You Regret." These words are only fair. They will not do for a popular campaign. The title has been frequently embodied in popular songs. Some of the lines are good; others only passably fair.

M. E. G., Irvington, N. J.

"Got Married." These words possess some good points but they are not finished and there is substance lacking to insure it any degree of popularity.

Keep duplicates of your manuscripts to avoid loss.

C. L. C., Galveston, Texas.

Your answers to Hidden Songs are many weeks too late.

D. A., Cheviot, Ohio

We are sorry to say, dear madam, that while your words possess an interesting poetical construction they are unfitted for a popular song.

A. S., Kulpmont, Pa.

"Silver Light." For a sixteen year old poet you are doing "poetry" well. Some of the lines do not rhyme. But you do not seem to care, neither do we. But we hate to discourage you.

W. L. J., Birmingham, Ala.

Your Alabama song is not bad, neither is it good. You lack rhymes and there are already too many Alabama songs on the market, only a few of which command any sale.

(Continued on page 34)

Just Keep the Roses A-Blooming

Words by
ROBERT LEVENSON

Till I Come Back Again

Music by
GEORGE L. COBB

Tempo di Marcia

PIANO

f

fz

p

p

till voice

I've just come to say good-bye, dear, For I must go; Al- tho' I know
In my heart will al- ways live, dear, That sum-mer's day I went a - way

'Twill grieve you so, but hon - ey, Ev'- ry day I wish you'd try, dear, While we're a -
And heard you say you loved me, A - ny- thing I'd glad- ly give, dear, If I could

part, To keep the ro - ses bloom- ing in your heart.
be Where ro - ses are a - bloom- ing just for me:

The Tuneful Yankee

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CHORUS

Just keep the ros-es a - bloom - - - ing Way down in your heart for

me; When I'm out yon-der, in dreams I will wan-der Back to you a -

cross the sea. For your smile will give them their sun - - shine,

Your tears will give them their rain, So, just keep the ro-ses a - bloom - -

ing Un - til I come back a - gain. gain.

D.S.

L' Ermite
(The Hermit)
MEDITATION

R. GRUENWALD

Andante

PIANO

L.H. p

p

mf

The Tuneful Yankee

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Musical notation for the first system on page 16, featuring piano (*p*) dynamics.

Musical notation for the second system on page 16.

Musical notation for the third system on page 16, featuring piano (*p*) dynamics.

Musical notation for the fourth system on page 16, featuring piano (*p*), *rall.*, and *f* dynamics.

Musical notation for the fifth system on page 16, featuring *agitato* dynamics.

Musical notation for the sixth system on page 16, featuring *rall.* dynamics.

The Tuneful Yankee

Musical notation for the first system on page 17, featuring piano (*p*) and *a tempo* dynamics.

Musical notation for the second system on page 17, featuring *rall.* dynamics.

Musical notation for the third system on page 17, featuring piano (*p*) and *a tempo* dynamics, and *rit.*

Musical notation for the fourth system on page 17, featuring piano (*p*) and *a tempo* dynamics.

Musical notation for the fifth system on page 17, featuring *mf* dynamics.

Musical notation for the sixth system on page 17, featuring piano (*p*) dynamics.

The Tuneful Yankee

As featured in "Here Comes the Bride"

At the Wedding

MARCH

CHAS. A. YOUNG

PIANO

The musical score for page 18 is a piano arrangement of 'At the Wedding' in 6/8 time. It consists of eight systems of music, each with a treble and bass clef staff. The score begins with a piano (*f*) dynamic and includes various markings such as *ff*, *mf*, and *f*. There are first and second endings indicated by '1' and '2' above the notes. The piece concludes with a double bar line and repeat signs.

The Tuneful Yankee

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The musical score for page 19 is a piano arrangement of 'The Tuneful Yankee' in 6/8 time. It consists of eight systems of music, each with a treble and bass clef staff. The score begins with a 2^d time signature and a piano (*f*) dynamic. It features various dynamics including *f*, *ff*, *mf-f*, and *ff*. There are first and last endings indicated by '1' and 'last' above the notes. The piece concludes with a double bar line and repeat signs.

The Tuneful Yankee

p Bells
D. S. al

Send Me A Line

Words by
IRVING CROCKER

Music by
GEORGE L. COBB

Tempo di Marcia

PIANO *f*

Just a line to let you know that I've been called a - way, I'm leav - ing home to -
Things will hap - pen ev' - ry day that you can write a - bout, If you should be in

day And here's what I must say: You're the one to cheer me up when -
doubt Now I will help you out. Just say that you love me true and

ev - er I am blue, So this is what I'd like to have you do:
no one else will do, For you know I'll be com - ing back to you:

The Tuneful Yankee

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CHORUS

Send me a line when I'm a - cross the o - - cean, Send me a line to

show me your de - vo - - tion; A let - ter nice and long, As sweet as an - y

song, To tell me that you'll re - mem - ber ev' - ry prom - ise while I'm gone.

Write me a word a - bout my dear old moth - - er, I know I'll miss her more than I can

say: So while I'm o'er the sea, Just show your love for me By

send - ing a line to me each day. day.

The Tuneful Yankee

D.S.

Hearts Adrift

VALSE HESITATION

EUGENE INGRAHAM

PIANO

INTRO

Andantino

VALSE

The Tuneful Yankee

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The Tuneful Yankee

Musical score for page 24, featuring piano accompaniment for 'The Tuneful Yankee'. The score consists of seven systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by a steady bass line and a more active treble line with various chords and melodic fragments. Dynamics include *f* (forte) and *p-f* (piano-forte).

The Tuneful Yankee

Musical score for page 25, continuing the piano accompaniment for 'The Tuneful Yankee'. The score consists of seven systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music continues with similar patterns to page 24, including a steady bass line and active treble line. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). There are first and second endings marked with '1' and '2' in the second system.

The Tuneful Yankee

Drift-Wood

NOVELETTE

GEORGE L. COBB

Composer of "After-Glow"

PIANO

Andante Moderato

mf

p *rall.*

mf *a tempo*

poco rit.

1 2

f *a tempo*

poco rit.

molto rall.

The Tuneful Yankee

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mf *a tempo*

poco rit.

f *a tempo*

mf

p

f

mf

poco rit.

f *a tempo*

The Tuneful Yankee

The Tuneful Yankee

Funny Incidents in the Rambles of Music Men

By our demure Ada McDonald: A dear old lady had been presented with a parrot from the Congo, and she was showing it to her old gardener.

"You know, Joseph, that this parrot comes from the Congo, and the Congo parrots are so intelligent that they are almost human. This bird whistles 'Home, Sweet Home' so beautifully that the tears run down his beak."

"Yes, mum," commented Joseph, "I know them parrots from the Congo. I used to have one, and it whistled 'The Village Blacksmith' so beautifully that sparks used to fly from its blooming tail."

By our Walter Hampton: A story is being told of a couple of tourists in Spain who could not speak the language and consequently had some difficulty in making known their wants. One day they came to a wayside inn and tried to obtain some meat—roast beef, for choice. But nobody could understand them.

"What are we to do?" asked one of them despairingly. "I know," said the other, a ray of hope appearing. "I'll draw a picture of a cow. Then they'll understand."

He made a rough sketch of a cow, put a "2" beneath it and handed it to the waiter, who instantly smiled to show that he understood, and went off to execute their order. A few minutes later he returned with two tickets for a bull fight.

By the eminent Dr. Wm. H. Lucas: After carefully examining the shoes the physician brought in for repairs, the cobbler handed them back, saying: "Dem shoes ain't worth mending, doctor."

"Very well, Hans," said the doctor. "Then, of course, I won't have anything done to them."

"Well, but I charge you feefty cents already, yet."

"Why, what for?"

"Vy, ven I came to see you de udder day you charged me t'ree dollars for telling me dot dere ain't noddings der matter mit me."

By Henry Hart, the quiet wit: The other day a man entered a saloon in the city. He called for a bottle of beer. Having been served, he objected to the beer because it

was flat. The bartender, to please him, took the glass containing the beer, poured it quickly into another glass, raising a top on it.

"I'll take it now," said the customer. "No wonder," said the bartender, "you couldn't take it first when it was upside down in the tumbler."

By our Jim J. Kelly of Newly-Weds fame: Pat and his bride had come to New York for a few days and had taken their places at the dinner table of a hotel, when a young man opposite took a stalk of celery from the glass in the center of the table and began to eat it.

The bride looked at him a moment with disgust, and then nudged her husband, with the remark: "Pat, just look at that blackguard 'atin' the flowers!"

as long as he could, then exclaimed: "Madam, would you mind puttin' the cork in that 'ere bottle?"

By Essie Doyle: Marietta and Janet had fallen out. They found themselves side by side in a railway train and Marietta made overtures of peace. Janet replied to her conversational efforts only briefly until Marietta unwisely remarked:

"I was told yesterday I got my good looks from mother."

"I wouldn't repeat that if I were you," said Janet gravely.

"Why not?"

"Well, you know," said Janet, "people will think your mother was stingy."

A reminiscence by Dan Rappaport: Charlie Leedy conducts a daily column in a Youngstown (Ohio) newspaper. But before he joined the church he was manager of a minstrel show. The troupe landed in a Vermont town a few hours

in the lead of the sheriff and with only \$3.00 in the treasury. Business had been bad. Leedy spent the \$3.00 for handbills. Over at the opera house he picked out a likely looking boy to peddle the literature, promising the youngster a pass to the show.

"You take these bills all around town," said Leedy, "clear to the end of every street." Then the manager went upstairs to paint advertisements on a new drop curtain. An hour later he came down again and walked down Main Street to eat at a restaurant to be advertised on the curtain.

In front of the Grand Hotel he came upon the boy, crying bitterly with the bundle of bills still under his arm.

"What's the matter, son?" asked Leedy.

"A man tried to take one of my bills away from me," the boy answered.

By Bill Browning, the near-poet. An enterprising Yankee went over to

England and decided to open a shop in Birmingham. He obtained premises next door to a man who kept a shop of the same description, but was not very pushing in his business methods, preferring to jog along in the old conservative way. The methods of the Yankee, however, caused the older trader to wake up, and with the spirit of originality strong upon him, he affixed a notice over his shop with the words, "Established fifty years," painted in large letters.

(Continued on page 40)

Hidden Songs



Answers to Hidden Songs in July issue: 1. Me and my Gal. 2. From Here to Shanghai. 3. In His Little Rolling Chair. 4. It's a Long, Long Trail. 5. Indiana. 6. Hawaiian Butterfly.

By Max Prival: On the line of the Pennsylvania Railroad just outside of Newark, N. J., stands a glue factory, which sometimes emits a particularly offensive smell. A lady who was often obliged to ride on this line always carried with her a bottle of smelling salts. One morning an old country-man took a seat beside her. As the train neared the factory the lady opened her bottle of salts. Soon the whole compartment was filled with the horrible odor of the glue. The old man put up with it

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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

Rhythm No. 3

Ragging One Melody Note in a Measure.

Play treble (right hand) octave higher than written.

Rhythm No. 4

Ragging One Melody Note in a Measure.

Play treble (right hand) octave higher than written.

Note: If too difficult, the pupil may omit the harmonic tone used with the octave.

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.

Outline of Lesson X in September issue: Relative chords—Passing notes—Passing chords—Altered chords—Complete exposition of dissonant harmony—Minor mode.

LESSON XI

Double Straight Bass

When the majority of the measures of a composition contain more than four melody notes each, no matter in what metre (time) the piece is written, whether 2-4 or 4-4, the bass of each measure may be given eight counts instead of four, or each measure may be divided in half and four counts applied to each half. This doubles the number of octaves and chords in the bass of each measure. Hence, the name, Double Bass. Apply Double Straight Bass to other melodies having more than four melody notes in the majority of measures.

Lesson X demonstrated and explained all the possible alterations and dissonances of the three fundamental chords. The pupil should now practice marking each measure of the sheet music with the name of the chord required to harmonize it and also devote a certain amount of time to reading strange pieces and deciding the chords at first sight by consulting the notation in the treble and bass of the instrumental part. In this way the pianist will soon learn to classify and play off-hand in full harmony.

Later lessons will embrace Rhythms Nos. 3, 4 and 5, discord (passing note) bass, ragged bass, playing the melody with the left-hand and ragging the chords with the right-hand, waltz rag, various "stock" ending, "fill-ins," embellishments, etc. This instruction will be particularly valuable and exceedingly interesting.

The pupil is reminded that the first ten lessons were merely of a fundamental character. The most enjoyable part of the course is about to be shown.

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Lesson XII

In this instalment of the course is given the three remaining rhythms employed in playing and classifying syncopation and which complete the set of rhythm figures.

It is sought to bring out forcibly and clearly in this lesson the point that with these five rhythm forms, or "patterns," taken separately or combined in any manner one with the other, it is entirely practical to express every possibility of syncopation in 2-4 metre, employing the 16th note as a unit of measure no matter how intricate or complex the rhythm.

Regarding the "Effective Combinations" shown, it must be borne in mind that there are many others possible. Those given are the ones mostly employed because of their particular adequacy.

To the Pupil

The various forms of Rhythms Nos. 1 and 2 as set forth in previous lessons having been memorized and applied to several melodies, one form each of Rhythms Nos. 3, 4 and 5 will suffice.

Extend the examples given herewith and transpose them to other keys, particularly G, F, B flat and E flat, and apply the forms to chords in practical playing when converting a composition into ragtime.

In considering 4-4 or common metre the same rhythm forms prevail, except that each note must be doubled in value. Thus the

(Continued on page 32)

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Ragtime Piano Playing

(Continued from page 31)

Rhythm No. 5

Ragging One Melody Note in a Measure

Play treble (right hand) octave higher than written.

Note: If too difficult, the pupil may omit the harmonic tone used with the octave

Effective Combinations.

Rhythms Nos. 1 and 2
2 and 1

Rhythms Nos. 3 and 4

Rhythms Nos. 4 and 1

Rhythms Nos. 5 and 3

eighteenth note becomes a quarter and the sixteenth note an eighth.

For practice select some composition employing considerable syncopation and classify the rhythms by writing above each measure the number of the example used. Such as: R-1, R-2, R-1-2, R-2-1, R-3-4,

R-4-1, R-4-2, etc. By development the ability to analyze and classify syncopated rhythm positively and scientifically on hearing it played may be acquired. The tapping of the foot on the floor will be a great help in assisting the pupil to "feel" the rhythm physically. (To be continued)

Reviews of Popular Music

(Continued from page 11)

you will never meet her. We know it, because we have waited ourselves for something similar once, and when the old man's heavy bootjack flew out of the window we felt something rise on our head, but it was not dew. So about this "dew" question, you don't know it all. However, pretending to know things you should know, but don't know, sometimes answers the same purpose. Your "dew" song won't be "mist."

Joan of Arc, They Are Calling You. Song. Words by Alfred Bryan. Music by Jack Wells. Published by Waterson, Berlin & Snyder, N. Y. (To be continued)

The best popular song written in a decade. The words are masterful stamping Bryan as a remarkably versatile versifier, possibly the foremost in his line—at least, of the present period. The music is sweet and plaintive

and reflects no little credit upon Wells, who is still an infant in the game, but a very healthy one. The song has a verse added in the French tongue. It is rather sweeping to say, but none the less true, in the editor's belief, that this song will ultimately make the sale of "After the Ball" look like a bug in an aquarium and live two hundred years longer than "Poor Butterfly." The song is a French war song. *But Germans will sing this song.* At least, they will want to—down deep in their hearts—for the tune will haunt them the same as other mortals.

Great Scott, You're a Wonder

Altoona, Pa., August 30, 1917

Dear Editor: Enclosed I am sending you several song ideas for review. I have two verses for each but have no room to write them on sheets.

How about this rhyme for silver?

Were you where Jack and Bill were?

They were after silver.

I suggest these titles for your magazine: *The Music Box, The Song Shop, The Hummer.*

Please send me the checks. I am enclosing stamped envelope for return of song material.

Very truly yours,

Scott R. Dively.

(Your titles are passable. Your silver rhyme horrible!)

More Silver Stuff

Sonora, California, August 30, 1917

Editor Tuneful Yankee:

Dear Mr. Rosenfeld: I am a new subscriber to the best Musician's Journal I have ever known and being troubled with Lyrionitis to a small extent, and reading your offer, and then reading Mr. George Cooper's attempt, I gave just fifteen minutes of time to improve upon his failure and now it is up to you.

I try to write a little verse.

To exactly rhyme with silver,
With all my might; it but grows worse,
And every time it's "nil" sir.

(This is very bad, Samuel.)

My little dog was taken ill,

Eczema, itch, or-mange.

I gave him a dose, a liver pill,

And for lunch, a small orange.

(And this is worse, Rabby.)

A little far fetched I admit, but just sing it to "Yankee Doodle" air, using the syllable to fit the notes, of course. My regards to Mr. George Cooper.

S. T. Rablen.

You Ought to Know

New York, August 29, 1917

Editor Tuneful Yankee:

Dear Sir: We thank you for your article in the September issue of The Tuneful Yankee, in which you predict success for our new publication, "Honey Girl."

However, we take exception to the seeming slur on our professional department (perhaps unintentional on your part), which has a place in the same article.

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Some Logic is This

Editor Tuneful Yankee:

I think your magazine is right from its point of contention on the phrase "Queen Of The Roses Were You"—so far as construction. Yet a technicality exists which makes it impossible for either term to be right, inasmuch as to be the queen of the roses the young lady implied would have to be a rose, a flower of the same species.

Yours very truly,
George C. Boyd, Payson, Ariz.

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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
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Answers to Correspondents

(Continued from page 12)

B. T., Austin, Texas.

"Fairies." This is a very pretty little idea, but we are sorry to say would never do for a popular song on the order of those for which we intend to pay prize money.

L. L., St. Louis, Mo.

1. "Loving Eyes." This is not a song possessing any interest whatsoever to The Tuneful Yankee or its contest. It is very mediocre. 2. "Tin Soldier." This is crudely written although the idea is not a bad one. 3. "I Kissed You." This is a very lengthy work with a lot of useless words. Some of the lines in your various songs are quite unique and contain interesting material; but, on the whole, they lack that finish essential for popular sale. 4. We wish that you would hereafter keep duplicates of such songs as you submit to this magazine.

It seems that we are constantly receiving letters from you asking for the return of your manuscripts. This is a lot of annoyance to us. The Tuneful Yankee has a plan of answering letters and poems submitted, immediately after examination. We have on file no less than six letters from you in some of which you ask for your manuscripts and, in the very next mail, you acknowledge their receipt. To insure for you the proper return of these lyrics we are herewith returning you the same by registered mail at our own expense; but believe us, we certainly shall not do so again. Unless you keep duplicates of your songs and annoy us no further in the future, you need not send anything to this magazine for further analysis. This is the personal command of the publisher, and the editor of this magazine will not combat the behests of the publisher.

Keep duplicates of your manuscripts to avoid loss.

H. C. L., Atlantic City, N. J.

Regarding your question would say that the one you mean, Harry Edelheit, composer of various popular songs, has been drafted. To his credit, may it be said, he took his service cheerfully and patriotically. But he still maintains an interest in his publishing plant.

L. V., Marion, O.

In reply to your question concerning an able man to fix up your words and put your manuscript in salable shape, we would say that this magazine cannot boost any individual. We know a number of trustworthy men who would help you, but we do not care to advertise these names constantly in The Tuneful Yankee. If we see that your work is meritorious, we shall send you the name of a good man for that purpose, a man who will not swindle you and upon whom you can rely. But first let us feel that your work is worth the powder.

A. D. M., Columbus, O.

"Happy Past" is all right in its way although the rhymes are ordinary. The

title of the song with its somber reflections will not beguile the modern generation of popular song buyers.

Keep duplicates of your manuscripts to avoid loss.

G. M. F., Rock Island, Ill.

A beautiful poem is your "Lillies." But it is not suited to our song contest. Many a song writer would be glad to possess these words; but The Tuneful Yankee does not solicit or secure the services of anyone for another's setting; neither does this magazine recommend or boost the efforts of any given individual. Your words could easily be sold to some literary magazine.

Keep duplicates of your manuscripts to avoid loss.

A. R., Sidney, Iowa.

No, dear Miss Agnes, the "silver" rhyme and the "orange" rhyme will not do. Thank you for trying.

W. A. L., Malvern, Ohio.

1. The Tuneful Yankee does not examine manuscripts by mail. It has an iron-clad rule to respond to no communications bearing upon the examination of manuscripts, by post. Each reader received the same treatment in this respect. Manuscripts are examined in rotation as received. Those which enclose a stamped envelope for reply are sorted out and given first preference. We should like to oblige you in accordance with your letter, but we cannot do so. 2. Your "Moon" song is capably woven, but the subject is commonplace. It has been done in hundreds of songs before and while it may be also done in hundreds of songs to come, still, the fascination of an old theme becomes listless. 3. "America." This is a stilted, patriotic, effort. There are so many songs of this character on the market that, to insure a wide sale for such a composition, the work must be more than good.

Keep duplicates of your manuscripts to avoid loss.

B. S., Philadelphia, Pa.

1. "Pining" is only an ordinary combination of lines. There is nothing striking in them, and the thought and subject have been done to death in hundreds of other songs of this calibre. The words are not exactly bad, but neither are they good. 2. Review of your printed song appears in another column.

A. M. G., Jr., New Bedford, Mass.

1. "Hitting." This is a very unoriginal composition. There is nothing whatever in its trite measures to tempt the public to buy it. 2. "Society." As bad as is the previous composition, so good is this one. It abounds with genuinely refreshing phrases of a ragtime character and is a very catchy work, with a possible exception of the trio, which is not so meritorious as the first two parts of the work. There is not enough variegated quality to this.

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"When the Sun Sets in Ireland"
"You Really Don't Know How Much I Love You"

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Blanche M. Tice Music Pub. Co., Sioux City, Iowa

M. E. B., Mt. Healthy, Ohio.

1. "When Roses." This is a well-written poem, a little deep, but finished. It is not a popular song.

A. J., Muskogee, Okla.

1. "Loneliness." This set of words, as its name implies, fills us with loneliness. It is sad and retrospective and good—and bad. It is good because it is correctly written and poetical. It is bad because we cannot find any use for the words as a song.

G. C. B., Payson, Ariz.

1. "Glorious Eyes." This song has some quaint poetical words, but the music is very shabbily and cheaply arranged and the melody has been so twisted in theme and idea as to make it very unoriginal. It is a very common tune and execrably harmonized. The idea of the song is rather unique, but the musical edition is revolting and worse than commonplace.

R. T. H., Fielding, New Zealand.

1. "O Lord." This is merely an anthem, well written and well rhymed, but there is a doubt as to its selling qualities, for these things are very difficult to get published. 2. "Coming Home." This is also cleverly constructed, lyrically; but being on the order of a patriotic effort, you will have considerable difficulty in getting it made popular. The market is flooded with this class of songs. The music thereof is quite catchy. This also applies to the melody of your national anthem. 3. "Soliloquy" is poetical, but useless. 4. If you will tell us why you want the arrangement for voice and piano for your song we might get it arranged for you. The general price is \$5. But why do you want it arranged if you are not going to publish it?

Lillian R. Gray, Denver, Colo.

Your "Hidden Songs" are all correct, but received many days too late.

W. M. T., Hawks, Mich.

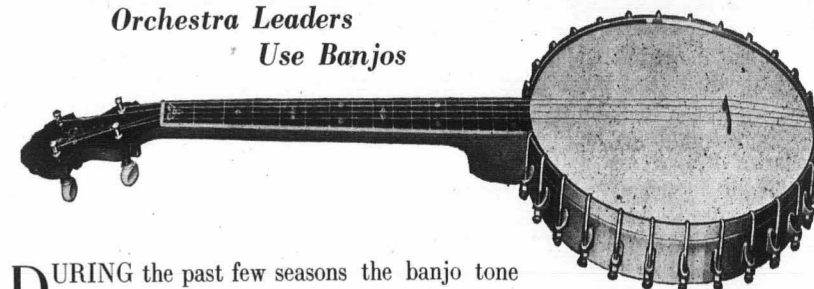
We have seen all your lyrics before, except "I'm in Love." This song has a crackerjack idea, and if the words were a little differently written many a composer would go the limit to possess them for a musical dress.

E. J. E., Manti, Utah.

"We've Come." This is a patriotic song with several good lines and rhymes. But

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

Sample Copy of the Tuneful Yankee, 10c; \$1.50 per year
Address 3-A Bosworth Street, Boston, Mass.

it is simply a patriotic song, and that is all. It shows a faculty on your part to write sensible lyrics, nothing more. All the money spent upon it would never pay for the printing.

E. S. F., San Francisco, Cali.

All your "Hidden Song" answers are O.K. We'll use your photo as soon as opportunity presents itself.

M. M. D., Washington, C. H., Ohio.

1. "Sammie." This title is inappropriate these days as applied to Uncle Sam's soldiers, this appellation having recently been entirely ostracized. The words are not badly written and have a point but even that would not attract any especial attention. 2. "Love and Springtime." These words are rather ordinary. They lack what is known as a "punch." 3. "Summertime." This is only good for a Summer purpose. You rhyme "tan" with "band," which is grand. In fact, it is rather tanned. Outside of this, you have a splendidly constructed first verse, as refreshing, poetically, as the cool ocean itself. 4. Your melody to "Sammie" does not interest.

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

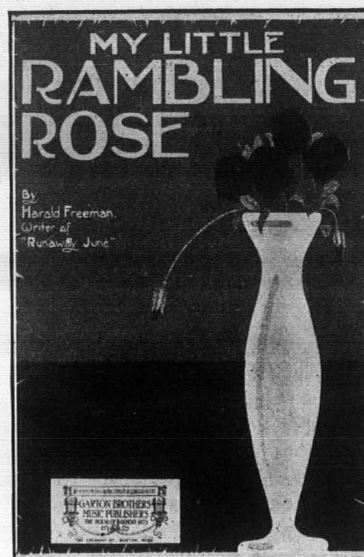
1. "Wonder." You have started off your song very cleverly. The first verse and chorus are good. You fall down slightly in the second verse making some of the lines awkward in order to get a rhyme. However, clever as your words are, the song would only do good for stage purposes and would command no general public sale. 2. "Notice Me." This is not as interesting as your first named effort. It would not attract much attention in printed form. You are one of those sensible women that do not worry the editor. You say in your letter that you have enclosed no stamps for return postage. You simply request us to destroy the words after examination, having evidently saved duplicates, for which we thank you, as this saves a lot of bother, time and waste.

C. R. V., Altoona, Pa.

1. "How Did You Get." This has some good clever comic points and would make a good stage song. But it is no composition that would have much of a sale. 2. "I Want To Be Beside." This is also a bright little effort. But it is also one of those kind of songs that will require remarkably catchy music to command a pronounced sale. 3. "I've Lived." This is only fairly good. It contains many trite lines. Still, if wedded to alluring music it would stand a good chance of becoming popular. 4. "By the Flickering Light." This song possesses a very bright thought; but it is not pronouncedly original as there are various other songs of this kind now open on the market, only one or two of which have reached any especial success. 5. You have a great deal of crude talent for versification. Much will depend upon the melodies you may get for your ideas.

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

"Give the World." This is the best of the
(Continued on page 38)



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various works you have yet sent in. The only trouble with this effort is that it contains various lines which appear in other popular songs, notably, the seventh line in the chorus.

M. M. H., Pasadena, Cal. "Tipperary." These words are well rhymed and interesting and while the subject may appeal to a few, the general class of music buyers would not purchase it to any extent.

F. L. B., Yuma, Colo. 1. "The Boys." These words are half a boost for the boys in khaki and the other half an attack upon Kaiser Bill.

M. E. M., Utica, N. Y. "Come In Laddie." This is merely a pretty poem, not suited for a popular song.

Mrs. B. A. F. "Mirage" does not rhyme with "orange," neither does the "submarines" U. range.

These words are half a boost for the boys in khaki and the other half an attack upon Kaiser Bill. There are many bad rhymes in the song, or rather, few good ones.

The foreign pronunciation of "blonde," namely "blunt" would make it a rhyme, but not the English word "blonde," rhyming with "front."

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Funny Incidents in the Rambles of Music Men

(Continued from page 29)
 Next day the Yankee replied to this with a notice over his store to the following effect. "Established yesterday. No old stock."

A reminiscence by Mr. Abe Holzmann: The late Mr. Duffy was well-known for his life-long abstinence from intoxicants, which seemed somewhat at variance with the fact that his nose was very red.

On one occasion, when on business in a liquor saloon in his neighborhood, a drummer came in to sell cigars. To gain the good graces of the bartender he invited all in the place to drink, to which invitation all readily responded save Mr. Duffy.

The drummer went to him, and slapping him on the shoulder, said: "I say, old man, what you are going to have?"

"I thank you sir-r, but I never drink," was Duffy's quiet reply.

"What, you never drink?" said the drummer, with a sarcastic laugh. "Now, if you never drink, will you please tell me what makes that nose of yours so red?"

The impertinence of the questioner at once aroused the irascibility of the old gentleman, and he replied: "Sir-r, it is glowing with pride because it is kept out of other people's business."

By the astute Dorothy Schultz: First Artist: "I received a magnificent tribute to my skill the other day at the exhibition." Second Artist: "Indeed, what was it?" First Artist: "You know my picture, 'A Storm at Sea'? Well, a man and his wife were looking at it and I overheard the

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fellow say, 'Come away, my dear; that picture makes me sick.'

By Sir George Klein: Judge: "You saw his car coming! Well, why didn't you jump out of the way?" Victim: "I was afraid I'd be knocked unconscious and I wanted to get his license number first."

By stately Selma Green: Auntie was trying to teach her spoiled niece to be unselfish.

"Did you do as you were told, Edith, and give your little brother the best part of the apple?" "Yes aunt," said the bright miss, "I gave him the seeds. He can plant 'em, and have a whole orchard himself!"

By our benign counselor, Ben W. Levy: A story is going the rounds concerning the inquiry instituted by one of the dairy squad into the best method of checking extravagance in restaurants and hotels. Among the many witnesses called before the committee was a certain stolid looking waiter. The particular article of food under discussion at the moment happened to be margarine, and one of the members asked incidentally:

"How do you call it in the restaurant business—'margarine' or 'marjorine'?" Neither, sir," blandly replied the waiter: "we call it 'butter.'"

By Art Hoffman: Maloney, Jr.: "The teacher told us about breathing oxygen into our lungs and breathing carbonic acid gas out."

Mrs. Maloney: "Shure, 'tis all roight for ye people to learn thim things, but oi've been breathing air both ways too long to change."

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



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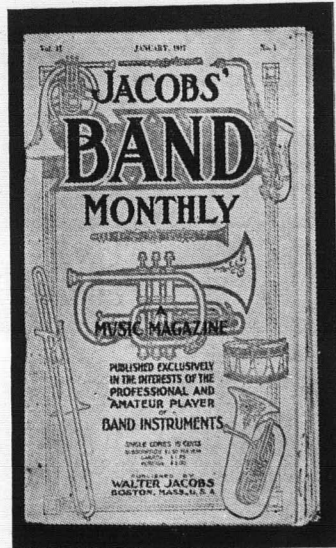
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