

Christensen's RAGTIME REVIEW

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



Piano Music
in this Issue

—
"I Want My
Dreams of
Yesterday"
and
"Reindeer
Rag."

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Christensen's

DEVOTED TO RAGTIME AND POPULAR MUSIC

Covering the Field of Vaudeville and Picture Piano Playing

VOL. I

CHICAGO, ILL., SEPTEMBER, 1915

No. 9

NOTES ON NEW POPULAR MUSIC

BY AXEL CHRISTENSEN

There is a waltz that has been creating quite a sensation all over the country and, its popularity is at this time still in the ascendant. They say about this waltz that it is impossible to resist its peculiar tuneful melody and, after playing it over, we believe it is another Merry Widow Waltz. The waltz in question is "The Missouri Waltz" from an original melody procured by John Valentine Eppel and arranged for piano by Frederic Knight Logan. The copyright for this waltz was recently transferred to F. J. A. Forster, Music Publisher, 529 S. Wabash Ave., Chicago, and the Forster Company is having big success with it. In fact, Mr. Forster claims that this is one of the biggest numbers in his catalogue at the present time. The Missouri Waltz captivated the Editor, and the Editor is sure it will captivate the readers of the Ragtime Review.

A song that has had a great run in the "Rinkey Doo Cafe" is published by Lydick Turner & Co., 530 Sheridan Ave., Pittsburg, Pa. The words and music are by Ernest B. Lydick, and this song is achieving great popularity on the vaudeville stage at the present time.

Roger Graham, 145 N. Clark St., Chicago, has got out a very nice list of songs, most of which breathe the atmosphere of Canada and the north. These are all instrumental numbers and are as follows: "The Spring Bird Intermezzo" by Ave Olman; "Valcartier," the great Canadian March and Two-Step, by Frederick F. Pearsall; "Canadian Capers," by Chandler, White and Cohen; "Tally-Ho Fox Trot" by Charles Wellinger; "Lake of the Woods" by Frank E. Barry; "Saskatoon Rag," a corking good number with a swell cover by Phil Goldberg and "Dominion of Canada March" by May Hill, the last being written in six-eight time.

The songs of Charles K. Harris have always touched the heart and their merit has given them unusual lasting qualities. When you consider that the old song "After the Ball," which made such a hit so many years ago, is still being sold in great quantities

throughout the country and has stood the test of time in spite of the thousands of other songs that are continually flooding the market it is ample proof of the underlying qualities of the Harris song that makes it a permanent fixture in the realms of music.

The exceptional success of the New York Office of Charles K. Harris is due to Mr. Meyer Cohen, the manager of the New York territory and who has done wonders in promoting the Harris Publications in the East.

The Mellinger Publishing Co., Odeon Building, St. Louis have come through with another of those "Jitney Bus" songs; namely, "When I Rode With Gus in a Jitney Bus." It has a wonderful cover, the main attraction on said cover being that of a beautiful woman leaning on a gate, gazing entrancingly over the gate at a young man who is riding in a "Jitney" behind the driver (presumably "Gus") who is smoking a corn-cob pipe. One pauses to reflect that this fellow "Gus" can't be making money at the Jitney business, the car being apparently miles and miles out in the country so that "Gus" must have been hauling his lone passenger a long way for the proverbial "Jitney." Seriously speaking, however, it is a dandy comedy song and is well worth getting. Words by Florence Pratt and music by Mitchell Stanford.

The Independent Music Publishing Co., of Omaha, Neb., have gotten out some very good offerings, the title of which are "It Is Back to Tennessee for Mine," which has a dandy chorus; "The Little School House On the Hill," an admirable fox trot and "The Dream of Life" with a four-four verse and a splendid waltz chorus.

Joseph H. Hughes, Music Publisher at Saginaw, Mich., has six new publications on the market. "You're the Star I Love Best," is well written, both from the standpoint of words and music; "I'll Anchor My Ship in Your Harbor of Love" is a ballad of the higher class, the song poem being by Joseph H. Hughes and the music by Harry Richardson. The verse of this song is written in waltz time, played Lento, and the chorus in

very effective twelve-eight. "Mother O'Mine" is written around the world-old theme, "Mother," which never fails to touch the heart-strings when properly handled and the theme has been handled in a masterly manner in this instance. "When Shadows of Evening Are Falling" is a number which when played dreamily breathes a sweet and quiet twilight atmosphere. The words have unusual merit and are set to music that just seems to fit them somehow. "The Finest Flag That Flies" is a good patriotic number with a stirring six-eight movement for the chorus. "Since I Lost You Mother of Mine" is a sequel to the song "Mother O'Mine" and tells a beautiful story; written throughout in waltz time with words by Joseph H. Hughes and music by Harry Richardson.

Carl Fischer, of Cooper Square, New York, contributes some rattling good instrumental stuff. "The Strenuous Life," March, piano score by J. G. Boehme; "Roberts' Globe Trot," Fox Trot, a regular Fox Trot, "Panama Exposition One-Step," March, which by the way, can also be used for a Fox Trot and a One-Step Trot entitled "Le Siffleur Coquet (The Flirting Whistler) which is certainly a novelty number, and good. As a waltz hesitation they have taken "Hearts and Flowers," that beautiful and well-known melody that has been played throughout the world for many years, and made a hesitation waltz out of it and a most effective hesitation waltz it sure does make, the theme being unusually good for that purpose.

"That Flower Song Melody" is a new song issued by the Marine & Fruin Co., Music Publishers, 151 W. 125th St., New-York City. A very good number.

"Bygone Days," words by F. J. Connett and music by Edward Wunderlich, is a nice waltz song published by Connett Sheet Music Co., Newport, Ky.

Another Jitney Bus song entitled "You Tell It, or Jitney Bus Joy" is published by Hendon Taylor, 627 E. Hill St., Louisville, Ky.

"Remember the Lusitania" is a title of a ballad published by the Gypsy Publishing Co., of Chicago and written by Valkmar Johnson.

"The Hesitation Blues" is the name of a one-step published by the Billy Smythe Music Co., 2519 Slevin St., Louisville, Ky. It is a real typification of the style of the rag termed "Blues." It is also published in the form of a song and the lyrics are a "scream." J. Forrest Thompson of Louisville, Ky., have used this number with great effect.

"I'm Gonna Get My Mule and I'm Going South" suggests comedy lyrics and the song of this title fully comes up to all expectations. It is by Sumner Bigelow and Maurice Miller and is put out by the Bigelow Publishing Co., of Memphis Tenn.—it's a great song of the "Bert Williams" type. A very effective number published by the same company is "When the Evening Winds Are Sighing Home, Sweet Home." The Evening Winds have sighed thusly for most of us at some-time or another and therefore this song is bound to hit the bull's eye of popularity. "If You But Knew" is a clever waltz song with a dandy set of words and with the delightful swing that makes it a good hesitation waltz. "When You're Away" is another beautiful

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.

story set to music with a four-four verse, played moderato, and a melodious waltz chorus; published by the same enterprising firm. Last, but not least, sent in by the Bigelow Company to this office this month is a song that is bound to be "sure fire" for the vaudeville singer. The title is significant—"We're Feeding the Baby Onions So We Can Find It In the Dark" and it is a "corker." You really ought to get this number. All of the above pieces are written by Sumner Bigelow and Maurice Miller and, by judging from the work they have already done, the Bigelow Publishing Company has a very bright future before it.

"It's Tulip Time In Holland" is still a very popular seller at the sheet music counters. It is published by Jerome H. Remick, & Co., of New York.

Chas. B. Brown who has already given the world much melody in his marches, waltzes and songs, is now out with another beautiful number. We need not say much about it as it is appearing this month in the "Ragtime Review" and we believe we are giving our readers something well worth while in "I Want My Dreams of Yesterday."

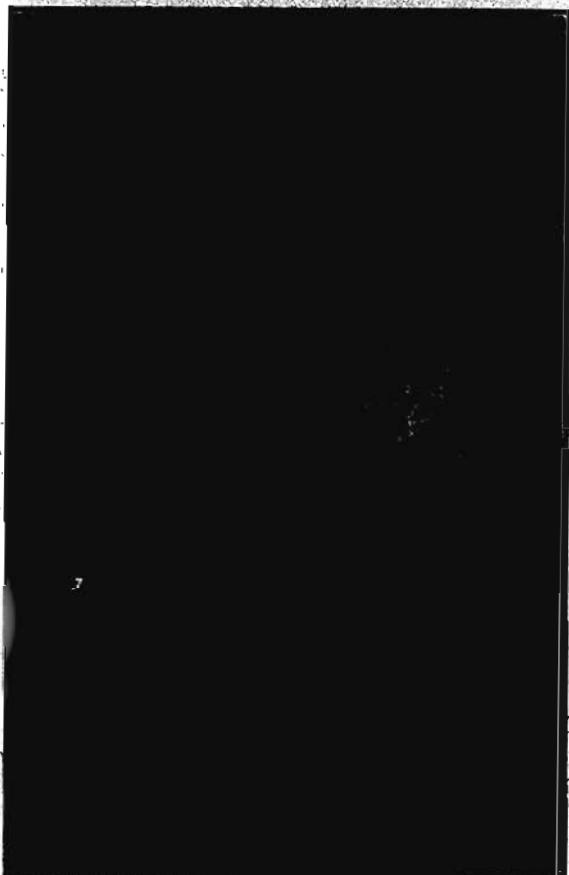
A Navy song written by a navy man is entitled "It's Great to Be a Navy Man," which while peculiar in its construction has made quite a success. It was first published by the composer Charles C. Dodson, and was first produced in the United States Navy at a minstrel show given on board the United States ship "South Dakota" when that ship was at Mazapaland. Mr. Dodson has sold a great many copies of his song and it has been contracted for player pianos, etc. He has other songs in preparation. His publishing office is at 511 Granger Block, San Diego, Cal.

The Connett Sheet Music Co., of Newport, Ky., have two new songs that will be released in the near future. They are "Oh You Beautiful Moon" and "When Its Roll Call Time In Angel Land." The company promises something big in these two numbers and a more detailed review will appear in a later issue of this magazine.

F. J. Connett, representative for Werblow Fisher Co., of New York is plugging hard with Werblow Fisher songs at all the parks, cabarets and Moving Picture Houses in Cincinnati and surrounding towns. "Oh, That Beautiful Band" is meeting with big success.

A real live wire firm of publishers of music is Will Carroll Co., 191 Garfield Place, Brooklyn, N. Y., and they are putting out some great songs that will be heard a lot this season. For release this season they have "Her Ragtime Romeo," "But Not Since Little George Comes Round," "I'm Going Back to a Small Home Town," "Whose Little Lamb Is Oose?" "Can't I Make You Smile?" "I Wish You'd Come Back In My Dreams," "My Goddess," "In California, U. S. A.," "In Santa Fe" (Mexican Serenade) and two restricted numbers, "Rub My Tism" and

"Pretty Peggy's Patching Pants for Patrick." For early fall features they have "Rosalie" and "You'll Mend the Aching Heart You Broke Some Day," the former by Will Carroll and the later by Hochberg and Halpern. Will Carroll Company's staff contains these well-known popular writers: Herbert King, Hochberg and Halpern, Collins and Eggers, Woodard and Slough and Will Carroll. Prof. Mgr., Treve Collins.



MISS HARRIET LOUISE SMITH,
Detroit Teacher of Ragtime.

If you are after a laugh in every line, it can be had with certainty in the new song published by Will Carroll Co., Brooklyn, entitled "Whose Little Lamb is Oose?" It fairly "Ooses" with spooney comedy and the music is of the right sort to suit the words. At the time of writing we have only received an advance lead copy of this song, but it should be off the press by now, and we believe its going to register a positive hit.

The Setchell Music Co. has opened "The Song Shop" at 406 North Howard Street, Baltimore, Md. Mr. Setchell, who knows the business thoroughly, expects excellent results from his present store. Mr. Setchell formerly had a music store in Boston and was for a time manager of the Remick Music Store Fulton Street, Brooklyn, N. Y.

With "Always in the Way," "When It Strikes Home" and "After the Ball," now appearing in moving pictures, Charles K. Harris is experiencing an increased demand for the songs upon which these photo-plays were founded. Dealers in the various cities where the pictures are being shown are taking advantage of the free advertising derived from them and are making window displays of the

Harris songs and are doing a particularly good business with them.

A new song has been put out by The McKinley Music Co., Chicago. It is called "In the Land of Love with the Song Birds," and is arranged with a bird obligato for flute or piccolo. The lyric is beautiful and the melody of the catchy, haunting sort. Words and music are by F. Wallace Rega. Another new McKinley number is "My Keepsake Is a Heartache," a ballad, by Arthur J. Lamb and Clarence M. Jones, the latter being composer of "One Wonderful Night." It tells a touching story in appealing fashion, and the musical setting thoroughly adapted to the sentiment. Features of both these numbers are the cover designs.

Byron Gay, who wrote that clever comedy song "The Little Ford Rambled Right Along," has written for M. Witmark & Sons another good number entitled "Sweethearts of Childhood." Those who have heard the song predict its immediate success.

"Way Down in Arkansas" is the title of a clever piece published by F. J. A. Forster, Chicago. It has that merry two-step swing, and would be classified as a novelty ballad. It is written by James White. Another good number published by Forster is "When I Said My Goodnight to the World." This is a charming ballad with an andante six-eight verse and a twelve-eight chorus, which is very effective. The music is by Frank E. Barry, and the words by Walter Zimmerman. The words are of remarkable sweetness and the music just fits them.

"When The War Is Over"—a song, is exceptionally good (also published by Forster). The Lyric is by Robert Spencer and when I mention that Chas. L. Johnson wrote the music, that is all that is necessary. It has the true Johnson Style and is therefore bound to receive the stamp of approval from all orchestra and band leaders. Forster has just published a series of "state" marches: "The U. S. S. Ohio March," Illinois March, New York March, Michigan March, Texas March, and California March. And he has other state marches in preparation. These marches have been written by J. R. Shannon, one of the foremost music writers in the country and he has introduced into each of them one or more of the national airs in a most masterly and effective manner.

Charles Dodson, Granger Block, San Diego, Cal., has published a dandy navy song entitled "It's Great To Be A Navy Man"—words by Charles Dodson and music by Bert Carlson.

WHAT ONE YOUNG WOMAN HAS DONE WITH RAGTIME.

Five years ago a young woman answered an advertisement which appeared in the Detroit papers calling for a young lady to teach ragtime.

She was one of about twenty applicants and was selected on account of her magnetic personality which made itself evident in the few moments conversation she had with the man who was engaging the teacher.

Her ability at the piano was proved beyond the doubt in the demonstration she gave him at the time and she was put in charge of the Detroit office of the Christensen School of Popular Music.

She had much to contend with during those first years. An avalanche of protests were showered down upon her by her friends and by other music teachers in the city who could not, and would not, believe that it was possible to teach ragtime in such a short space of time. She bore up under this adverse criticism, however, and in due time had the pleasure of having these same people come to her for instruction. Many other teachers who had made the most noise against this system were now desirous of teaching it—and so she conquered her field in Detroit.

The halftone photograph of the attractive young woman on this page is that of Miss Harriet Louise Smith, about whom this article is written. Looking at her portrait one can readily see that age is not required, nor necessary, to a success at teaching ragtime, because Miss Smith is still very young in years. And she is making a great deal more money than most women twice her age. The school of which she has complete charge covers the territory of Detroit and surrounding Michigan towns and many people from the Canadian towns are students under her and her assistants.

The reader must not gather from this narrative that it was a soft snap for Miss Smith. She worked hard, early and late and never neglected an opportunity to increase the popularity of the system she taught. She is painstaking with her pupils and never allows a pupil to go out of her studio door with any part of the lesson obscure in the slightest by misunderstanding, even if it requires a few moments-extra-time to do this.

The beauty of the whole thing is that there are hundreds of openings throughout the country for bright young women to be just as successful as Miss Smith, if they will only do as she has done.

A RAGTIME PIONEER.

John Stark of St. Louis has at last been induced to send in a photograph for reproduction in the Ragtime Review. It was hard work to get this photograph as Mr. Stark is naturally modest and we had to talk long and loud before we could make him believe that our readers really wanted to see what he looked like.

Mr. Stark states in his letter to us that there is an impression that old men should be chloroformed at sixty and that it would perhaps have been more to his credit to have had the photograph a little older and the face somewhat younger. And here again his native modesty crops out. We believe that a man who has accomplished the great things that Mr. Stark has accomplished should look much older than the accompanying picture.

He is the pioneer of ragtime sheet music—real ragtime, we mean—and when one hears him talk on his favored subject, namely ragtime, one is bound to be impressed with the fact that ragtime is on a par with the best music that was ever written. He is one of the greatest champions that ragtime has ever had, or ever will have.

John Stark, the founder of the Stark Music Co., was born in Kentucky, and it may be there he had instilled into his system the germ of syncopation. At an early age Mr.

Stark drifted north, and a little later went west to engage in the piano and organ business at Cameron, Mo.

He soon outgrew Cameron and moved to Chillicothe and a little later to Sedalia where he kept a general music store for fifteen years. Finally he bought out his competitor, J. W. Truxel, who had seven little sheet music copyrights which was the beginning of the Stark Music company as publishers. They added to these copyrights from time to time until one fine day Scot Joplin blew into the store with the manuscript of Maple Leaf Rag. He had been to Kansas City with it but couldn't sell it.

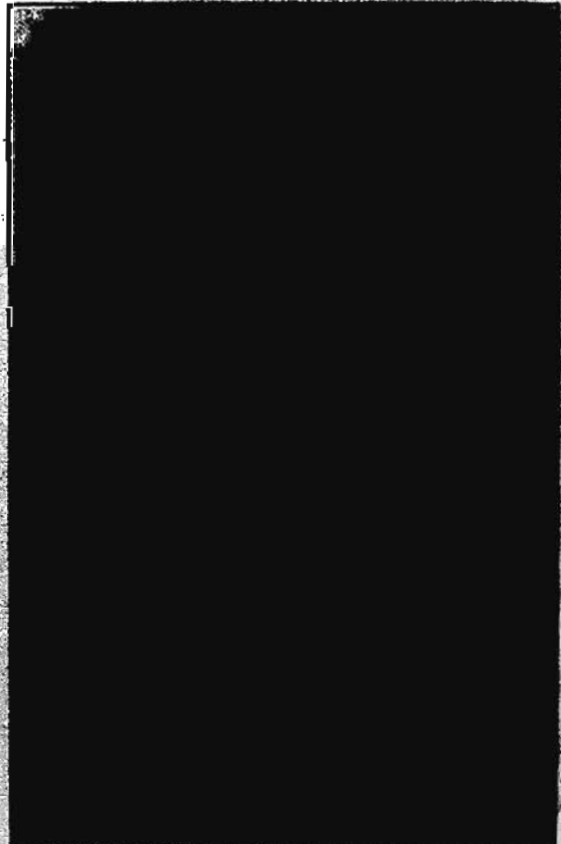
Stark saw its unique and staying qualities at once and grabbed it, making a five years' contract with Joplin to write only for the Stark Music Co.

The same discrimination that discovered Joplin enabled the Stark company to find Joseph Lamb of "American Beauty" and "Ragtime Nightingale" fame, as well as James Scott with his "Hilarity," "Ragtime Oriole," "Frog Legs" and many others that will leave "footprints on the sands of time."

The Stark company have just crowned their sagacity for knowing a good thing when they see it by moving into their own new building at an expense of \$20,000.

AN OPEN LETTER TO ORPHEUS ON RAGTIME.

Orpheus was an ancient Thracian poet and musician who could make trees and rocks move with his lyre. We never heard of the ancient Orpheus being opposed to ragtime; in fact, if he moved trees and rocks he must



JOHN STARK,
Founder of the Stark Music Co.

have played SOME ragtime. Therefore we reprint the following letter from the Sioux City (Ia.) News, assuming that "Orpheus" in this case is the name signed to a previous letter by some writer against ragtime.—[Editor].

My Dear Orpheus:

You have condemned me, and the millions like me, for love of the so-called popular music. You are the sworn enemy of ragtime and all that is cheap and tawdry, as you put it, and you pride yourself on that feeling of opposition.

I am a humble follower of Sousa. I, once upon a time played the cornet in a country band and felt seven feet tall as we marched down Main street tearing harmony to shreds. And I don't seem able to find anything immoral in any kind of music. It seems a matter of personal choice. We all have our limitations. A hundred centuries will not serve to bring mankind to a point where Wagner's divine harmony will be staple and the coon songs and ragtime are thrust into outer darkness. I do not decry honest uplift, but what is good for one is not good for another. We can improve, but when we try to revolutionize, do we get anywhere?

I will now grind out a few lines and you shall imagine the music to fit them. They might have been written by George M. Cohan who has had more vogue, wealth and popularity than ever fell to the lot of the great and good Beethoven.

My gal's a high born lady

And she feeds on pink ice cream.

She's a peachy-weezy dandy;

She's a pipin, she's a scream.

She meets me in the park at night;

A dream of honeyed bliss.

She puts her lips smack up to mine,

And then we kiss, kiss, kiss.

CHORUS

For she's my "ickie duv," she says,

My pidgie and my pet.

The copper came along that way

Or we'd be kissing yet.

That's ragtime verse and it goes with ragtime music. Anything immoral about it, dear Orpheus? I know that it doesn't weigh a ton but I can go out into the market place and swap it for more square meals than I could a yard of Homeric writing.

This being a hard world, art often starves or turns mendicant. And many of our rich men possess ragtime souls, the while they patronize and support art. They would rather rest their tired nerves with "My Gal's a High Born Lady" than to sit through a Beethoven masterpiece. Is there any sane and logical reason why they should be condemned for their taste?

You say that classical music would rest his tired nerves as well.

You are wrong. I can hear Sousa play and then sleep smiling as the lilting strains swing through my dreams. I am refreshed. I go to a symphony concert because I love it, and leave the hall, "a rag."

That music plays on the heart and soul. It stirs all of the emotions. It makes one wish to live and to die. It gives every joy and every sorrow that has blessed or afflicted the world since the dawn of life.

But rest is not written in the great scores.



HAROLD HARTMAN,

Bright Graduate of San Francisco Ragtime School.

They open more wounds than they heal. They represent life as it is and not as we have dreamed it. They are more often a song of strife than messages of peace, with tears, laughter, groans, sorrow, happiness, tragedy.

The light music pleases. Give us much of it, dear Orpheus, and do not condemn us. There is little enough that pleases in this best possible of worlds. I get disliked when I argue that if God made any music He made all music, but I think I am right.

And blessed is he who finds enjoyment, rest, pleasure, and inspiration, in all harmonious sounds, whether the score be that of divine "Pathetique" or the syncopated etching that brings us

"The copper came along that way

Or we'd be kissing yet."

—Sioux City (Ia.) News.

A SUCCESSFUL GRADUATE AT SAN FRANCISCO.

Harold Hartman, who is only seventeen, completed the ragtime course and also the course in vaudeville piano playing last year.

He was always an enthusiast for ragtime and soon after starting lessons made rapid progress and soon became an adept at converting the popular songs using the syncopated movements of Christensen's Book 1, also the arpeggio rag with the melody in the bass.

In turn he mastered double bass and every other idea on the calendar of the ragtime player. He possesses a good memory and has in some degree that rare quality, imagination; this enables him to employ all his

chords and rhythms to the very best advantage, and since finishing the vaudeville course he has written four very effective compositions—a march, waltz, instrumental rag and a pianologue.

On entering high school he was immediately elected to the leadership of the orchestra whose performances of course include ragtime, as well as classical and operatic numbers. The ragtime scholar is not embarrassed when it comes to classical music—do not worry on that score, gentle reader.

Harold is very popular, his work having attracted the attention of an admiring host and he is already in much demand for professional engagements, but has to refuse most of them owing to his high school studies.

Others have begged him to give them lessons but he modestly refers all such to the Christensen School.

He is not unknown to the footlights, having been a successful dancer at the age of 10 and occasionally in his spare time he plays short engagements, but he is no longer exclusively a dancer and finds that his ragtime playing is the greatest strength of his act.

His teacher was W. T. Gleason, a man of wonderful ability as an instructor and a veteran teacher of the Christensen System. Talk of any other system of teaching ragtime to Mr. Gleason and he "sees red"—that's how loyal he is.

"SING NIGHTS."

What are called "sing nights" have been adopted in Philadelphia and some other eastern cities, and they have proved a great success. All the people who go to the parks on such nights are expected to sing. They gather into groups where some one with a strong voice starts to sing. The songs selected are those most familiar to the people and it is not long until all in the park are "throwing off dull care" and enjoying themselves. Familiar hymns, patriotic songs, many of the old time-worn ones, like "Home, Sweet Home," are sung by thousands. The effect is to send all the people home in good humor and better prepared for the duties of life.

The effect is being discussed by the psychologists. They say there is an inborn instinct in humanity to make a noise. Generally it is exhibited by the yells and shouts of boys and the shrill screams of the girls which make life miserable to older people within hearing distance of them. All that is changed on these "sing nights." There is plenty of "noise" without which life seems so dull to the younger people, but it is of a different character and pleasant to hear instead of the nerve racking kind. The psychologists say that boys must have noise or they will be miserable and development will be retarded. If the noise is harmonious and rhythmical, it will answer the same purpose as the nerve racking kind, and the "sing nights" accomplish that purpose. Besides that, they will put new life and spirit into older people.

The new idea is likely to spread. It is uplifting and does not cost anything. Ten thousand people singing for an hour or so will do more towards making an evening in the park enjoyable than a band that costs \$100. In these experiments the first night was not a success, for the people were coy

about joining in the singing. After that they are reported to have been an immense success.

POET HEARS CLASSIC CONCERT! LIKES IT.

(From the Cleveland Press.)

I went to the concert at Wade park last night,
Where Birlinger's band had assembled.
Said my boss: "In a rhyme you this story must write."

I confess that my knees 'neath me trembled,
For the program was classic and over my head
And I yearned for some music in ragtime instead.

"Wade Park" read the sign on the car that I took,
But the sign on the car was deceiving;
At One Hundred and Eighth, tho, the car I forsook,
Tho I saw no one else there was leaving.
(I afterward learned that if Wade park you'd reach
You had best take a car that is marked "Euclid Beach.")

I walked and I walked and at last I arrived
At a place where the pathways were winding.
I listened intently and earnestly strived,
But the band seemed to be beyond finding.
I called to a teamster to show me my course,
But he thought me a robber and whipped up his horse.

I found the band playing at last by a lake,
Joe Koestle, policeman, was near it.
Said I to myself: "Now, this front seat I'll take,
So I can relax as I hear it."
"Ain't it nice?" said a girl in the height of her glee.
(She referred to the music—of course, not to me.)

The evening was chilly and so was the crowd,
Tho the band knows its business and does it.
"What they played was an opera," a girl said out loud,

And another girl near her said, "Was it?"
Then a bug bit a girl who seemed ready to nap
And she said: "The idea," and gave it a slap.

"Old Comrades," they played, also "Lover's Lane,"
And the music was quiet but pleasant,
But a fat person yawned and refused to remain
When they started the "Poet and Peasant,"
For which I assure you the band's not to blame,
It wasn't the playing that made it so tame.

Said I to the leader: "The crowd's a fair size."
Said he: "Not as big as it might be;
If you'll come out tomorrow we'll open your eyes,
I assure you that then you'll a sight see."
And then I remembered that ragtime's the bill
On a program for Friday right there on that hill.

"Do the people out here favor ragtime?" I said.
"I'm anxious to know how they treat it."
The leader just laughed as he nodded his head.
And he whispered to me, "Why, they eat it!"
And a feeling of pleasure all over me ran
As the band started playing "My Tommy-Tom Man."

HISTORY OF THAT FLOWER SONG MELODY.

Right now when this popular song is being whistled and sung everywhere, it is interesting to know just how it came to be written.

Everyone who has ever attended an "Uncle Tom" show or indeed any of the old-time melodramatic productions which flourished so abundantly a number of years ago remember how invariably Langé's Flower Song was rendered by the orchestra or pianist during the sad scenes in these shows.

It seems that Bert Stone of the vaudeville team of Rose and Stone who are playing the Keith circuit in New York and elsewhere, called at the offices of Robert Marine & Co., music publishers at 151 West 125th St., to try over some new numbers which he intended using in their act. After practising these songs, Stone, who does not confine his fun to the stage alone, proceeded to give his conception of Uncle Tom's speech at the death of little Eva.

Harry S. Smith who is associated with

I Want My Dreams of Yesterday

Lyrics by
BESSIE BUCHANAN

Music by
CHAS. B. BROWN

Andante moderato

mf

Some one has told me a sto - ry,
Some-times I think you are call - ing,

Of a love that had lived but a day;
From out of the far a - way;

Some - one knew all of the glo - -
Some - time I know you will miss

Copyright MCMIV by Chas. B. Brown, Music Publisher, Chicago, Ill.

This piece is also published in regular sheet music form and for band and orchestra. Get same from your dealer, or send 25 cents to Chas. B. Brown, 2618 Warren Ave., Chicago.

Robert Marine & Co., in order to make the scene more ridiculous, sprang to the piano and began playing the Flower Song with ragtime variations from Christensen's Ragtime Instruction Book.

The fun was at its height when Robert

Marine, head of the company, entered and joined in the burlesque.

After Stone had gone Smith and Marine conceived the idea of writing a melody with the "Flower Song" as the theme.

In less than an hour the chorus was com-

ry, In dreams of yes - ter day.
me In dreams of yes - ter day.

CHORUS

I want to go back to the old time days; I

want to be close by your side; I

want the old glad-ness you said would be Where - ev - er true

pleted and a popular song "hit" had sprung into being

The song gives plenty of opportunity for "business" on the stage and consequently was used in a number of acts in vaudeville almost before its first edition was off the press.

Mr. Marine who is also manager for the Christensen Schools in New York and Brooklyn, reports that two of his pupils are booked this winter in vaudeville.

The Bigelow Publishing Co., Lyceum The-

atre Bldg., Memphis, Tenn., the president of which is W. S. Bigelow, is making some great strides in the publishing business. This company is one of the largest in the south, and as an example of their keen foresight and business acumen, we mention the fact that they have just paid twenty-five hundred dollars (\$2,500) in advance to the Clark-Cooke Music Co., of Memphis, to secure the latter's song hit, entitled "Down On Sunny Side Ranch." Mr. Bigelow considers this song the best

love would a - bide; _____ I want to be near you through.

sad - ness or joy, I want you to be, all my own;

rit I want you to *ten* day, So that's why I *ten* say, I *ten*

want my dreams of yes - ter - day.

pp *rall*

story song of the season, and expects to make it one of the biggest hits the country has seen in several years. The secretary and treasurer of the Bigelow Publishing Co., is Mr. F. L. Monteverde.

LOUISVILLE TEACHER POPULAR

Mr. J. Forrest Thompson, of Louisville, Ky., is a very popular young man. Aside from his ragtime teaching he is kept very busy at entertainments. Last month he was the hit of the show given by the Knights and Ladies

of Honor at Schneiter's Park, Louisville. With his black face, comedy and his ragtime piano playing, Thompson kept them in convulsions of laughter at his witty sayings and spellbound with interest at his piano playing. Thompson's singing, playing and dancing won him tremendous applause on the Mackin Council Y. M. I. excursion a short time ago. Mr. Thompson is certainly a hustler and spares no brains in keeping his school of ragtime before the public. He advertises in everything worth while and in the Shawnee

Reindeer.

RAG TIME TWO-STEP.

JOSEPH F. LAMB.

Not fast. $\text{♩} = 100.$

The musical score consists of five systems of piano accompaniment. Each system contains a treble clef staff and a bass clef staff. The music is written in 2/4 time and includes various musical notations such as eighth notes, sixteenth notes, and chords. The first system begins with a dynamic marking of *f* (forte). The second system begins with a dynamic marking of *mf* (mezzo-forte). The score concludes with first and second endings marked '1' and '2'.

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Day Parade, he entered his machine with a unique make-up, which was a great advertisement for his school. The picture of his machine, thus decorated, will appear in the next issue of the Ragtime Review.

RAGTIMER IS HERO.

When a sudden downpour of rain threat-

ened to throw several hundred persons into a panic at the first movie and vaudeville show for the general public in the Fairbanks-Morse Athletic Association ball park, Beloit, Wis., George Cook, a sixty-horse power ragtimer, saved the situation by playing a catchy medley of the latest "most popular" rags. Ac-



According to the Milwaukee Free Press, Cook prevented a panic by means of his playing. Thus it would appear that while ragtime is supposed to make people move, it can also get them to sit still when the occasion requires.

RAGTIME AT PITTSBURG.

There was some opposition when they proposed a ragtime night in Wade Park, Pittsburg, in which city daily concerts have been given during the summer, but when "Ragtime Night" came around the crowd quickly demonstrated that ragtime was what they wanted.

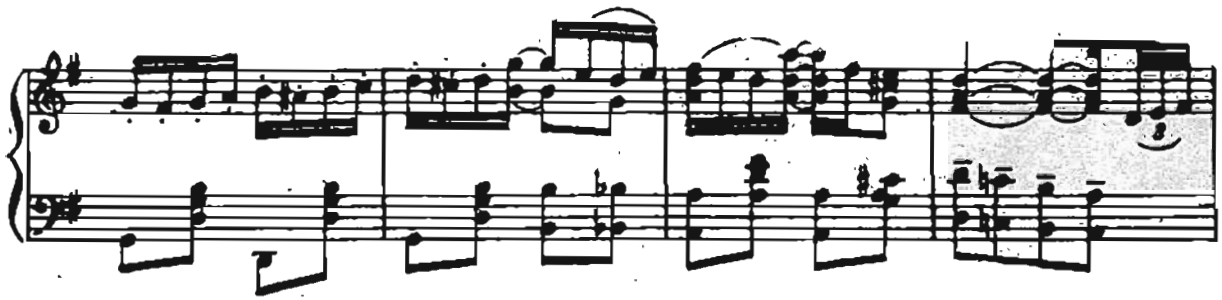
The following is printed from the Cleveland Plain Dealer:

Capital R, capital A, capital G, capital T, capital I, capital M, capital E.

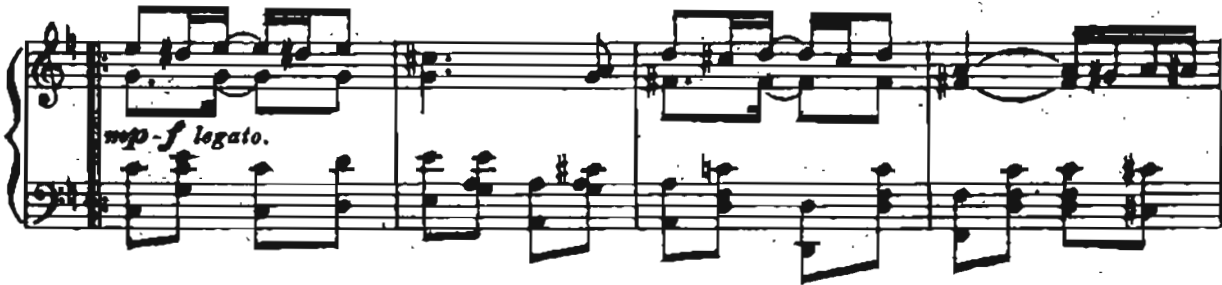
RAGTIME.

Ten thousand people kept time with their heads, 10,000 people kept time with their feet. Pulses leaped and a baton waved.

Some folks whistled, keeping tempo correctly. Others wondered why they hadn't studied the trombone instead of learning to keep books just a few years before the adding machine came into vogue.



TRIO.



And that tambourine player, -Oh-o-o-how he did play, smacking that goat skin first on his head, then his knees, upon his elbows and making it ripple like a gurgling stream as his moist thumb ran across its face.

Herman Biringer's band played at Wade Park last night. The word **PLAYED** should be in capital letters, too.

Got Ragtime, All Right.

The grassy slopes of Wade park's hills, the swaying branches of Wade park's trees, that

is reachable trees, the slanting shingles of Wade park's boat house roof, the smooth mirror surface of Wade park's lake, and the cozy corner nooks of Wade park's dark places were filled with people wanting ragtime. And ragtime they got.

"Wrap Me Up in a Bundle," whipped by the trap drummer, jerked to dizziness by the cornet player and wafted to the end of the tubing by the trombone soloist, was a hit.

Syncopation, aye the very soul of synco-



pation, was scrambled into a crazy quilt of harmony. It lay over the assembled multitude like smoke lies over Pittsburg.

It smote, it soothed, it tore, it dashed, it laughed and sighed, it yelled and cried, and then in a moment of suspense became a part of the unseen.

And then came "That Ragamuffin Rag," "Bing, Bing," the new fox trot, and "Oh, What a Baby."

How Director Biringer did direct. He slashed the air into a thousand pieces, swaying back and forth like a sunflower in a wind-storm.

If Euclid avenue folks didn't like ragtime they forgot to tell about it, for \$5,000 automobiles were as quiet as mice as the director drove his men on to syncopation. And then

with a climax of a raggedy piece came the blare of horns from these \$5,000 speed boats. They wanted more, and more they got.

You should have heard it. The man who invented dotted eighth notes and jiggered quarter notes done in changeable tempo, would have cried with shame, for Biringer played notes last night that a man couldn't write unless he had a chill. They were the very heart of ragtime.

And so went the Wade Park concert last

night. It was so enthusiastically received that even the musicians didn't know what to think of the ovation. And in the heart of Cleveland's sealskin district, too.

But it was "R-A-G-T-I-M-E." Maybe Jimmy McGinty is right after all.

RAGTIME TEACHERS BUY AUTOS.

Miss Ruth Leonard, the popular young lady teacher at the St. Louis school, under direction of Mr. Mellinger, has just purchased a new Overland car, driving it herself.

A Course in Vaudeville Piano Playing

By AXEL W. CHRISTENSEN

Arrangements by John S. Meck

Copyright 1912 by Axel W. Christensen*

Every month we will publish an installment of a course in vaudeville and picture show piano playing. By studying these instructions carefully any person, with a fair knowledge of piano to start with, can qualify as a pianist for vaudeville theatres and moving picture houses. The following subjects will be taken up in this course: Sight reading, elementary harmony, playing from violin parts (leader sheets), playing from bass parts, transposing, modulating, vaudeville cue, what to play and how to play it, together with practical information about the work that is usually obtained after years of experience.—Editor.

NINTH INSTALLMENT.

In Example 85 we have the super-tonic seventh (II⁷), the seventh (C) added to the super-tonic triad (D, F, A). A beautiful example of the use of this remarkably effective chord is also shown.

Then there are numerous altered chords, shown in Example 86, so rarely used that we will not take them up here. As a rule, when any very

high-class music, which is likely to contain all sorts of complicated harmonies as these, is encountered in a vaudeville theater, the performer usually has a piano part so that the pianist will not be put to the task of attempting to invent or "fake" an accompaniment to it.

EXERCISE: Harmonize carefully Example 87. This beautiful piece contains many of the harmonies we have been studying. There are many transitions—major and minor being freely intermingled. The first few bars indicate the style of accompaniment to be followed. Toward the end a tremolo accompaniment figure is introduced. The last three bars are the same as the beginning. This is a fine test of your ability and taste and the results will show how carefully and conscientiously you have been applying the foregoing lessons. Study the piece well, try many effects before writing out the final copy.

The Super-tonic Seventh used in the

85 *In "g."* *"Drink To Me Only"*

C II⁷ G II⁷ II⁷ II⁷

Various Altered Chords.

86 *Subdominant with lowered 3d.* *Super-tonic 7th with lowered 3d.* *Augmented Tonic (I⁺) and subdominant 7th.* *augmented Dim.*

IV II⁷ I⁺I IV⁷ II⁷

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.

Our free catalogs will tell all about it.

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 piffle.

Yours truly,

J. V. MALING.

We could fill a book with letters like this.

SEND FOR CATALOGS

Stark Music Co., St. Louis, Mo.

87 *Molto*

"Evening Star" from Tennessee.

pp *poco rit.* *p* *poco rit.*

cresc. *dim.* *pp*

You've got to hand it to L. Wolfe Gilbert, professional manager of the Jos. W. Stern Co. for unique ideas, not only in the songs he writes, but in the manner in which he promotes them. After the public, profession and the firm have realized beyond the question of a doubt that "MY LITTLE DREAM GIRL" was a hit, Gilbert immediately got in touch with his collaborator, Anatol Friedland, and they turned out a new one entitled "My Sweet Adair." Now here is where the unique scheme comes in. Gilbert advertises them jointly, every bit of reading matter to the trade as well as the profession reads "THE TWIN SISTER SONG HITS"—"MY LITTLE DREAM GIRL" and her beautiful sister, "MY SWEET ADAIR." He recently sent out a card the same as a birth announcement which read:

"MY SWEET ADAIR
Only an infant, but watch her grow.
Sincerely yours,

HER FATHER,
L. Wolfe Gilbert."

Every writer has one song that is his favorite and that he thinks far superior to any of its predecessors, not necessarily because of the success it has made, or the monetary consideration derived therefrom, but just that natural pride that one is imbued with when he thinks he has produced his masterpiece. L. Wolfe Gilbert is not exempt from this rule. In collaborating with Frank Sturgis, an eminent newspaper man, they have turned out jointly a song entitled "Painting That Mother of Mine." A high-class beautiful poem with a musical setting that is delightful.

LEARN RAG-TIME

piano playing-at home

LET US TEACH YOU RAG-TIME Piano Playing by mail. You can learn EASILY. Even if you can't play a single note, we'll teach you to read and play regular sheet music and to play ANYTHING in happy, snappy Rag-Time. Just think, you will surprise yourself—and all your friends by playing "Mendelssohn's Wedding March" in Rag-Time—and when you finish our course you will be playing the late, popular songs YOURSELF. If you already play, you will also learn "arpeggio rag-time," playing the melody of any piece with the left hand while the right hand plays sparkling rag-time variations, also "triple rag," etc. It is POSITIVELY EASY. Our system is so simple, so quick, so perfect, that taking this course will be one great, big, constant JOY for you. You will say

Gee, but I'm Crazy for Rag!

Thousands of people in every part of the country either have taken or are taking this course. Everybody ought to play Rag-Time,—man, woman,—boy, girl,—old, young—BECAUSE Rag-Time is HAPPINESS. Rag-Time is the musical expression of JOY. If you hear Rag-Time—or better yet, if you can yourself play it—sorrow, pain and regret vanish as if by magic before the brilliant rays of laughter and exhilaration.

Send the coupon, which entitles you to a Special Scholarship, so that you can become able to play Rag-Time, to play ANYTHING in happy, snappy Rag-Time—at almost no cost to you whatever. Send the coupon at once, for this unusual opportunity may not be repeated.

Our Reputation Your Guarantee

Mr. Axel Christensen, Director of this school, is known as the "Czar of Rag-Time," the world over. Furthermore, we give you a written guarantee of satisfaction.

SO SEND THE COUPON NOW

and get folder and complete information.

**Christensen School
of Popular Music**

Room 942
526 S. Western Av.
CHICAGO, ILL.



Piano Teachers—
Write for
"Teacher's Proposition"

SPECIAL SCHOLARSHIP COUPON

Send me full information about your course in RAG-TIME—also tell me about the FREE Library of Popular Music. My name and address are carefully written in the margin.

THE DEADLY PARALLEL.

Why rack your brains for ideas when you can get the other fellows—why indeed?

In cases of infringement, it is customary to draw what is termed the "deadly parallel" in order to show where the two works resemble. That is to say, they set up the original and copy side by side to note where the infringement has taken place. We would like to call attention of all fair minded persons to the following two letters:

The one on the left is a form letter which has been in use by the Christensen School of Popular Music for a great many years. It is sent out to prospective students.

On the right will be found an exact copy of a letter which is being sent out to prospective students by the Franklin Schools of Popular Music of New York.

We invite comment from our readers as to what they think of this sort of thing and whether they believe this comes under the head of fair competition or not.

(THE ORIGINAL LETTER)

In response to your request, we have sent you a booklet explaining the ORIGINAL CHRISTENSEN SYSTEM of teaching RAGTIME PIANO PLAYING in ten to twenty lessons.

You will find much to interest you in this little book, facts that are indisputable, letters that prove every claim we make.

You can positively learn to convert any piece into real ragtime in ten lessons, if you already play the piano and read music.

You can positively learn to play ragtime and popular music in twenty lessons, EVEN IF YOU DON'T KNOW ONE NOTE FROM THE OTHER.

When Mr. Christensen started (alone) to teach Ragtime Piano Playing in 1903, he met with opposition on all sides. Very few people believed that he could actually do what he promised to do and the persons who DID believe, were many of them afraid to begin through fear of the ridicule of their unbelieving friends. But.....

Verily it might be said that "they who come to scoff remained to play."

Skepticism and distrust were gradually displaced by CONFIDENCE as our pupils began to demonstrate more and more the merits of the "CHRISTENSEN SYSTEM"—until now even teachers of music (who in the beginning scoffed the loudest) are trying their hardest to imitate our system of teaching as well as our method of advertising.

We have worked hard to gain the confidence of our pupils and through them the confidence of the general public, and the continued popularity of this school proves that we have been successful.

We know you will enjoy your association with the Christensen School and hope you will enroll soon.

You don't have to pay in advance at our school. We don't lose anything by being liberal in this respect, because our pupils hate to miss their lessons—they are too interesting to miss, once you get started.

Respectfully yours,

THE CHRISTENSEN SCHOOL OF POPULAR
MUSIC.

(THE IMITATOR'S LETTER.)

In response to your request, we have sent you a little book explaining the ORIGINAL FRANKLIN SYSTEM of teaching RAGTIME PIANO PLAYING in ten to twenty lessons.

You will find much to interest you in this little book, facts that are indisputable, letters that prove every claim we make.

You can positively learn to convert any piece into real RAGTIME in ten lessons, if you already play the piano and read music.

You can positively learn to play ragtime and popular music in twenty lessons, EVEN IF YOU DON'T KNOW ONE NOTE FROM ANOTHER.

When we started to teach Ragtime Piano Playing we met with opposition on all sides. Very few people believed that we could actually do what we promised to do, and those who DID believe, were afraid to begin through fear of the ridicule of their unbelieving friends. But.....

Verily it might be said that "they who come to scoff remained to play."

Skepticism and distrust were gradually displaced by CONFIDENCE as our pupils began to demonstrate more and more the merits of the "FRANKLIN SYSTEM"—until now even teachers of music (who in the beginning scoffed the loudest) are trying their hardest to imitate our system of teaching as well as our method of advertising.

We have worked hard to gain the confidence of our pupils and through them the confidence of the general public, and the continued popularity of these schools proves that we have been successful.

We know you will enjoy your association with the Franklin Schools and hope you will enroll soon.

You don't have to pay in advance at our school, and we DO NOT charge for lessons missed. We don't lose anything by being liberal in this respect, because our pupils hate to miss their lessons—they are too interesting to miss, once you get started.

Respectfully yours,

THE FRANKLIN SCHOOLS OF POPULAR MUSIC.

RAGTIME CRITICISED.

The Chicago Daily News conducts a daily "forum," namely, a column where any reader can expound his or her views on any subject. Ragtime has been much discussed and a number of persons who don't happen to care for ragtime themselves have taken this opportunity to lambaste ragtime in the columns of the Chicago Daily News.

Here is a letter reprinted from the Daily News Forum in which the writer first admits that classical music in itself is not able to hold the attention of young people and then in the same breath claims that ragtime is harmful because it CAN attract and HOLD their attention and interest and give them pleasure—but read this letter for yourself:

"I attend the concerts at one of the west side parks, which are given every two weeks during the summer months, but I am sorry to say that I do not enjoy them very much for the simple reason that ragtime helps to make up the

program. This, to one who appreciates good music, spoils the concert. But other young people like the ragtime better than anything else. I have noticed that they pay very little attention, if any, when a classical composition is being played, but when the orchestra strikes up some ragtime melody or a singer gives it the young audience is delighted.

"This reveals what harm the popular songs of the day have done. [The editor of the Ragtime Review at this point asks how the fact that the younger audience is delighted with ragtime can reveal any harm ragtime has ever done. Is it a sin to be happy when listening to music one likes?] Most young people do not know what music is. Unless a change takes place, the beautiful art of music will soon cease to be an art. This would be deplorable.

"Let us relegate ragtime to the back row, or, better still, do away with it al-

Do you Need a Permanent Income?



If we send you this outfit would you show it to your friends and neighbors and become our agent in your locality? Could you use \$5.00 a day for a little spare time? If so, write us, saying what locality you wish to work in, enclosing money order for \$2.50 to pay part cost of samples from which you are to take orders. This outfit consists of extracts, talcum powder, perfumes, hair dressing, high brown powder, soap, etc., which sells at retail for \$4.00. It is not our idea to sell outfits as we want permanent agents that can work up a steady business. You sell direct from factory to consumer, thus giving good values. After you get samples you make half of what the goods sell for. You are not taking any chances, as the outfit sells for nearly twice what you send; and if you decide not to be our agent after getting samples, return them and we will return your money. Send to-day, reserving your locality.

BREWSTER SUPPLY CO., Nashville, Tenn.

NOTE—We can safely recommend The Brewster Supply Co. as being a thoroughly reliable and responsible firm.—Editor.

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measure*

No matter where you live, let me send you samples of new material that will make-up into the most desirable shirts for winter or spring wear.

Styles and patterns right up-to-the-minute.

Don't wear ready-made shirts when you can have them made to your own measure and suited to your own individuality.

The prices are right.

Write for free samples.

H. E. DEVEREUX

441 S. Wabash Ave.

CHICAGO

Valse Eternal

By CHAS. B. BROWN

Composer of Policy King, Templar March, Watch Your Step, etc.

The greatest Hesitation ever written. You just MUST have this number.

Sent postpaid or 25 cents

Chas. B. Brown, *Music Publisher*
Suite C, 2518 Warren Avenue, Chicago

VELIE

The 100% efficient car

The Car for the discriminating buyer. Mr. Axel Christensen, the "Czar of Ragtime," being a discriminating buyer has just bought a VELIE, because he could not find any car to measure up to the VELIE.

Remember that the VELIE cannot be equalled under any circumstances by any car at the same price.

Call or write for our new catalogue of the 1915 Biltwel Light Str. selling at \$1595.00.

The car for the masses and the classes

Velie Motor Vehicle Co.
1615 Michigan Ave.
Telephone Calumet 2588

Parodies

written on
latest songs **\$1**
EACH

J. Forrest Thompson

(Christensen Teacher)

2822 West Madison Street
Louisville, Ky.



together. For I agree with Joseph de Valdor, whose article on the same subject appeared in the Daily News of Aug. 28, that it does not elevate, but demoralizes." This letter is signed by

L. STRUHALDO, Chicago.

The following is a letter written to the Daily News and printed in its evening columns in defense of ragtime and we earnestly urge all loyal supporters of good ragtime to take part in this discussion and write letters to the Chicago Daily News Forum in defense of good ragtime:

"The discussion of ragtime and popular music has aroused my intense interest. I have played the piano in theatres for the last ten years. I have played in some of the best in the country and if I could not play ragtime or popular music I would have had a hard time finding a position.

"No one in the world loves good music better than I do but I also like a popular piece once in a while.

"Some contributor went so far as to say that ragtime music is harmful to children. What is worse for children than seeing women dressed as they are on the street? The sights children see in the city parks are worse than any popular songs.

"Another contributor said that vulgar words were sung to popular songs. There are a class of people who will sing vulgar words to church hymns.

"People who object to popular song should remember that we are not living in the old quaker days. They should also remember that piano players have to make a living." This letter is signed

"P. C. Chicago.

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By J. Forrest Thompson.

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Advertisements for pianists and singers will be accepted free of charge. Therefore, take advantage of this and the next time you require a piano player or singer, advertise this fact in the Ragtime Review as it costs you nothing. Advertisements should be at this office not later than the 10th of the month for which issue they are desired.

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HAROLD L. REED,
Providence, R. I.

Mr. G. F. Schulte, the proprietor of several Christensen Schools in Cleveland is about to open another school in that city this fall. He has just returned from a trip through the surrounding country where he has done considerable missionary work in enrolling pupils by correspondence as well as for personal instructions.

I am still planning on teaching your course of ragtime in Stockton. After practicing two hours which brought me to the bottom of page 16 in your Ragtime Instruction Book, I was able to rag "Nearer My God to Thee" so you can see how easy it is for me. I am simply delighted with your system of advertising. It ought to get results.

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Among the new members which have recently came to my notice is a song called "Sweetheart Time" published by A. J. Stasny Co. of New York City, this number is put out in the duo edition with both the song and one-step arrangements in the same copy.

The Granger orchestra furnished the music for the photo-play production "Midnight at Maxims" at the new theater here a short time ago.

Oh! Yes! I came near passing by one of the important features of the August "Review" and that is congratulations to Mr. Bernard B. Brin for his song the "Jitney Bus Rag" as it certainly strikes a popular chord here in Kalamazoo on account of the fight between Jitney operators and the city council over the new Jitney Ordinance recently enacted.

EARL S. GRANGER,
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I know several who have made a success with your instructions and believe me I can do the same.

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