

WE'RE ALL GOING CALLING ON THE KAISER



WORDS BY
JACK CADDIGAN
MUSIC BY
JAMES A. BRENNAN

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POPULAR EDITION
LEO FEIST, INC. NEW YORK
HERMAN DAREWSKI MUSIC PUBLISHING CO. LONDON, ENGL.

STAMPER

We're All Going Calling On The Kaiser

Words by
JACK CADDIGAN

Music by
JAMES A. BRENNAN
arr. by Calvin Grooms

Tempo di marcia

ad lib until ready

Piano introduction in 6/8 time, marked 'Tempo di marcia' and 'ad lib until ready'. The music is in a key with two flats (B-flat major or D-flat minor) and features a rhythmic pattern of eighth and sixteenth notes.

Oh! John, pack up your kit and come a-long with me, — There's a part-y 'cross the
Oh! boy, think of the fun in mak-ing Ger-mans run, — They'll be run-ning night and

sea, — And they need your com-pa-ny to grace it, Oh! John, Kiss her good-bye, you
day, — But they'll nev-er get a-way, we'll get 'em and Oh! boy, Wil-helm the Great will

know that she'll be true, — It's near the time to fall in line, With a mil-lion more like you.
hear the ea-gle call, — We'll ne-ver stop once o-ver the top, Till the Ger-man pi-rates fall.

CHORUS

And we're all go-ing call-ing on the Kai-ser, — For we've got to teach the Kai-ser to be



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

GIFT
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London - Herman Darewski Music Pub. Co.

MAY 21 1957



Also published for
Band . . . 25¢
Orchestra . . . 25¢
Male Quartette 10¢

wis - er, — { And well bring him some - thing good, A Ki - no - no made of
Sure, we'll send him down be - low, where the likes of him should
When the morn - ing glo - ries climb, And it's Kai - ser pick - ing

wood, — We'll wish him well with shot and shell, The son - of - a - gun we'll give him H — | } We're
go, — We'll leave him there to rave and tear, And div - il a one is go - in' to care, }
time. — The Kai - ser - ine, will then be seen, Spray - ing a bed of myr - tle green, }

all go - ing call - ing on the Kai - ser — The Eng - lish, French, The Yanks and I - rish

too, — { Don't for - get what Sher - man said, That's where he'll be when he's dead, }
{ He'll be look - ing at his best, With a lil - y on his chest, } For — we're
{ And an ep - i - taph will tell, How poor Wil - lie went to H — | }

all go - ing call - ing on the Kai - ser. And — we're Kai - ser. — *ff. D.S.*



MUSIC WILL HELP WIN THE WAR!

A NATION'S SONGS The Popular Songs of America at War

By A Patriot

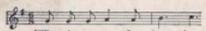
ANATION that sings can never be beaten—each song is a mile-stone on the road to victory.

Songs are to a nation's spirit what ammunition is to a nation's army. The producer of songs is an "ammunition" maker. The nation calls upon him for "ammunition" to fight off fatigue and worry. The response has been magnificent. America's war songs are spreading through the world—hailed by our allies as the omen of victory.



When the boys march down the Avenue, it's the martial crash of "Over There" that puts the victory singing in their stride. When the subscription squad "sets to" before a Liberty Bell, "It's a Long Way to Berlin, But We'll Get There" starts the signature to the blanks. When the troop trains speed through, "Good-bye Broadway, Hello France" smells every heart with confidence.

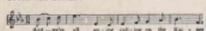
Even into the jaws of death! American history has no finer page than that of the boys on the Tuscany, who went down singing "Where Do We Go From Here."



But aside from their effect as stimulants of the national spirit, these war songs, simply as developments, are interesting.

Where did they come? What brought them? How did they happen?

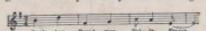
The list is already a familiar one. Heading it is "Over There." Pressing close for popularity are "Where Do We Go From Here," "It's a Long Way to Berlin, But We'll Get There," "Hall, Hall, the Gang's All Here," "Good-bye Broadway, Hello France." And now they're singing a lot of newer ones like "We're All Going Calling On the Kaiser," "I'll Hit Can Fight Like He Can Love, Why Turn It's Good Night Germany" and "Just Like Washington Crossed the Delaware, Gen'l Pershing Will Cross the Rhine."



When we examine into the source and nature of these songs, we find that practically every one issues from a single publishing house,—the house of Leo Feist, Inc.

Practically every one gives voice to a tremendous eagerness for "getting over and at 'em." And the music has a certain buoyant yet stern the very compulsion of the blood.

Truly remarkable that one man should give the nation practically all its war songs.



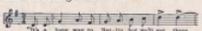
But this is only the external fact. Music is not to be judged as other things made, bought, and sold. It comes not from without, but from within. It is the language of interest feeding. That a hundred million sing Leo Feist's war-songs means that he has succeeded in truly reaching a hundred million hearts.

That Mr. Feist himself neither wrote words nor music of any of these songs is away from the point. Was he who made

them possible. It was he who conceived

"Where Do We Go From Here." It was he who made "It's a Long Way to Berlin, But We'll Get There" into a great recruiting song. It was he who brought "Hall, Hall, the Gang's All Here" to the status of a full fledged camp song. It was he who made "Katy" out of an army camp, and gave it to the people. It was he who paid George M. Cohan \$25,000 for "Over There."

It was he who made a part of America's tradition "Homeward Bound." "We'll Knock the Helgo Out of Heligoland." "Bring Back My Daddy to Me." "I'll Come Back to You When It's All Over." "Round Her Neck, Silver Wears a Yeller Ribbon." "Give Me a Kiss by the Numbers." "Each Scitch is a Thought of You Dear." "Good Morning, Mr. Zip, Zip." "I Don't Want to Get Well." "We Beat Them At the Marne." "Keep Your Head Down, Fritzie Boy." "I'd Like to See the Kaiser With a Lily In His Hand." "When Tim Thought of Terms of the Army." "When We Wind Up the Watch On the Rhine." "Don't Bite the Hand That's Feeding You."



Mr. Feist is also responsible for one of the greatest innovations in music since the war began. It was he who conceived the idea of a pocket-sized songbook for the use of Soldiers, Sailors and the folks back home.

This eighty-page gloom dispeller contains all the old favorites with words and music of the newest copyrighted songs. He gave the book its appropriate title, "Songs the Soldiers and Sailors Sing," and marketed it at a price within reach of all.

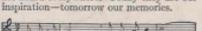
One of Mr. Feist's most valued treasures is a letter framed in his office from a soldier in the trenches telling how he and his pals appreciated and enjoyed this book.



Just like Washington crossed the Red Sea, we will

Zwingski said, "Nothing makes a man more of a man than music." Leo Feist is not only building national-spirit—he is building man-power. He is a genius that serves subtly—but none the less powerfully.

Like all men with a purpose, Leo Feist has a whole-hearted slogan—"You Can't Go Wrong With a Feist Song." With it he has confidently led the campaign for singing cheerfulness—with a success that is evidenced in every city, town and hamlet of the United States, for the great Feist songs are heard everywhere. Today they are our inspiration—tomorrow our memories.



They are the songs that will commemorate the victory of Liberty in the great big future—when young faces have been marked by the hand of time—when guns are aged by rust—when great monuments mark the land where rest those who went forth singing. Get these songs—learn them so you will know them in years to come, just as you know "Dixie," "Marching Through Georgia" and the songs of the Civil War.

A Tribute to "Feist" Songs

REPRINTED FROM

THE SATURDAY EVENING POST

*** A Nation that sings can never be beaten—each song is a mile-stone on the road to victory.***

*** America's War Songs are spreading through the world—hailed by our allies as the omen of victory.***

*** Songs are to a Nation's spirit what ammunition is to a Nation's army.***

*** The producer of songs is an "ammunition" maker. The Nation calls upon him for "ammunition" to fight off fatigue and worry.***

Major-General Wood said: "It is just as essential that the soldiers know how to sing as it is that they carry rifles and know how to shoot them. There isn't anything in the world, even letters from home, that will raise a soldier's spirits like a good, catchy marching tune."

Therefore Music Is Essential

and as always

"You Can't Go Wrong
With Any 'Feist' Song"

All of the Songs mentioned in this article are on sale wherever music is sold at 15 Cents Each, excepting "We Beat You At The Marne," and "Keep Your Head Down, Fritzie Boy," which are 30 Cents Each. IF YOUR Dealer refuses to supply you order direct from the Publisher

PUBLISHED BY

LEO FEIST, Inc. BUILDING New York, U.S.A.