

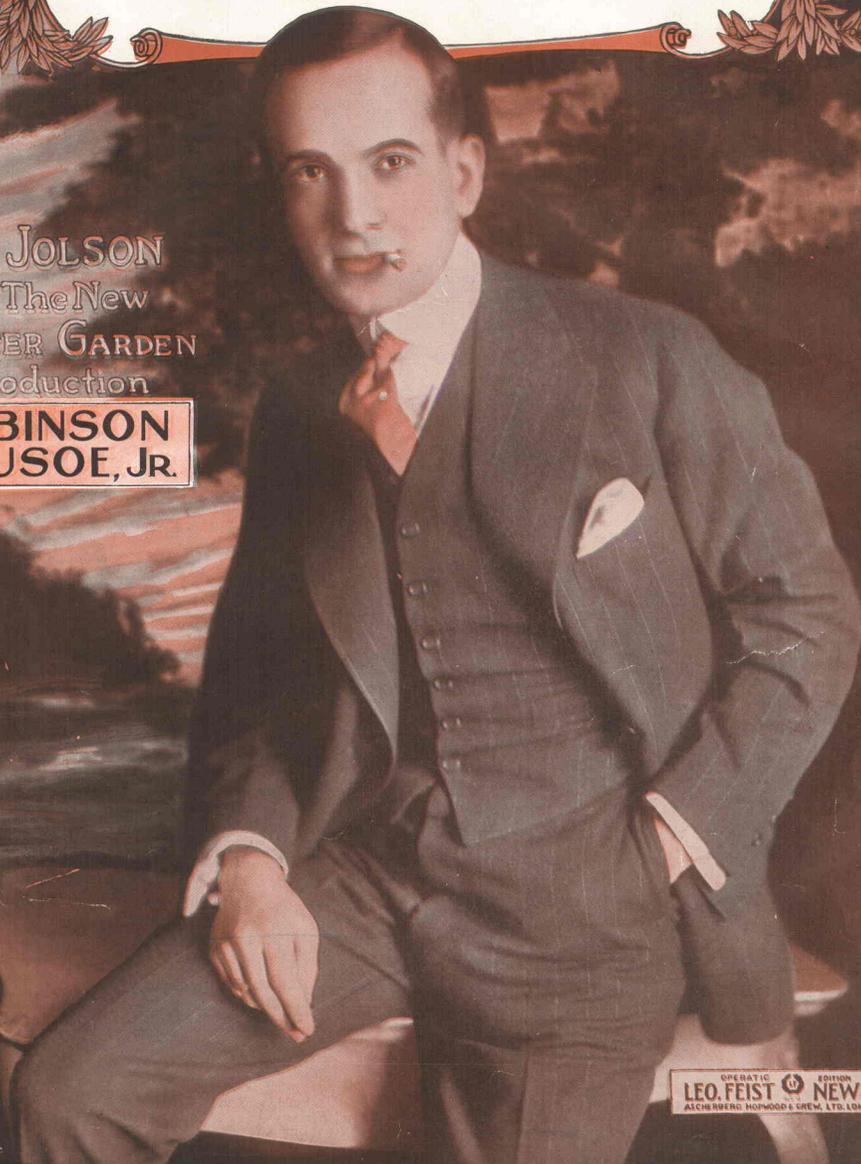
YOU'RE A DANGEROUS GIRL

WORDS BY
GRANT CLARKE

MUSIC BY
JIMMIE MONACO

AL JOLSON
In The New
WINTER GARDEN
Production

**ROBINSON
CRUSOE, JR.**



6

OPERATIC EDITION
LEO. FEIST NEW YORK
ASCHERBERG, HOPWOOD & CREW, LTD. LONDON, ENGLAND

You're A Dangerous Girl

Words by
GRANT CLARKE

Music by
JIMMIE V. MONACO

Moderato



I love you, I love you, You're just the kind of girl for
You're cun-ning, you're stun-ning, You're ev-'ry-thing a girl should

The first vocal line is in 2/4 time, marked Moderato. It features a treble clef and a key signature of two flats. The melody is simple and catchy, with a strong emphasis on the lyrics. The piano accompaniment is in the bass clef, providing a steady accompaniment with chords and eighth notes.

me, — But there is some-thing 'bout you, makes me doubt you, Why, oh! why — must it
be, — You have a way of dres-sing, that's im-pres-sing, Still we nev-er a-

The second vocal line continues the melody from the first line. It features a treble clef and a key signature of two flats. The piano accompaniment is in the bass clef, providing a steady accompaniment with chords and eighth notes.

be? — You dare me, you scare me, And still I like you more each day, — But you're the
gree. — You rule me, you fool me, But, yet, I let you have your way, — Al-tho' I

The third vocal line continues the melody from the second line. It features a treble clef and a key signature of two flats. The piano accompaniment is in the bass clef, providing a steady accompaniment with chords and eighth notes.

kind that will charm, and then do harm, — You've got a dan-gerous way. —
know you're not true, I stick to you, — I love you more ev-'ry day.

The fourth vocal line concludes the melody. It features a treble clef and a key signature of two flats. The piano accompaniment is in the bass clef, providing a steady accompaniment with chords and eighth notes.

This composition may also
be had for you Talking
Machine or Player Piano

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Male Quartette 10¢



CHORUS

You're beau-ti-ful, yes, beau-ti-ful, You're won-der-ful, I know, — But you're the

kind of girl-ie that makes 'em fall, And when you get 'em where you want 'em you fool 'em all; — I'm

on to you, But I'm fond of you, 'Cause you're the sweet-est girl in the world, — I Your

love your eyes, I'm fond of your kiss-ing, But my heart cries: "Stop, Look and List-en!", You're lips have said, "Now don't be a stran-ger," But they're both red, I know that means dan-ger, You're

won-der-ful, just mar-vel-ous, — But you're a dog-gone dan-ger-ous girl. You're girl. —

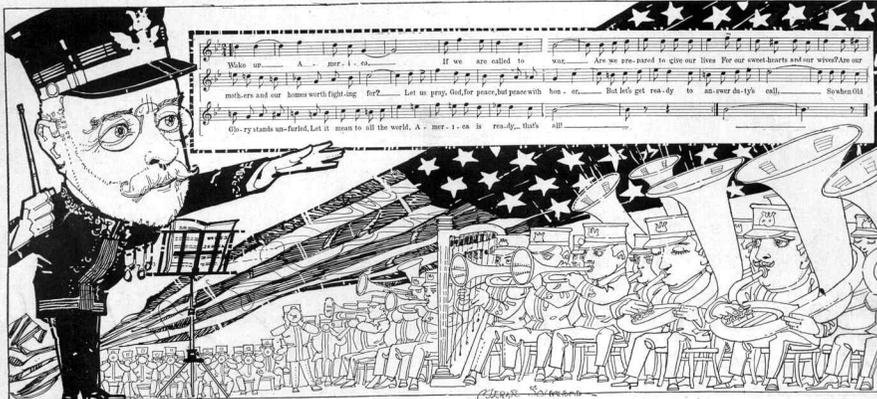


"WAKE UP, AMERICA"

Featured by SOUSA
AT THE HIPPODROME

NEW YORK AMERICAN, SUNDAY, MARCH 5, 1916

John Philip Sousa Praises "Wake Up, America,"
New Preparedness Song Introduced at Hippodrome



"LECTURE me, write editorials at me and I may be convinced that preparedness is necessary, but sing me a song that contains your message and I WILL BE won over at once."

Such is the opinion of John Philip Sousa, the noted bandmaster and composer. And that is why he believes that "Wake Up, America," the new patriotic song, will convert more men and women to "peace and preparedness" than all the brilliant rhetoric and sound logic ever written on the subject.

The song, which was written by George Graff, Jr., and Jack Glogau, was introduced at the Hippodrome Sunday evening by Roy La Pearl, the man who is said to have the biggest voice in the world. The enthusiastic welcome which the song received was sufficient to show that it will be extremely popular.

Mr. Sousa, who featured the number on the programme, is a fitting sponsor for a patriotic American song. His father, Antonio de Sousa, fought in both the Mexican and Civil Wars. Mr. Sousa himself is a member of the Lincoln Camp of the Sons of Veterans.

The family, which was originally Portuguese, figures in the early annals of the country's history, and is one of the oldest American names.

"Music has a universal appeal," said Mr. Sousa. "We in America are made up of many nationalities and music is the best medium to weld these different types together."

For twelve years Mr. Sousa led the Marine Band at Washington, so he can speak on the subject of national defense from a soldier's view.

"I do not believe any one in this country wants war. Certainly the soldiers themselves do not. But they realize the necessity of adequate preparedness for defense as the best means of preserving peace."

"With our enormous stretch of waterfront we need a navy large enough to patrol both coasts. We should at least have a navy as large as that of Great Britain. To my mind, an adequate navy is the best sermon for peace."

A twinkle came into the keen eyes as he added, "Suppose I point a little moral. If Jess Willard were walking down the street, no smart 'litle chap would dare step up to him and try to obstruct his pathway. Jess

might reach out his arm and quite casually wipe the earth up with the offender."

"Well, I think the United States ought to be in the same position as Jess! We're perfectly willing to be peaceful but we want to be left alone."

Then with a practiced eye, the composer glanced over the music. "This refrain is especially good," he said, "it will catch the ear at once with its melody. And that is essential to carry the message which the words convey."

"They are homely words," he mused, "and that is as it should be. 'Homely' means what the term implies. It brings the meaning down to everyday concerns. Most of us think in terms of everyday life and this simple, straightforward appeal goes right to the heart."

"Ninety-five percent of the people of this country want peace and not war. The people are waking up already, and they will demand that the politicians stop wangling and appropriate sufficient money for defense. Men don't clutch their pockets so tightly when their hearts are touched, and that is another rea-

son why such a song as "Wake Up, America" will do much good. In fact, it might not be a bad idea to sing it to Congress!"

Then the conversation turned to the conditions of modern warfare.

"Modern warfare is terrible," said the composer. "And above all things to be abolished by international laws, it is like hitting below the belt, or worse, like stabbing a man in the dark. I know many men in the submarine service, and I know that though they are loyal and say nothing they would prefer to fight, if necessary to die, in the open, under the blue sky. If we must have war, let us fight openly and aboveboard, and not resort to unfair methods."

"But above all, let America keep out of this fight. There is no reason for us to get into it, but we want to be prepared so that at no future time will any nation or nations feel that they can attack us with impunity. I am for peace—and preparedness. 'Wake Up, America!'"

AMUSEMENTS.

Song 15c. Orchestra 25c. Band 25c.

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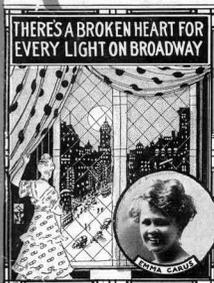
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CHORUS

My heart is sigh-ing now for the good old days back home, — I'm cry-ing now, — I was fool-ish kid to mean, — You could live a-round the cit-y years or more, And

CHORUS

There's a bro-ken heart for ev-ry light on Broad-way, A mil-lion tears for ev-ry gleam, they say, — Those lights, a-bove you, think noth-ing of you, — It's those who love you — that have to pay. There's a

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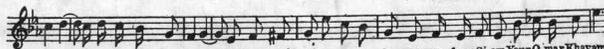
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