

# Christensen's RAGTIME REVIEW

EDITED AND PUBLISHED BY  
AXEL CHRISTENSEN  
THE "KING OF RAGTIME"



Found Music  
in this Issue

"Ragtime  
Nightlight"  
and  
"Just  
for  
Kag"

Found  
in  
Vaudeville  
and  
Picture  
Show  
Playing  
—  
Eight  
Inch  
Inchman

Vol. I 1915 AUGUST, 1915 1915 No. 8

# Stark Music Co.

ST. LOUIS, MO.

## *Rags That Never Die*

We are the storm center of high-class instrumental rags. The whole rag fabric of this country was built around our "Maple Leaf" "Sunflower" "Cascades" "Entertainer" "Frog Legs" Etc.

We have advertised these as classic rags, and we mean just what we say. They are the perfection of type. "The glass of fashion and the mold of form." "Age cannot wither or custom stale their infinite variety." They have lifted ragtime from its low estate and lined it up with Beethoven and Bach.

Following up Maple Leaf in the blending of the popular and classic, kindly try out "American Beauty" "Billiken" "Cataract" "Corrugated" "Mande" "Mellinger" "Hot House" "Grace and Beauty" "Ragtime Oriole" "Ophelia" "Hilarity" and 100 others such as are published by no one on earth but the Stark Music Co.

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*Read the following disinterested letter from a musician in far away Australia:*

Sydney, N. S. W., Australia.

August 28th, 1914.

STARK MUSIC COMPANY, St. Louis, Mo.

Dear Sirs:—Just a line of appreciation for the excellence of your issues.

I had the good fortune to get "American Beauty," "Billiken" and "Grace and Beauty" from the Krey people and I put them all on proper for a week and could you have been present it would have necessitated the purchase of a larger hat.

I have read your little adulation on the cover of one of the numbers and I must say that you merit the whole of it. I loaned these pieces to another leader, and when he returned them it was grudgingly.

I am a leader far away and with no "horse to sell," and I must say that these numbers are great, and would like to know if you have more like them.

After the muck-posing under the rag titles—that we have to inflict on the public, these pieces are like an oasis in a dreary desert of pliff.

Yours truly,

J. V. MALING.

We could fill a book with letters like this.

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# Stark Music Co., St. Louis, Mo.

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Write for  
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P. C. Lutkin, Dean of the Northwestern University School of Music, says: "Students who complete your Harmony Course and pass the examinations with satisfactory grades, will be given credit for two years' work in the Northwestern University School of Music in that study."

Robert W. Stevens, Instructor at the University of Chicago, says: "I am pleased to use Protheroe's Harmony Lessons as a material for our classes, both in the elementary ones in the Divinity School of the University of Chicago, and in my advanced grades. This work correctly done is well worth the credit."

Walter Damrosch, Director of the New York Symphony Orchestra, writes: "The lessons are admirably prepared and serve their purpose in every particular. I had no idea that such sound knowledge of music could be imported in this novel fashion, and I beg to congratulate you and your pupils."

Valuable Art Catalog sent free, contains sample lessons, a musical dictionary, and full details of these Harmony Lessons; also our courses in Piano (Students' or Teachers' Course with Paderewski's endorsement) by the great Sherwood; Pipe Organ by Clarence Eddy; Violin, Cornet, Mandolin, Guitar, Banjo, Public School Music, Choral Conducting, History, Advanced Composition, etc., by equally eminent teachers. Satisfaction guaranteed. Write today and learn of remarkable Scholarship Offer. It costs you nothing—you have everything to gain and nothing to lose. State age and course in which interested. Get the catalog, then decide.

**Siegel-Myers School of Music,**

1226 Siegel-Myers Building.

Chicago, Illinois

# Christensen's

## ♫ RAG-TIME REVIEW

DEVOTED TO RAGTIME AND POPULAR MUSIC  
*Covering the Field of Vaudeville and Picture Piano Playing*

VOL. I

CHICAGO, ILL., AUGUST, 1915

No. 1

### SYNCOPIATION

Yes, yes, dear brother Christensen,  
Ragtime's a bully thing,  
And when you do it, "Czar," 'tis then  
We hear the rafters ring.

'Tis good to do your stunts, my friend,  
And make folks tingle some,  
While 'long the way of life they wend,  
From birth to Kingdom Come.

The "classic" hits the chosen few,  
And fits the high-brows well,  
But for the wholesome, happy crew,  
Old Ragtime rings the bell.

*For my friend,  
Axel Christensen*

*Your Cordial Well-wisher,  
Wm. Lightfoot Visscher*

# NOTES ON NEW POPULAR MUSIC

BY AXEL CHRISTENSEN

A galaxy of delightful cover designs greet my eye as I look over the five numbers sent in from the office of Shapiro, Bernstein & Co., 224 W. 47th St., New York. And looking inside of the first cover I find a song that has in its chorus a swing—a swing after my own heart. I like it so well that (busy as I am at this moment getting out the REVIEW), I have played it over four times before passing on to the next. The song with the swing is "Down in Bom-Bombay," words by Ballard Macdonald and music by Harry Carroll. A clever six-eight piece is "Played by a Military Band," by Ballard Macdonald and Halsey K. Mohr. This song was introduced in Ned Wayburn's big revue with splendid success.

"That's the Song of Songs for Me" (the song that I heard in my childhood) is good both inside and out. The cover design shows a mother bending over the cradle of her child, beautifully done in three colors and the picture is worth a moments study. After the picture the song is appreciated all the more. It is a pretty waltz melody and the lyrics are about the days at mother's knee. The words are by Joe Goodwin and music by Nat Osborne and its published by Shapiro, Bernstein and Co., who have also just issued a song about the Blue Ridge mountains that is very catchy 4-4 music, entitled "Piney Ridge."

A lone girl waiting under a weeping willow for a certain party to come back to her and renew the love-whispers and kisses of the past makes a good story around which to write a song and James Brockman has done well with this theme in "Underneath the Weeping Willow Tree." The music is by Nat Osborne. It has the refreshing ragtime tic in the middle of almost every measure and when played moderato is very effective indeed. Also published by the house of Shapiro, Remick & Co.

Carrie Jacobs Bond & Son, 726 S. Michigan Ave., Chicago, have recently issued two splendid numbers. Carrie Jacobs Bond is known the world over for her wonderful songs and no other writer has been able to equal the charm and sweetness that is always found in a Bond song. And here are two more songs that breath the Carrie Jacobs Bond atmosphere. The first is "Today," a beautiful, restful melody written around a poem of John Bennett. It opens in four flats, with a pretty and satisfying modulation into three flats and then back to four flats—extremely high class. The other is "A Song of the Hills" and ranks well with her other songs. The pulse is 6/8 and played Allegretto, though

I do not mean to convey the idea that it has the rhythm of a 6/8 two-step. The accompaniment is arranged in sixteenth notes, arpeggio style, which is very effective. The Bond songs are of course not to be found on the ten-cent counters.

"Don't, Don't Stop" says one of the latest numbers issued by the Mellinger Publishing Company, Odeon Bldg., St. Louis, and its the kind of song you don't want stopped. Snappy rhythm in the music by Ed. Mellinger and clever words by T. B. Cooper. The Mellinger office has also put out a new Jitney Bus song entitled "That St. Louis Jitney Bus that Busted Us" with a dandy rag chorus. The words are by Elmer J. Yoch and the music by Mellinger, of course. Why should anyone else write the music for his songs when he is so clever himself.

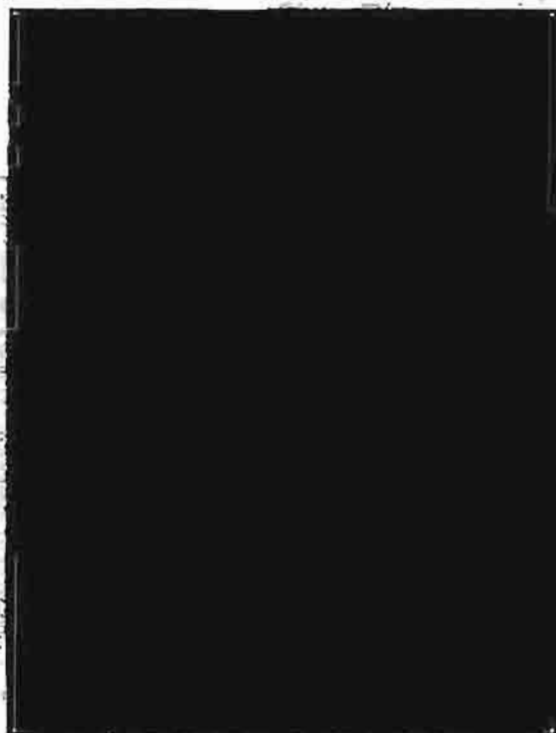
"Djer-Kiss," which translated means "Dear Kiss," is a corking good hesitation waltz that needs only be played to be appreciated and after that it grows on you. It has a quaint but delightful arrangement with an unexpected note bobbing up here and there. The average amateur pianist will have to play it over a few times to get thoroughly familiar with it and get the best effect, but it's well worth going over. It is written in three and four flats by Nathaniel D. Mann and published by the Columbia Music Co., 145 N. Clark St., Chicago.

Two Milwaukee musicians have collaborated in a song of considerable merit in "My Answer." The words are by Charles B. Wilbur and the music by John Leicht. Both men have contributed individual efforts in the past so that "My Answer" is not a first effort. The music is written in modern form with beautiful harmony, and the words are impressive. The climax of the song is especially effective.

"Believing that our National Song, America, should not be sung to the tune of "God Save the King," Dr. M. L. Bartlett, a well-known Des Moines musician and composer has written some entirely new music for "My Country 'Tis of Thee" which the local musicians claim to be well fitting and cleverly composed."

Los Angeles on August 3, before a brilliant audience of 5,000, and in the course of an entertainment provided by what popularly was termed a "million-dollar cast," "California," the \$2,500 prize song of the Boosters' Club of Southern California, was given its first public presentation in the Shrine Auditorium. It was received with acclaim and instant popularity. The competition brought forth more than 1,200 song-poems for the prize of \$500 for the words, and more than

900 musical settings for the prize of \$2,000. Miss Adele Humphrey of Los Angeles won the prize for the verses. John S. Zamecnic of Cleveland, O., won the musical prize.



MRS. C. C. NANCE, of Memphis.

A clever pianist and teacher, who uses the "Christensen System" exclusively.

The following list includes the leading publishers and the songs that are making good around Chicago and New York:

Shapiro, Bernstein & Co., 224 W. 47th St., New York—"Down in Bom-Bombay," "Piney Ridge," "That's the Song of Songs for Me," "Played by a Military Band," "Underneath the Weeping Willow Tree."

Columbian Music Co., 145 N. Clark St., Chicago—"Djer-Kiss Waltz."

Mellinger Music Publishing Co., Odeon Bldg., St. Louis, Mo.—"Don't, Don't Stop," "That St. Louis Jitney Bus."

Carrie Jacobs Bond and Son, 726 S. Michigan Ave., Chicago—"Today," "A Song of the Hills."

Harry Von Tilzer, 125 W. 43rd St., New York—"Close to My Heart," "After Tonight, Good-Bye," "You'll Always be the Same Sweet Girl," "Under the American Flag," "Outside of That, Why He's All Right," "Tell Me Some More."

Regent Music Co., Lake Charles, La.—"Wish I Knew Just What You Think of Me."

Jerome H. Remick & Co., Detroit, Mich.—"Wrap Me Up in a Bundle," "Ypsilanti," "I'm on My Way to Dublin Bay."

Robt. Marine and Co., 151 W. 125th St., New York—"Vacation Time," "Marine Fox Trot," "Play Me That One-step."

Chas. K. Harris, 701 Seventh Ave., New York—"I never Wanted Anything So Good So Bad," "When It Strikes Home," "Back Water Daughter."

Frank M. Root Co., Chicago, Ill.—"The Only Heart Broken Was Mine."

Maude Ellen Lynch, Sioux City, Ia.—"A Soldier Without a Uniform."

Billy Smythe Music Co., Louisville, Ky.—"Hesitation Blues."

J. H. Burgess, Morehouse, Mo.—"The Shepherd of the Hills."

Capt. Jack Crawford, 1217 Lincoln Place, Brooklyn, N. Y.—"My Mother Raised Her Boy to be a Soldier."

Bernard Granville Publishing Co., 152 Forty-fifth St., New York—"My Rose of Tipperary," "It Can't Be the Same Old Farm."

Will Carroll Co., 191 Garfield Place, Brooklyn, N. Y.—"You'll Mend the Aching Heart You Broke Some Day."

John H. Hughes, Saginaw, Mich.—"I'll Anchor My Ship in Your Harbor of Love."

Jos. Stern Co., 106 W. 36th St., New York, N. Y.—"Painting That Mother of Mine," "My Sweet Adair," "Open Up Your Heart."

Connett Music Co., Newport, Ky.—"Bathing Days."

W. J. W. Walcott, Gaiety Theater Bldg., New York—"I Must Say Good-bye to Broadway."

Chas. Henry Hoey Burke Harrington, 3 Erie Ave., Madisonville, O.—"A Shrewd Farmer."

Hatch & Loveland, Blanchard Bldg., Los Angeles, Cal.—"My California."

United Music Co., Orange, N. J.—"At Uncle Tom's Cabaret."

Max Winslow, 1585 Broadway, New York—"My Bird of Paradise," "Shooting the Bull."

Werblow-Fisher Co., Strand Theater Bldg., New York—"Oh That Beautiful Band."

F. B. Haviland Pub. Co., Strand Theater Bldg., New York—"Railroad Jim."

Jas. S. White and Co., Boston, Mass.—"Since Old Uncle Joe Played His Banjo in the Tango Band."

Parke, Daniels and Friedman, 146 W. 45th St., New York—"That Lord and Master of Mine."

Bigelow Publishing Co., Memphis, Tenn.—"I'm Gonna Get My Mule an I'm Goin' South."

Lydick and Turner, 530 Sheridan Ave., Pittsburgh, Pa.—"The Rinkeydoo Cafe."

Roger Graham, 145 N. Clark St., Chicago—"Valcartier," march and two-step.

Dear Music Publishers:

If your numbers are not reviewed in this column, it's because you forgot to send them in. If so, please put us on your list. We want to do full justice to your songs and rags, and our subscribers want to know about them. Send copies of all new numbers to Editor RAGTIME REVIEW, Christensen Bldg., Chicago.

## ST. LOUIS AMUSEMENT NOTES.

By NOAH HENRY

While cool and rainy weather has been a great draw-back to St. Louis gardens all summer, several of the larger and well established amusement resorts report good patronage.

Cicardi's, the well-known and perhaps most beautiful garden and cafe west of the Mississippi, is being favored with excellent business. Gene Rodenrich, the "Ragtime Paderewski," and a ten-piece orchestra continues an indefinite engagement there, supplying high class concert music and that particular style of syncopated dance music that has made him famous. Cicardi's is a favorite place for the younger society set to congregate in the evening for a few hours of dancing and this feature of the entertainment is very popular. Singers and entertainers in large array complete a cabaret bill of exceptional quality.

Caffarata's Garden is doing capacity business. In fact, it is said that to be really assured of a table there after the show, reservations must be made at least a day in advance. Anton's String Orchestra, with Mr. George Buddeux at the piano, is the only entertainment offered, but so highly appreciated is the work of these well-known instrumentalists that the success of the garden this season is to be largely accredited to them.

Capri Inn Garden is now doing business under the management of the Capri Catering Co., of which Mr. John Schappaer is president and Mr. Con Heator, manager. The cabaret under the capable direction of Mr. Andrew Breen, the popular singer and entertainer, has included during the past month such famous talent as Misses Emma Weston, Franchon Eastman, Marie Sbef-tells and Marget McDonald, and Messrs. Hal Geet and Jack Middleton. Miss Eunice P. Cheaney, concert pianist and an orchestra of five complete the program. Public dancing for patrons, recently introduced, is proving quite popular.

Rigo and his New York cabaret is at present the leading attraction at Delmar Garden. This talented Hungarian and his capable orchestra are well liked in St. Louis and always play to large and appreciative audiences.

Contrary to reports, Forest Park Highlands, will remain open until September 1, with the usual run of attractions. Singer's Midgets are playing an extended engagement in the vaudeville theater, changing their bill weekly, while Cavallo's Band and several vocalists concertize thrice daily at the pavilion.

The Park Opera Company is still continues

playing to packed houses at the handsome west end theater. Among their more recent offerings are "The Mid-summer Follies," as pretentious a review as anything produced on Broadway; "The Heart-breakers," "The Belle of New York," and "A Milk White Flag." The Players Company, in dramatic stock, alternating with the Park Opera Company between the Park Theater and the Shenandoah Theater has just closed a successful season to open again some time in August.

At Mannion's Park the Stanley Stock Company continues to hold forth with dramatic and musical shows.

The Empress Theater is the only downtown vaudeville house to brave the summer's heat with a daily matinee and it must be said to the credit of an excellent cooling system that it is highly successful in doing so. Big-time acts and first-run pictures hold away as usual.

## CHICAGO MUSIC NOTES.

Fuller, Healy & Yoder are singing Joe Morris' "My Old Home Town in Ireland" at the Palace Theater.

Nora Bayes is singing "Shooting the Bull Around the Bulletin Boards."

"Down in Boon-Bombay" is a new one from Shapiro, Bernstein & Co.

Wolfe Gilbert is professional manager for Joseph E. Stern & Co.

Edith Helena is featuring "Those Wonderful Words."

Rocco Vocco recently journeyed to New York for a convention of Leo Feist managers.

Joseph Morris has a new song, "To Lou," which looks like a big winner.

The Big Four at the Great Northern are singing: "Alabama Jubilee," "Virginia Lee," "Ypsilanti," "Thinking of You," "Dublin Bay" and "Lovie's Sugar Babe."

The Broadway Revue at the Great Northern is singing: "Nighttime in Dixieland," "Tulip Time in Holland" and "I Wonder Where My Lovin' Man Has Gone."

Several of the song hits written by Will J. Harris and Ted Snyder will appear on the market shortly. Grace LaRue is putting some of these numbers into her act. Sidney Phillips, of Bernard and Phillips, recently put two Harris & Snyder songs into their act.

Benson's orchestra is playing at the La Salle Roof Garden this season with Jerome Levy as director. Tommy Thatcher, a great favorite among Chicago society circles as well as among his brother musicians is manager for Benson's Amusement exchange and handles all the orchestra bookings for this busy office in addition to playing at the La Salle Roof Garden.



# ADVERTISING RAGTIME

BY BERNARD B. BRIN.

I noticed in the last issue of the RAGTIME REVIEW where one of our "Christensen" teachers wanted to know some novel way of advertising. I cannot help but writing this article simply to show the numerous and simple ways that ragtime can be advertised, with amazing results.

One teacher stated that the same ad in the paper gets quite monotonous. I quite agree with her, but there are any number of ways in which that "ad" can be changed around without losing its effectiveness. For instance, change it to read "Everybody's learning to play ragtime in twenty lessons via the Christensen system, why not you?" Or there are any number of ways. But why rely on newspaper advertising alone when there are various other advertising stunts to "pull off?"

When I started teaching the Christensen system here in Seattle about five years ago, I could easily realize the great demand there would be for ragtime. In the first place, I had great confidence in the Christensen system. (Who wouldn't have with the wonderful results accomplished in teaching same to pupils?) I, therefore, knew that all I had to do was to let the public know what I was teaching.

One of the biggest ads I believe I ever had was during the Golden Potlatch Carnival week when all the different business houses had floats in a big parade, advertising their different businesses. I had a large wagon prettily decorated with a concert grand piano on it and played during the entire parade. (A picture of this float was in the first issue of the REVIEW.) I can modestly say that during the entire parade the public was most enthusiastic and gave me hearty applause. They requested rag after rag which I gladly played for them. I was fortunate enough to receive one of the prizes as having the most original float.

I dare say this parade was seen by practically everybody in Seattle (300,000 population) and I can't begin to tell you the number of pupils I had starting in with ragtime lessons as a result. The cost of this float easily ran into three figures, but I can assure you I was many times repaid for the expenditure.

Always keep in touch with the music departments in your city and leave some cards with the girl in charge as they are always so kind and only too glad to give out your cards to their friends as well as to the numerous people who inquire for a good ragtime teacher.

I've done considerable advertising in the high school magazines and get splendid results. I

never think of taking less than a page ad as you can never overstep yourself in advertising. You're always bound to get results no matter where you advertise yourself, as any way you turn, you'll always find the big majority strong for ragtime.

Playing at dances, parties, etc., is another good way to get acquainted, although unfortunately, or rather, I should say fortunately, I am too busy teaching in the evenings to go out and play much. However, I am always glad to play for any big affairs, the Press Club socials, and the like, as it's always a big boost.

I give recitals ever so often in one of the big local theaters along with their regular show. It creates a big interest in ragtime as well as boosting the school.

These are just a few of the things I'm doing toward boosting my school. While there is nothing brilliant in these various ads, nevertheless, they are all common sense ideas and you can readily see that these different styles of advertisements are bound to bring business.

I can only add that Mr. Knuppe and myself have all we can handle—our least trouble is getting pupils. I also might say that when some of these so-called long-haired, classical professors ask me how many pupils I have, I always evade the question, because if I did tell them the truth, they'd probably call me an unvarnished prevaricator; as their pupils are so few and far between, that they couldn't see my business being any other way.

Summed up in a nutshell, it is simply this: You have the right proposition, ADVERTISE it!

## NOTICE TO SUBSCRIBERS.

Our premium offer has been discontinued and the subscription price will hereafter be 50 cents a year flat. Subscribers who paid a dollar (who failed to get a premium) will receive an extra year's subscription.

"Music is supposed to soothe the nerves, is it not?"

"Not at my house. It keeps everybody dancing till midnight."

## BERNARD BRIN PLAYS FOR THE SHRINERS

During the big Shriners' Convention which was held during the week of July 10, in Seattle, Wash., Mr. Bernard Brin was asked by the

## Ragtime Nightingale.

JOSEPH F. LAMB.

Slow March Tempo.

Copyright 1915 by Stark Music Co.

This number is published in regular sheet music form. Get same from your music dealer or from Stark Music Co., St. Louis, Mo.

Shriners' committee to entertain them with some ragtime piano playing for the different occasions during the week. Brin gladly consented and received hearty applause at each affair. He was a

decided hit, and was thanked most graciously by the local committee for his services which went a long way toward entertaining the visiting Shriners.

The musical score is arranged in six systems, each with a treble and bass staff. The notation includes various rhythmic figures, chords, and articulations typical of ragtime piano accompaniment. A 'L.H.' marking is at the top right of the first system. A first and second ending bracket is shown in the third system. A 'mp' dynamic marking is in the fourth system. A '2' marking is in the bottom left of the sixth system.

22,000 MENTAL SENSATIONS IN FOUR MINUTES' PLAYING

According to Sir James Paget, a British scientist, who writes in the *British Medical*

*Journal*, has figured out the number of movements and sensations of the muscles, nerves and brain during the performance of a piece of music. He claims that in his experiment the pianist experienced about 22,000 mental sensations in

a little over four minutes and gives the following explanation:

"Mademoiselle Janötha was so good as to play on the piano, at my request, one of the swiftest pieces of music known to her a *presto* by Mendelssohn. The time it occupied was taken, and the number of notes was counted. She played

5,995 notes in four minutes and three seconds—rather more than twenty-four notes per second. We may, from this, estimate approximately the number of what we may call nervous vibrations transmitted during a given time to and from the brain, from the brain to the muscles and from the muscles and the organs of hearing and of

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains several measures of music, including a complex chordal passage with a slur and a fermata. The lower staff is in bass clef and contains a few notes. Annotations include 'R.H.' above the first measure, 'L.H.' below the first measure, and 'S' above the second measure. A dynamic marking 'ff' is present at the end of the system.

The second system of the musical score consists of two staves. The upper staff is in treble clef and contains a dense, rapid sequence of chords and arpeggios. The lower staff is in bass clef and contains a steady, rhythmic accompaniment.

The third system of the musical score consists of two staves. The upper staff is in treble clef and continues the dense, rapid sequence of chords and arpeggios. The lower staff is in bass clef and continues the steady, rhythmic accompaniment.

The fourth system of the musical score consists of two staves. The upper staff is in treble clef and continues the dense, rapid sequence of chords and arpeggios. The lower staff is in bass clef and continues the steady, rhythmic accompaniment.

The fifth system of the musical score consists of two staves. The upper staff is in treble clef and continues the dense, rapid sequence of chords and arpeggios. The lower staff is in bass clef and continues the steady, rhythmic accompaniment. A dynamic marking 'ff' is present at the end of the system.

touch to the brain. Each note required at least two voluntary movements of a finger, the bending down and the raising up; and besides these there were a very large number of lateral movements to and fro of the fingers, as well as many and

various movements of the wrists, elbows, shoulders and feet. It was not possible to count these, but I think I can be sure that they were not less than at the rate of one movement

(Continued on page 16.)



AXEL W. CHRISTENSEN, Editor and Publisher

Published every month at 526 South Western Ave.,  
Chicago. Tel. West 1311

CHICAGO, AUGUST, 1915

#### SUBSCRIPTIONS

Single copies.....	5 cents
Per year, postpaid.....	50 cents
Per year, with premium.....	\$1.00

#### ADVERTISING RATES: \$1 AN INCH

This rate is flat—no discount. If we don't know you, send cash with order.

### ANOTHER PIRATE.

As we write, we have before us two ragtime instruction books. The first was copyrighted in 1904 and the second was copyrighted in 1914. Here is the rawest case of thievery that can be imagined, although it has one redeeming feature—it is so raw that the judge will not even have to be a musician to see the daylight robbery. It is true that the second book has a blue cover while the first one has a pink one, but here the originality of the infringer stops. Even the table of contents is laid out in exactly the same order as that of the first book, and, except where the word "center" is used in place of the word "middle," the word "high" in place of the word "top," etc., it is what is termed in the copyright courts a "Chinese copy."

In place of joining four eighth notes with one bar over the top, the infringer has placed them in groups of two instead of groups of four, but there is no difference between the two forms when played on the piano. Its really pitiful because there are so many more clever ways in which this could have been handled.

The penalty is severe for downright premeditated infringement and the original composer will have little difficulty in protecting his rights in this instance.

### RAGTIME FOR CONVALESCENTS.

At St. Joseph's Hospital in Aurora, Ill., they are now using ragtime music to bring patients back to consciousness after operations, according to report. It is claimed that the scheme is successful in every way.

Ragtime has always been known as a healer for most troubles and it is nice to know that a new field of usefulness has been found for this most popular brand of music.

It is said that several different styles of music

were tried but that ragtime gave the best results. Ragtime is never anything but joyous and when other music is used, especially well-known numbers, care must be taken in their selection or trouble is apt to occur. In fact, in the case of one patient, it must have been discouraging when the nurse played "Good-Bye Girls, I'm Through," on the phonograph as the patient was slowly coming "to."

We would also imagine that it would be a poor policy to play a lively one-step rag for a tango fiend who is operated on for a broken leg. He is liable to break it over again under spell of the music.

### RAGTIME AT THE INDIANAPOLIS FAIR.

Ragtime is still popular around Indianapolis, judging from the program played by the Indianapolis Military Band on July 5th at the opening of the State Fair Grounds.

The following program reminds the writer of the good old days when Brook and his band played at the Coliseum in Chicago, where they used to have Ragtime Night every other night. Here is a program given by a band at Indianapolis, and its good old rag from top to bottom:

#### AFTERNOON.

"Everybody Rag With Me".....	Berlin
"Adele," the French musical farce.....	Briquet
Song hits of 1915 by Al Beilin, the man who sings to beat the band.	
"When You Wore a Tulip and I Wore a Rose".....	Wernick
"Memphis Blues".....	Handy
"Chin-Chio".....	Carey
"Alabama Jubilee".....	Cobb
"Silver Fox Trot".....	Lodges
"Listen to the Dixie Band".....	Worth
"High Jinks".....	Friml
"Castle House Rag".....	Pryor
"Trombone Smiles".....	Neiles

#### EVENING.

"Chinatown, My Chinatown".....	Swartz
Song hits by Al Beilin.	
"A La Carte".....	Holtzman
"Wrap Me in a Bundle".....	Lampe
"On My Way to Dublin Bay".....	Pabst
"Mississippi Cabaret".....	Berlin
"Trombonium".....	Remick
"Operatic Rag".....	Short
"Oh, Mister Black Man".....	Pryor
"Trombone Blizzard".....	Weismann
Excerpts from musical comedy, "Sari".....	Kaufmann
"Passing of Rag Time".....	Pryor

A young woman told me the other day that she had spent four years on "classified" music and now wanted to learn ragtime.

## RAGTIME IN NEW ORLEANS.

By SAM L. ROSENBAUM.

A word about the New Orleans School, the largest South. When Mr. Wooters opened a school for teaching ragtime, the last of February, just after the conclusion of the famous Mardi Gras Festival, savants in the music line said he was crazy. They said ragtime would never flourish in New Orleans in a hundred years.

Yet it has. And it didn't take but a month for the people to take to it. Mr. Wooters is a young man, just a year out of college—a graduate of the University of Illinois,—by the way—and full of ideas for boosting business. He worked in the newspaper business for two years, wrote musical comedy in college and developed a lot of enthusiasm for ragtime in the meantime.

But to return to New Orleans. The Christensen School was opened right in the busiest corner in the city. Advertising and plenty of it became the slogan. At the end of the second month Mr. Wooters put on another teacher. At the end of the third month a music publishing department was opened in connection with the school.

The reason for our success? The best way to express it is to adopt the slang expression—"plenty of 'em."

We don't let the grass grow under our feet. We've advertised every day of the week in the two morning papers. We've put out young lady ragtime players on a house to house census to find out just who are interested in ragtime. We've got a circular full of dozens of testimonials from our New Orleans pupils and graduates. We got Grunewalds—the leading music house in the South—as our reference. We've placed handsome framed show-cards in all the sheet music counters in the city. Our "ad" is everywhere people that like music are apt to see it—in cabarets, on excursion steamers, parks, etc.

Our rent is high—but we're maintaining a front. That's part of our advertising theory. Our teachers—and we have three now—are required to be courteous, to constantly study new ways to hold the interest of pupils. If business is a little slack we find out the reason and correct it. Nothing succeeds like success.

In addition to the regular follow up system supplied by the main office, Mr. Wooters writes personal letters to all his prospects. As the last puller after the personal letter and the four follow-ups and the booklet, he mails them a coupon, good for one free lesson. All he wants is a personal interview. I believe he could convince one of the old masters that ragtime is on the calendar.

These are only a few of our methods. Mr. Wooters is constantly figuring out new schemes for building up our school. This fall he's planning to hold a number of ragtime piano playing contests at the different theaters in the city. Next month he's going to furnish the music shops of the city with free ragtime players—who are incidentally going to demonstrate the Christensen System in addition to the "hits."

Watch us grow! We're on the map to stay. We'll be tickled to death to hear from other schools and to know their methods and to answer any letters they may wish to write us.

## A SPLENDID HARMONY COURSE.

Ragtime players who aspire to become something more than the common run of players have particular need of the SIEGEL-MYERS course of harmony, composition and orchestration. A knowledge of harmony is practically indispensable to a successful ragtime player, for it is the only clue (beside playing by ear) to successful sight reading, transposing, modulation, and playing from lead parts, all of which are in the daily routine of theater and vaudeville playing.

A sound understanding of harmonic progression and a ready knowledge of the formation of all chords, and not merely a mechanical knowledge of certain chords which occur in the ordinary routine of playing, is the essential thing which distinguishes the good ragtime player from the player of trash. Ragtime can be lifted out of the trash class only by the superior musical knowledge of the best players of the profession.

The SIEGEL-MYERS course in harmony given by correspondence will help you to be, not simply a "ragpicker," but give you the knowledge which will prepare you to be the foremost in the profession.

## FROM THE CHICAGO EXAMINER.

The following letter appeared in the *Chicago Examiner*, and took first prize in an advertising contest:

"What red-blooded American can resist the infectious enthusiasm of well-played ragtime? Let the habitual "wall-flower" do those syncopated melodies in that swinging, lilting rhythm which we are wont to designate as "rag" and no longer is he regarded as mural decoration, but straightway is he the center of attraction.

"For personal amusement, piano playing outstrips anything else; moreover there are handsome rewards to the one who takes up ragtime playing as a profession.

"Christensen is supplying a long-felt want by offering such a course. And his "money back" guarantee assures us of his ability to give more than value received."

# Jitney Bus Rag

Words & Music by  
**BERNARD B. BRIN**  
*Arr. by Roscoe V. Knuppe*

Moderato



Now Gus - sie, dear, just lis - ten here to  
 Now Gus don't cuss be-cause the street car

what I've got to say, My great - est pride's a jit - ney ride which  
 ser - vice makes you sick, We'll take a jit - ney bus, my dear, and

Copyright MCMXV by Bernard B. Brin.

for each note, making altogether not less than three voluntary movements for each note, even if we allow for the chords in which several notes were struck at the same instant. Certainly there were not less than seventy-two distinctive variations in the currents of nerve force transmitted from the brain to the muscles in each second, and each of these variations was deter-

mined by a distinct effort of the will. And observe—for herein may seem a chief wonder—each of these movements was directed by the will to a certain place, with a certain force, and a certain speed, at a certain time; and each touch was maintained for a certain length of time. Thus there were, as we may say, five distinct and designed qualities in each of the seventy-two



we must take to-day. You say you love me Gus, but still I  
get there twice as quick, For speed and pleas-ure, I should say these

won't be sat - is - fied, 'Til you get a jit - ney bus then take me  
jit - neys can't be beat; Guess I'll wed a jit - ney driv - er just to

for a good long ride. Oh, Gus, you lit - tle cuss, I'm goin' to  
have this spe - cial treat, To - day's the ve - ry day to have a

raise an aw - ful fuss, If we don't take a jit - ney bus.—  
time and be so gay, So to start with the fun I'd say:

This piece is also published in regular sheet music form. Get same from your dealer, or Bernard Brin, 807 Third Ave., Seattle, Wash.

movements in each second. Moreover, each of these movements, determined by the will and exactly effected by transmission of nerve-force from the brain along nerve fibers to the muscles—each of these movements was associated with consciousness of the very position of the finger,

each hand, each arm and each foot, before it was moved and while moving it, and with consciousness of the sound of each note and the force of each touch. Thus there were at least four conscious sensations for each of the twenty-four notes in each second; that is, there were at the

## CHORUS

Jit - ney bus, — jit - ney bus, — I want to take a jit - ney

bus, — Just see those peo - ple crowd - ing in, we've

got no time to lose, I'll sit up - on some fel - low's lap, and

I should wor - ry whose. Gee it's great, — Ain't it great, — the

rate of ninety-six transmissions of force from the ends of nerve fibers, along their course to the brain, in each of the same seconds during which there were seventy-two transmissions going out from the brain along other nerve fibers to the muscles. And then, add to all this that during the time, in each second of which the mind was conscious of at least ninety-six sensations, and directed not less than seventy-two movements, it was also remembering each note

to be played in its due time and place, and was exercised with the judgment, in the comparison of the playing of this evening with those of the time before, and with some of the sentiments which the music was intended to express. It was played from memory, but Mademoiselle Janotha assures me she could have played it just as swiftly at sight, though this would have added another to the sensations associated with each note." She "certainly was going some."

speed with which these jit - neys go? — Now please don't think I'm fick - le, but just

for a meas - ly nick - el it's a gay life, Gus, It will

glad - den us, we'll ride in the day - time, joy ride at night - time,

In a lov - in' jit - ney bus. — Jit - ney bus. —

### RAGTIME CONTEST IN NEW YORK.

Lovers of ragtime piano playing were entertained recently during the regular performance at the Harlem Opera House, 125th Street and 7th Avenue, by a ragtime piano playing contest. Once again the Christensen School carried off the honors.

Lew Frey, one of Mr. Robert Marine's pupils,

was the successful candidate. The Marine Fox Trot, especially was encored time and time again.

The Marine entertainers, introduced "My Ragtime Letterman" at the annual "Letter Carriers' Picnic, held at Schuetzen Park, New Jersey, and over a thousand copies were sold on the grounds. Miss Nellie Sullivan's rendition of the song, added greatly to its success.



83 *Illustrating use of the 6th Dominant 7th* *The Palace*

84 *Illustrating use of the 7th Dominant 7th* *The Army Man*

## The Teaching of Ragtime Versus Classical

BY AXEL CHRISTENSEN.

It is a fact, that very few piano students of classical music go very far with their studies. Out of the great mass of pupils who go to the conservatories and private teachers every year, only a comparative few go far enough with their studies to accomplish any real results.

In most cases they do not realize the magnitude of the task that lies before them. Their idea being simply to learn to play, they go at it in the orthodox way and begin the long "piano fight" with the inevitable five-finger exercises, scales, arpeggios, and what not.

The teacher is, no doubt conscientious and, believing that the pupil is "hungry for punishment," takes particular pains to see that the pupil has to go through exactly the same line of work that the said teacher went through a generation before.

In every case the routine is the same. If the pupil's desire is simply to be able to play such popular pieces as "It's a Long Way to Tipperary" or "In the Hills of Old Kentucky," the pupil gets the inevitable five-finger exercises, scales, arpeggios, etc.

If the pupil aspires to be an organist in the local church, he still gets the five-finger exercises, scales, arpeggios, etc.

If he wants to learn to play for dances or for moving picture shows, he may not feel that he needs them, but whether he needs them or not, he is going to get them—the five-finger exercises, scales, arpeggios, etc.

The same if he wants to study for the concert stage.

For the person who loves music with melody and rhythm and who is eager to learn it for the pleasure it will give him or her, its pretty tough to have to go through the same tedious amount of preparatory work that would be necessary for one studying for the profession. For such a person; namely, one who wants to play for home pleasure, all these scales, arpeggios, five-finger exercises, and studies without number, are as unnecessary as the foundation of a sky scraper would be for a cosy little cottage.

Now, if pupils really prefer ragtime, and popular music, why not give it to them direct, instead of first making them go through the regular routine prescribed for a classical course? After the classical course they usually have to learn ragtime from a ragtime specialist anyway and are compelled to start almost at the same point with their ragtime lessons as a person who has never studied before.

All you have to do is to give the pupil who loves ragtime a start in the right direction and he learns almost without effort. All ragtime is made up of certain movements, or styles of rhythm, which can be easily distinguished and analyzed and as soon as a few of these movements have been learned, the rest is easy.

Given a few lessons in mastering the principal ragtime movements, which in a course of ragtime takes the place of the usual scales and arpeggios, and the pupil has rhythm at his finger tips—such rhythm and preciseness of touch that is seldom found except in persons who have spent a long time in working out the usual routine. Even a

simple major scale played with that ragtime swing is beautiful.

After the short time required to learn to play the principal movements upon which ragtime is based, the pupil's entire time is then devoted to transcribing melodies into that wavy, swaying lilt that makes you want to dance.

I have no criticism to offer on the time honored orthodox method of piano instruction. For those who aspire to great things, who want to investigate the art of piano playing as far as their ability and unceasing labor will permit them to go—for those who want to study for the profession or to those who love classical music—to such as these, the orthodox course, is the thing.

But, if you love ragtime music, study ragtime under a school that makes a specialty of just that one thing, and whose successful pupils are to be found on every hand (we modestly refrain from mentioning the name of such school in this article) and you will have found the quickest road to the goal you desire.

There is nothing in ragtime, properly taught, that can possibly interfere with the study of classical music at a later date. On the contrary, the firm legato touch and the absolute even tempo required in good ragtime will be a great help to the student who later takes up the classical work.

#### WHAT ABOUT RAGTIME?

In the following story by T. Fred Henry, the celebrated band master of Des Moines, Ia., much will be found of interest to the lover of ragtime. Mr. Henry's remarks are breezy, direct and to the point and coming from a man of his standing are a great boost for the "cause." The article follows:

When you stop to consider that in America and, in fact, all the civilized countries of the world ragtime is the musical craze of the hour, it must be admitted that it has something very fascinating about it.

To begin with, American ragtime is syncopated time and in its original form is therefore not a new-born idea, for you find it embodied in the works of almost all the old masters.

Of course it is then called syncopation, for none of the worshipers of the great Richard Wagner will admit that he ever wrote a bar of ragtime.

Well, maybe he did not, but he certainly missed a great chance to make an awful big hit with a lot of good fellows that cannot see anything else.

Still if we are indebted to those great pioneers in the field of music for our waltz movements, barcarolles and other ballet and dance music, we should also give them some credit for the syncopated movement which forms the very foundation of ragtime.

But to the American composer belongs the real

glory of having developed modern ragtime and that is something after all, for it is the most popular style of music ever written.

When I say it is popular I do not insist that its popularity is entirely due to its merits.

Business methods in publication help and when you stop to consider that at least 90 per cent of the music publishers in the country publish popular music only and spend thousands of dollars annually to have their numbers featured by stars in the big productions and in vaudeville, by the famous bands and orchestras, by the cabaret singers in the fashionable cafes and then have them reproduced on hundreds of records for the phonograph, their numbers are sure to become popular, especially if they have the swing and go to catch the ear.



J. M. ROCHE,  
Successful teacher of the Christensen System of  
Ragtime, at Springfield, Ill.

The words, too, are a great factor, generally corresponding to the melody in character and always humorous.

And let me say right here that ragtime is the real comedy in music, for it is absolutely devoid of anything serious.

It makes no difference how bad the weather, how hard times or how cold the audience, you can cheer them up and set them going the instant you start a bit of ragtime.

Everybody sits up and takes notice and the chances are that it will bring a burst of applause that will warm things up for that remainder of the program.

It is a guaranteed cure for the blues.



It has the real "pep" in it that makes everyone respond, ginger up and keep time with one foot or even both to its irresistible swing.

Seems funny, but I have even seen it make people jump up and down.

I often play a concert with my band for which, by special request, I have taken great pains to arrange a classical program. As a rule I do not get very far along with it until I get a request something like this:

"Mr. Henry, won't you please play 'Ragtime Soldier Man' or 'Everybody Two-Step?' and oblige—"

"P. S. If you haven't these with you please play a real ragtime anyway."

Of course I always honor requests and when we play the rag—well, that's the signal—that's what everybody wanted all the time and then they want more and more and more.

It just seems to make people happy and pulls the crowd together.

It must give people courage, too, for just think of the story about that regiment of Greeks who left New York to go back home and help annihilate the Turks! A reporter for the Associated Press writes how he saw them marching to the front during the battle whistling and singing "Waiting for the Robert E. Lee."

And so it is everywhere, ragtime seems to have won out.

They are simply wild over "those Yankee tunes" in all the European cities where they once predicted that only the early and ultimate death of ragtime would save musical art from going to the dogs.

But musical art is here yet—and so is ragtime, and I say "long life to both," for as well as I love the noble works of Wagner, Beethoven, Schubert, Liszt and the other great masters, I shall always be ready to enjoy a little of that musical sunshine known as ragtime.—Des Moines Register and Leader.

"Is he a finished musician?"

"No, but he will be if he doesn't let up soon."

—Philadelphia Press.

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## Teachers' and Pupils' Corner

I thought I was going to have some swell articles for the REVIEW, but am sorry to inform you it fell through. You heard about this beauty contest given by the Universal Film Co., where they selected the prettiest girl from each state and then sent the bunch on a trip to Frisco, etc. Well out of the final ten for this state (Washington) three of them were my pupils, but when it came to pick out THE one as the prettiest in the state—well neither one of the three got it, so we'll have to forget about it.

BERNARD BRIN, Teacher,  
Seattle, Wash.

Have received my last lesson and am more than pleased with my success. Can truthfully say that it is due to your simple method of teaching. When I started to take lessons from you I did not know one note from another, and during the whole course I did not have to ask one question about the lessons. Everything seemed so explicit. Will gladly recommend the Christensen System of Music to anyone who wishes to know how to play ragtime. I found practice a pleasure and not a task.

E. MALICAN, Atlantic City, N. J.

I have learned more in twenty lessons of your method than I did in three years of the Kohler Method.

MRS. P. J. DENNY, Omaha, Neb.

I am highly delighted with your method of instruction. When I began I hardly knew one note from another and now I am playing a number of right up-to-date popular pieces. I am more than pleased with my teacher, Mrs. Minnikers.

MRS. F. I. SPENCER, Omaha, Neb.

Many of my new pupils are persons who have heard others of my pupils play. For instance, a high school boy was passing a house on 41st St. the other day and heard some one playing "China Town," "Michigan" and several other popular pieces. He inquired who was playing and was told that it was a young man who had been taking a few lessons at the Christensen School of Music. The high school boy could not get down to the office fast enough, so he telephoned ahead to make sure he could get a lesson. After he had taken about five lessons, his mother called up and thanked me for the splendid progress her boy was making. She said that she had often seen this school advertised by had kept him away because she thought it was impossible for us to fulfill our promise, namely to teach ragtime in 20 lessons. But now she is glad he started with us.

MRS. MINNIKERS, Teacher, Omaha, Neb.

I enclose a remittance to cover subscription to the RAGTIME REVIEW. I certainly enjoyed the sample copy and think "Tango Tea" is some clever piece. I like the RAGTIME REVIEW better

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than the other musical magazines I have been subscribing for, as it fits in so much better with my particular work.

INA GOLDMAN, Griggsville, Ill.

I have been studying your system of ragtime while on the road in vaudeville. On our recent vaudeville tour through the west the first day we would come to a new city I would immediately locate the local Christensen School and take a lesson. I would then spend an hour or so every morning at the theater practicing. I am now finishing up your course at our summer home and am taking this opportunity to thank you and the teachers of your wonderful system for their kindness and courtesy. One teacher I want to mention especially and that is Mr. Gleason, who is your teacher at San Francisco. I think he is just wonderful, and among all the clever Christensen teachers I have met, he is my favorite.

HAZEL SKATELLE, Somers Point, N. J.

Having completed the course of instruction in your Book No. 1, I wish to say that I am pleased with the system, and with my teacher, Miss Smith.

MARY PRZYBYLSKI, Detroit, Mich.

The Left "Handed William" and "Goblin" pieces were enjoyed by us when they appeared in the nice June edition of the REVIEW.

HATTIE SMITH, Teacher, Detroit, Mich.

I find that I am progressing very rapidly. Your system, I must say, is excellent. I have taken piano lessons for three years and still could not play a very easy piece, but now having taken lessons from your New York School, I am able to play some good ragtime and popular music, and pleased with your teacher, Mr. Marine.

ERNEST MARTIN, Long Island City, N. Y.

The Christensen School of Popular Music of Chicago has just inaugurated a dancing department and already it looks like its going to be a big success. This new department for teaching the one-step, canter waltz, maxixe, etc., is under the able direction of Prof. E. Henry Feltman, late of the "Danse de Luxe" and the "Grand Central Palace" of New York.

Axel Christensen, the "Czar of Ragtime," motored up to Waupaca, Wisconsin from Chicago the other day. Just outside the city limits of Milwaukee, Axel struck a long stretch of nice white, smooth concrete road and being somewhat behind schedule on account of bad roads previously encountered he "let her out." To make a long story short—the motor cycle cop permitted the "Czar of Ragtime" to proceed after leaving a cash bond of \$50.00 and promised he would give Christensen about \$19.00 change, providing he returned to Milwaukee the following week to stand trial. And they both did.

"Did you ever read about how the ancient Greek harp playing used to move stones to tears?"

"Huh! That ain't nothin'. My daughter's piano playing caused five families to move."

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