

SF 1/14/12

# WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR

(WHEN THEY DON'T MEAN WHAT THEY SAY!)



EMMA CARUS



LARRY COMER

POPULAR EDITION  
**LEO FEIST** INC. **NEW YORK**  
ASCHERBERG, HOPWOOD & CREW, LTD. LONDON ENGLAND

Words & Music by  
JOE Mc CARTHY  
HOWARD JOHNSON  
JIMMIE MONACO

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"FOLLOW ME"  
ANNA HELD'S  
NEW SHOW

Sung By  
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# What Do You Want To Make Those Eyes At Me For?

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HOWARD JOHNSON,  
JIMMY V. MONACO.

Moderato

*Till ready*

Introduction for piano, starting with a forte (f) dynamic and a tempo marking of Moderato. The music is in 4/4 time and features a key signature of two flats (B-flat and E-flat). It begins with a series of chords and eighth-note patterns in the right hand, while the left hand provides a steady accompaniment of quarter notes.

Fun-ni - est pair of eyes I've ev - er seen, Fun - ny, I can't get wise to what they mean, I  
Why don't you try to make your eyes be - have, They seem to make me act just like a slave, For

The first line of the song features a vocal melody with lyrics and a piano accompaniment. The piano part includes a piano (p) dynamic marking and a triplet of eighth notes in the right hand.

wish that I can un - der - stand the things they say, Each time I try to go, they seem to make me stay.  
when they say to run a - way, I've al - ways found, The chances are, they mean that I should stick a - round.

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a piano (p) dynamic marking and a triplet of eighth notes in the right hand.

May - be, it's just be - cause you love to flirt, May - be, you want to see my feel - ings hurt, You've  
Tho' I ad - mit your eyes are full of charm. Some - how I feel they mean to do me harm, Some

The third line of the song continues the vocal melody and piano accompaniment. The piano part features a piano (p) dynamic marking and a triplet of eighth notes in the right hand.

got me run - ning 'round you like a child, Some day you're going to drive me wild. \_\_\_\_  
day if I don't an - swer when they call, You'll have to blame your eyes, that's all. \_\_\_\_

The fourth line of the song concludes the vocal melody and piano accompaniment. The piano part features a piano (p) dynamic marking and a triplet of eighth notes in the right hand.



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

So, what do you want to make those eyes at me for, When they don't mean what they say? — They

make me glad, They make me sad, They make me want a lot of things I've nev-er had. So what do you

want to fool a-round with me for? You lead me on, and then you run a - way, — But, nev-er mind, I'll

get you a-lone some night and then you'll sure-ly find, You're flirt-ing with dy-na-mite, So what do you

want to make those eyes at me for, When they don't mean what they say? — So what do you say?



**NELL BRINKLEY'S Tribute to**  
**HOWARD JOHNSON, GRANT CLARKE and FRED FISCHER'S**  
*Sensational New Ballad*

**"You May Hold a Million Girlies in Your Arms"**

NEW YORK EVENING JOURNAL • America's Greatest Evening Newspaper • THURSDAY, NOVEMBER 23, 1916

**"You May Hold a Million Girlies in Your Arms"**  
 Nell Brinkley's Idea of the Season's Latest Song Hit

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**S**TOP a minute—even if you are on your way in topper and sparking evening shoes to the house of the girl you love the best—stop a minute while I tell you—you might have time to stop and buy a copy to try to-night—stop and listen. See—on a plain string you can crowd pearl after pearl—each like the other; and do you value one more than 'tother one? In the tiny platinum setting you find room for just one gem—and don't you treasure its glimmer and glow—because it's alone and rare?  
 A man's arms are wide and can circle many a girl at a time—that is, if you DO that—but the little cage under the third button of his vest is only a wee slip of a thing, no bigger than to hold just one girl's face.

So the ONE GIRL'S face goes there. The face "that launched a thousand ships," the only face that can bring pain and wild happiness all at the same time; the face that has no double and does not fade. And they're singing about it on the stage and off, all over the land, now.  
**WHEN** the shadows fall, some one I recall, loved her so—long ago;  
 Love's a funny game, we are all the same, you'll find where-ever you go;  
 An old sweetheart is always new, it's strange how she lingers with you...  
**CHORUS.**  
 You may hold a million girlies in your arms,  
 But there's only room for one down in your heart;

You can always meet quite a few, who look mighty good to you,  
 But there's only one can give your love a start;  
 Every day brings a new love, but the old love will never depart.  
 You may hold a million girlies in your arms,  
 But there's only room for one down in your heart.  
 Take a bit of time, sir—even if I must hold your dress suit coat-tails—to buy and take to her a copy of this song. 'If you parted melancholy, it will make your peace with her; and if all's serene, why then 'twill be a good fashion of telling her that she is the girl down in your heart! And you can deny the rest and say, 'tis only in the song.  
 —NELL BRINKLEY.

**Animals That Wield Lightning** | **Their Marriage** | **Life** | Helen Is Ill and

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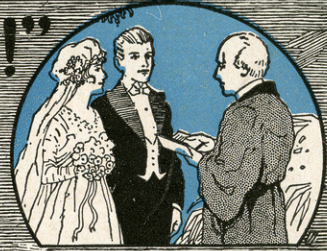


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**BE SURE TO GET A COPY OF EACH. You'll Like Them**

# Two Biggest Sellers in Years



**"Some Songs!"**  
 is  
**Broadway's  
 Verdict**



## "There's a Little Bit of Bad in Every Good Little Girl"

Yes, there is a "touch of tabasco"—a dash of pep and ginger—in this song. It's an irresistible twin-six success that hits the high spots of innocent fun.

You can't stop it any more than you can stop a cyclone. It carries Brice & King, Rae Samuels and other stage stars to almost endless encores.

Never before has a novelty song gripped the country like this one.

**CHORUS** Grant Clarke—Fred Fischer

There's a lit-tle bit of bad in ev-ry good lit-tle girl,  
 They're not to blame— Moth-er Eve was ver-y, ver-y good, But  
 e-ven she raised Cain— They read' the good book Sun-day, And

## "I Know I Got More Than My Share"

Here is a ballad that surges with the wonderment of grateful love. Words of gratitude set to a melody that is so sweetly beautiful it is the talk of professional and amateur world.

If "M-O-T-H-E-R" made a hit with you, here is big hit No. 2.

Get a copy of this song and you will surely get more than your share of some sweet love ballad.

**"You Can't Go Wrong With any 'Feist' Song"**

**CHORUS** Grant Clarke—Howard Johnson  
 Valse moderato

God gives the wise men their wis-dom, sends all the po-ets their  
 dreams— To fa-ther and moth-er their love for each oth-er, we  
 all get a share, so it seems— I thought that I was for-

Almost a million copies of the above songs already sold

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| "M-O-T-H-E-R"                                   | "Moonshine Sally"               | "Honolulu, America Loves You"                           |
| "Gila, Galah, Galoo"                            | "Honolulu Blues"                | "Way Out Yonder in the Golden West"                     |
| "I'm Saving up the Means to Get to New Orleans" | "Civilization" Peace song       | "Ireland Must Be Heaven, for my Mother Came from There" |
| "Some Girls Do and Some Girls Don't"            | "The Sweetest Melody of All"    | "He May Be Old, but He's Got Young Ideas"               |
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