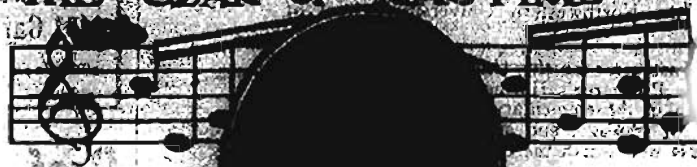


Christensen's RAGTIME REVIEW

EDITED AND PUBLISHED BY
AXEL CHRISTENSEN
"THE 'CAZAR OF RAGTIME"



Piano Music
in this Issue

"Saskatoon"
Rag
and
In the
Summer
Time
(Song)

Course
in
Vaudeville
and
Picture
Piano
Playing

Eleventh
Installment

Vol. 2 2ND YEAR NOVEMBER, 1913 No. 1

Published at 218 S. Western Av., Chicago.

Copyright 1913, by Axel Christensen.

Have You Studied Harmony?

Harmony is the grammar of music, a knowledge of which will make you a better musician and more appreciative of the music you play, teach or hear. Harmony teaches you to analyze music, memorize more rapidly, transpose at sight, analyze melodies, detect wrong notes and faulty progressions, and to compose, arrange, or orchestrate in a musically manner.

Your musical education is not complete without a thorough and correct knowledge of Harmony. You can quickly overcome any deficiency and round out your education by taking our weekly lessons under America's eminent teachers, Adolph Rosenbecker and Daniel Protheroc, in the quiet and privacy of your own home at small cost.

In these Master Lessons you don't merely learn "cut and dried" rules without knowing how to apply them in a practical way, but ample original work with written examinations develops your knowledge and fixes the principles in your mind for future use. Read what eminent authorities say and realize that this is

Your Great Opportunity

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 Protheroc'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,

1271 Siegel-Myers Building, Chicago, Illinois

YOU TAKE THE CREDIT

for my brains. I will sell you an unpublished manuscript (words and music) of a dandy Jimmy Bus song and allow you to publish the same in your own name, all for \$15.00. Your friends will think you wrote it as I surrender all my rights in the song.

CHARLES DODSON

511 Granger Block San Diego, Calif.

Valse Eternal

By CHAS. B. BROWN

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

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

Sent postpaid for 15 cents

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

Funny, Isn't It?

That, after selling over 360,000 copies at 21 cents, we should now offer you a special limited edition of 5,000 copies at 10 cents per copy, but—

Rosalie

is such a wonderful novelty and has won so many thousands of friends that we want every reader of "Ragtime Review" to become acquainted with "Carroll" songs, so, send your dime (coin) right now to Dept 1R.

WILL CARROLL CO.
191 Garfield Pl., Brooklyn, N. Y.

This is an excellent piece for ragtime teachers.
—Axel Christensen.

Prof. 5 Great Songs

"HONOLULU LOU"

- "I'M GOING BACK TO BEHNS AYRES"
- "WHE I KNOW JUST WHAT YOU THINK OF ME"
- "IN THE SUBURBANS"
- "ALL FOR YOU"

Send stamps for professional copies. Orchestration, 10 parts and piano, 10c. MOVIE PLANISTS, send \$50 for eight regular piano copies of our big HITS. Your money back if not satisfied.

THE REGENT MUSIC PUBLISHING CO.
LAKE CHARLES, LA.

POPULAR MUSIC POPULAR PRICES

25 Cent Sheet Music for Only 15 Cents Copy

Send for free list of latest titles of "Song Hits," at only 15 cents copy. Full size, and same as 25 cent grade or send 15 cents for "The Dream of Life," "The Little School House on the Hill," or "It's Back to Tennessee for Mine."

Address: **Independent Music Publishing Co.**
650 South 23rd St. Omaha, Nebr.

WALTER LEWIS

Compositions and Arrangements for Voice, Piano, Orchestra or Band.

Lyrics revised. Manuscripts prepared for publication. Expert proof-reading, both music and type.

1985 SOUTHERN BOULEVARD, NEW YORK
Represented by leading American publishers.

Forster's

THE RAGTIME REVIEW

VOL. 2

CHICAGO, ILL., NOVEMBER, 1915

No. 1.

NOTES ON NEW POPULAR MUSIC

BY AXEL CHRISTENSEN

F. J. A. Forster, music publisher, 529 S. Wabash Ave., Chicago, has just put out on the market a new series of ten ragtime arrangements of old favorite melodies. The melodies that have been syncopated in this manner are "Believe Me, If All These Endearing Young Charms," "Massa's In the Cold, Cold Ground," "Way Down Upon the Suwannee River," "Home, Sweet Home," "Old Black Joe," "Annie Laurie," "The Last Rose of Summer," "When You And I Were Young Maggie," "My Old Kentucky Home" and "Auld Lang Syne." All ten of these arrangements were made by Axel Christensen for Mr. Forster. They are arranged in a number of different styles of ragtime, some of them being partly arranged with the melody in the bass, having ragtime variations for the right hand. While they are all brilliant and snappy in effect they are not difficult to play and should be in the hands of all pianists and performers who would like to infuse new life into the old familiar melodies.

Lydick, Turner & Co., 530 Sheridan Ave., Pittsburgh, have a novel line of parodies and song poems among which are "Billy Sunday's Hoodoo Bag" which is sung to the tune of "When I Touch Him With My Hoodoo Bag" and the following parodies which are sung to the tune of the "Risky Doo Cafe": "How Billy Sunday Likes His Boon," "If Bill was Only God," "The Thorn In Billy Sunday's Crown," "Base Ball Evangelist," etc.

Three good songs published by the Lydick, Turner Co., of Pittsburgh, are "When I Touch Him With My Hoodoo Bag," the "Risky Doo Cafe" and "I Wonder How The Devil Got In Eden."

"To the End of the World I'll Love You" is the title of a ballad published by F. W. and Raymond Anderson, of Providence, R. I., the street address of these publishers being 63 Boyd St., words are by Fred Anderson and music by Raymond Anderson.

"Smiling Moon" is a three step that has already won considerable popularity. This number was composed by Al J. Markgraf who also composed "The Lady Of Leisure

Waltzes" published by Al J. Markgraf, 2476 B Post St., San Francisco, Cal.

"Tears" a reverie by May Hill is published by Craig-Elis & Co., Chicago, Ill. This number is a paraphrase of James G. Ellis' beautiful ballad "The Tale the Tear Drop Told," and has been wonderfully adapted to this style of music. Pretty chime effects are introduced and the melody throughout is sweet and beautiful. Miss May Hill shows wonderful ability as a music writer and has composed a number of other splendid songs, collaborating with Roger Graham, who writes the words. One of these is "Everybody's Dippy Now" a clever number full of snappy syncopation; another is "You'll Want Me Back Some Day," a most charming ballad; another is a ballad entitled "I Believe In You" a most worthy number indeed, and "A Little Love, A Little Kiss Would Go A Long Way" is another one of their compositions. This last number may be sung either as double or a single version and is a favorite number for vaudeville performers. Craig & Co. who are the publishers of the numbers mentioned in this paragraph are located at 145 N. Clark St., Chicago, and we prophesy a brilliant future for this enterprising firm. They have secured in Miss May Hill and Roger Graham, two persons who can really write a song that's worth while and with their enterprising advertising methods, we know that they will be one of the best known publishing firms in the country.

"At The Panama-Pacific Fair" is the title of a song of which the words and music are both written by Laura Schick King, and published by Hatch & Loveland, 412 Blanchard Bldg., Los Angeles, Cal.,—a nice number. A real Chinese number published by the same firm is "My Rose of Old Peking," composed by Dave Whiteside, with words by Bill Henley. The same firm has also recently issued the following clever numbers: "I've Got The Weary Blues" and "Don't Know What To Do," by Johnnie Anderson and Jesse Smith; "My California," written by Carl Bronson, which was featured by the Orpheus Singing Club of Los Angeles with great success; "If You Will Only Care For Me," written by Johnnie

Anderson and sung very effectively by Harry Becker; "Mrs. Casey Jones, The Brave Engineer's Widow," written by Eddie Newton, which we believe will follow in the footsteps of the first successful Casey Jones song of several years ago. Yea, Hatch and Loveland, termed the "Music Makers," have a nice assortment of songs.

We always like to receive a bunch of new songs from Shapiro, Bernstein & Co., 224 W. 47th St., New York. From the looks of things you might almost suppose they spend more time thinking up cover designs than they do in writing music, until a person gets to look inside of the cover and finds that the classy cover design is simply a fit cloak for a classy song. The editor has had a busy month of it, having been in vaudeville here and there, so we can't give the time we would like to reviewing all these new songs. About all we can do is to mention the titles, but we will say this much, they are all splendid numbers. "On The Good Ship Whippoorwill" takes you down on the old Mississippi through the medium of Walter Donaldson's music and Coleman Goetz's lyrics. "You Sent A Love Torpedo Right Through My Heart" by Will J. Hart and Eugene Platzmann, furnishes a new vehicle in what to sing about loving and Miss Kity Gordon has used this song very effectively. "I'm All Alone" by Al Herman and George Fox is another "You Made Me Love You" song as sure as we're a foot high. We were willing to say this as soon as we saw Al Herman's name on the title page but verified this at the piano before making the statement in these columns. "When the Sun Goes Down In Jersey, Life Begins On Old Broadway" is by W. L. Beardsley and Ben Deely. "America First" is a dandy patriotic number by James Brockman. "The Wedding Bells Were Ringing" by Ted Reidy is a good love song. "Some Beautiful Morning You'll Find Me Gone," by James Brockman and Nat. Osborne, is another one of those songs of pathetic appeal set to delightful music. "The Universal Fox Trot" by Joe Rosey is one of the best fox trots we have had the pleasure of playing in a long time.

"I Fall For Every Girl That Comes My Way" is a new song that I would feel like speaking nicely about, even if it did not merit it, because the words and music are by C. F. Zittel, well known as "Zit" of the New York Evening Journal. You see, the next time I play New York I would rather have "Zit" treat me kindly in his columns than otherwise. However, I can be truthful with safety because here is some song, and its got the snappy rhythm and clever words that will get it over anywhere—and that raggy chorus would make you want to "one-step" the minute you hear it.

The Regent Music Publishing Co., of Lake Charles, La., has issued a number of new piano pieces of unusual merit. The first of these is the "Regent Syncopated Waltz" by Edwin H. See, and the syncopation adds just enough extra "pep" to an already good waltz melody. "The Snappy Rag" by Edwin See is not very difficult to play but extremely good in effect. "In the Summertime, Take A Trip To the Sea Shore," by R. D. Klock and arranged by E. H. See, is a good waltz song, and "Sweethearts of My Dream" by Harry P. Schaefer is a clever ballad with a dreamy waltz melody for the chorus.

Shapiro, Bernstein & Co., 224 W. 47th St., New York, have issued their latest dance folio containing thirty-nine popular hits arranged for dancing: Fox Tros, Waltzes, One-Steps, Two-Steps, Trot, Rags and Marches. This book embodies all the big song successes of the year arranged by Eugene Platzmann among which are "That's the Song of Songs For Me," "Down In Bom Bom Bay," "Jane," "Pissey Ridge," "The Little House Upon the Hill," "She Lives Down In Our Alley," "My Dream of Dreams," "Neal of the Navy," "Mother May I Go In To Swim," "We're Going to Celebrate the End of War In Ragtime," "Dancing Neath the Irish Moon," "Tip-Top Tipperary Mary," etc., etc.

The Mellinger Music Publishing Co., Odeon Bldg., St. Louis, Mo., is not an old concern but they are getting out a lot of good stuff this year. One of their latest numbers is "Doin' the Cane and the Crutch, That Limping Lame Man's Glide." The words are by Noah G. Henly and the music by Mitchell Stanford. The words are good and it has a style of melody that is refreshing. The "Red Ribbon Rag" is another one of the publications issued by the Mellinger Music Publishing Co. and is an exceptionally good rag for the piano.

"That's the Latest Song Hit In Town," is published by F. W. and Raymond Anderson of Providence, R. I., and is a good number.

Joe H. Hughes, music publisher at 2643 N. Michigan Ave., Saginaw, Mich., is doing considerable successful boosting with "I'll Anchor My Ship In Your Harbor of Love." This title gives wonderful possibilities for a big song number and Joe Hughes, who wrote the song poem and Harry Richardson who wrote the music, have gone the limit in getting all the possibilities out of this theme. Aside from being one of the best waltz songs of the day, which itself will insure its success, they have

gone to a big expense in dressing show windows in the various music stores with a miniature battle ship about 12 feet long anchored in a miniature harbor which represents the Harbor of Love sung about in the song. Such a window display cannot fail to attract attention and bring about the sale of thousands of copies.

"My Little Lee-No-San" is the title of a clever song by Manuel Suarez, Leland Wothers and Samuel Rosenbaum, published by the United Music Concern, 709 Canal St., New Orleans, La. This has an oriental theme very well worked out both in the way of music as well as lyrics and should not fail to make a hit wherever played or sung.

Vaudeville performers who have been looking for a new Buck Dance Rag will welcome "Who Got the Lemon," which is a classy number by Marcella A. Henry. It has the legitimate buck dance tempo together with a pleasing ragtime swing, published by Marcella A. Henry Publishing Co. at 1001 4th St., Peru, Ill. Marcella A. Henry is also composer of "Peaceful Dreams, Waltzes," "A Gay Young Cupid," two-step, "Liberty and Independence," two-step, etc.

Some little time ago the Will Carroll Co., of 191 Garfield Place, Brooklyn, N. Y., broke in to the publishing game with the announcement that they intended "putting over" a "hit" before they were six months old. The company commenced operations in June last and it will have reached that age on the 22nd of this present month. Considering that it took them at least two months to become acquainted and that they had to reject several thousand manuscripts before finding the right kind of songs, they have actually only been in business a little over three months to date. During these three months they have "put over" one success—"Rosalie" having sold over 360,000 copies and are having quite a rush on their three other features, "Her Ragtime Romeo," "You'll Mend the Aching Heart You Broke, Some Day" and "Whose Little Lamb Is Oose."

Many cannot realize the fact that this concern has met with phenomenal success but such it is and it is only due to the excellency of their catalogue in which are found many wonderful numbers. The company, and especially Mr. Collins and Mr. Carroll deserve great credit for their extraordinary success in such a short time and also for their ability in "picking" the right songs from among the vast number submitted.

Our readers are invited to read the "Carroll" advertisement in this issue wherein they may find something of interest to them.

Harvey Berry of the team, which is known in vaudeville as "Burns and Berry," is the leading composer for the Connett Sheet Music Company of Newport, Ky. Mr. Berry is the composer of "Bathing Days" a corking good waltz song which put the Connett Sheet Music Company on the map and he is also composer of "My Little Irish Girl," of which F. J. Connett is the lyric writer. Mr. Connett and Mr. Berry will continue to turn out new songs which, judging from their past

efforts, will be acceptable additions to the popular sheet music world.

A PLEA FOR RAGTIME.

At last someone has dared to speak. All along you have liked ragtime, but nobody ever told you that you dared admit it, at least not in certain circles. But here comes no less an august and dignified paper than the *New Republic*, that eminently respectable journal, which says right out loud that folks who don't like ragtime down deep in their hearts aren't quite human.

And the justification of ragtime is not based entirely on the fact that ten million people like it, but because it has persisted for years in spite of the fact that it has had no indorsement by the schools and without official recognition or aid. It has not only persisted but grown and developed in many ways and in the meantime has been genuinely liked by millions of people. This has been much like the history of the folk song, and it must be admitted that such a record of persistence and popularity and universality bespeaks a certain virility.

At any rate, Hiram K. Moderwell, writes: "This is America. It is in our lives. No European music can or possibly could express the the American personality. Ragtime, I believe, does express it. It is the one true American music."

LOSS OF EYESIGHT DID NOT STOP HIS PROGRESS.

At the Royal Grand Theater, Marion, Ohio, is a very clever musician—a young man who, in spite of almost unsurmountable difficulties, has more than made good in his profession. The young man in question is Allen Spurr, who now plays the pipe organ at the Royal Grand and who wrote that wonderful song hit "Eileen" which has been sung throughout the length and breadth of this land and is heard everywhere on the talking machines, etc. His record is of interest to every ambitious musician.

He was born in Greenfield, Mass., in 1883, and played his first piano number (Home, Sweet Home) at the age of 2½ years.

When he was five years of age, his family came to Indiana to reside, and about one year later he had a fever which cost him his eyesight and which also for a time deprived him of the use of his right limb.

He began his musical compositions at the age of ten, not for any particular purpose at first, but as he grew older the desire to compose grew stronger so that in the year 1910 he published his first song success, "Eileen From Old Killarney" and later other numbers followed.

A few of Mr. Spurr's other songs are "The Rose of Yesterday," "If You Love Me, Call Me Sweetheart," "When You Dream of the Girl Who Dreams of You," "That's the Sweetest Time of All," and his latest number is "At the County Fair."

In addition to the above named songs, he has composed a number of teaching numbers

for the piano, organ, and violin, which are not as yet published.

Mr. Spurr began playing the pipe organ, about a year and one-half ago, and has had no lessons on this instrument. All his new numbers (outside of those which he improvises) being learned from violin records, and then adapted to his use on the organ. As he has a knowledge of violin playing he is thus enabled to adapt the violin numbers to the organ without losing their original conception.

"THE CAPITAL CORNER"

BY FRITZ CHRISTIAN.

In view of the fact that I am conducting the "Christensen Studio" in the nation's capital it seems quite propitious that "something" should be heard from that source every once in a while, therefore hereafter the "Capital Corner" will be launched monthly by yours truly.

Now to get acquainted, there is a triad, so to speak, in this business of ours, which is allegorically pictured to me something like this: Christensen, the "little father" (God bless him), the teachers his "sons," and the pupils his "tribe."

There you are. Now I being a son of my father will try my best to make this little "corner" interesting so that he and his followers shall be of pleased countenance, in fact, I can almost see you searching frantically through the new issues for the "Capital Corner."

There were a couple of good laughs propagated at my expense here. I came to the studio one day to note that my announcement on the door, "Leave Message," had been changed to, "Love's Message," and in pencil a request to call up Mrs. Lyon, Col. 753. I thought the party wanted to arrange for lessons. Well, very soon I had the Zoological garden on the wire.

Oh, these merry jesters, but isn't this better than a gloomy death notice? And so it is with popular music, it is the humorous and glad tidings in this wordless language of ours.

Would any one say that all humorous writings are trashy? The peep-toothed individuals that denounce all synecopation, I find are the ones that can't produce it.

However, students should never be discouraged, because—and now take note—the very fact that you are desirous of learning proves that somewhere in your evolving soul there is that little germ which will answer and fulfill your desire. This is law, as man thinketh thus is he. Next month, Why is Christensen?

Wash., D. C., Nov. 1st.

Editor's Note: "We," for one, will look forward to Mr. Christian's next contribution.

COPIST'S—PLEASE NOTE.

My Dear Editor:

I was very much amused at reading the "Deadly Parallel" on page 22 of the September RAVIN, showing that you have been "stung," if I may use the expression, by a would-be competitor in New York City. There is a very old saying, with which you are



SAY, DOC, WILL I BE ABLE TO PLAY THE PIANO WHEN THIS PAW GETS BETTER?
 YES, SURE YOU WILL!
 GEE, DOC, YOU'RE A WONDER - I NEVER COULD BEFORE!

doubtless familiar, that "imitation is the sincerest form of flattery," which, literally interpreted, implies that you are to be congratulated on having brains enough to evolve literature that so great and wonderful a competitor should deem worthy of appropriating—that isn't the right word, exactly, but it reads better than the one which first came to mind—without stopping to give you credit therefor.

Here is a point which the other party evidently did not stop to consider: The Christensen School and its literature are known all over America, and to plagiarize anything which emanates therefrom is to make oneself known as without brains enough to prepare even a simple circular—a condition existing in New York to an extent unknown elsewhere, not alone in one branch of music, but in many, and also in other lines of business.

Doubtless you have many times already congratulated yourself on being able to prepare advertising matter which is so attractive to competitors as to be passed off as their own, and will forgive so bold an attempt to profit by your well-earned reputation, feeling sure that in the end you will be the gainer thereby.

A FELLOW SUFFERER,
 New York City.

REMINISCENCES OF A RAGTIME TEACHER.

By J. SCHWARTZ.

When I was a very young man (an overgrown kid is the proper name now), I joined the "Volunteers." No, it was not the Home Co., nor was it the militia. It was just a club, one of those social affairs. One could become members of the club, but as I was a good dancer and could play the piano fairly well I was eligible to join the chosen few. The membership was limited to twenty-five.

Why they chose the name of "Volunteers" was something I never learned. We used to play baseball and run a Stag Party down the river at which time some of our members volunteered to drink all the beer in sight (there were only a few of these however) and in the winter we always held a ball. I happened to be on the committee for one of these events and I noticed that the music committee had hired a very rotten orchestra. I spoke to a few members concerning this and to my surprise found that we had members right in our own club who played on various instruments, three violins, three guitars, one bass, one banjo, and one cornet, while I was the only piano player.

From this social club eventually sprang the

V. M. C. (The Volunteer Musical Club). We used to accept invitations from some of our lady friends to furnish music (gratis) for house parties, etc., etc., provided of course that there would be a banquet for us (usually, sandwiches, hot dogs, etc.) during the ceremonies. We had one member who could not play on anything but a pool table, so we made him our manager. Said manager used to get us engagements like the above mentioned until we bawled him out for not landing us a job with real money in it. At our next rehearsal he nearly floored us by the announcement that he had got a real engagement for three men at a social given by some Ladies' Auxiliary.

When we asked him what we (the 3 that would play) were to get for it, he said he never thought of that. So we went on the job. We had very little music, just a few violin sheets; but that didn't bother us as we were right there when it came to faking the Quadrilles, Lanciers, Virginia Reel, etc. An orchestra for dancing didn't require a very large Repertoire in those days, a few waltzes, Polkas, Schottisches and a March (for supper) were all that was required, the set or square dances were as a rule faked.

At the present time an orchestra for dance work must carry a full line of the very latest, up to the minute and not over a month old popular song hits, Rags, Fox Trots, One-steps, etc. It is not an uncommon thing to see a leader carrying a satchel with anywhere from 75 to 90 dance orchestrations in it to an engagement where he knows he will not play more than 20 or 25 dances. The reason for this is that he don't want some one to ask for something popular that he can't produce.

Well, when we played Home, Sweet Home, on that job a lady came up to the platform and told us to make out our bill and bring it in the kitchen and she would pay. Here was a crisis; should we ask \$2.00 per man and be considered high price? Or should we ask \$1.50 per man and be considered cheap? I was selected as the goat to go in and ask \$6.00 please! and if she kicked I could come down. With faltering steps I reached the kitchen and presented my bill, the lady looked at the bill then at me (I was ready to come down) she said, "Why! is that all you charge?" "Why'er, yes, that is, this being the first time we played for you," etc., etc., but I assured her that the next time it would be \$2.50 per man. (?)

On the way home about 4 miles away, the violin player asked "Well Jake, how does it feel to get paid for a job?" "no more, thank you jobs for me," said I rubbing my four half dollars together in my pocket.

One night about 2 years later I was asked to play with a well-known band leader. I agreed, but I was so nervous when I sat down to play my first engagement with strangers that I could hear my heart beat. Soon after I joined the Union. About this time a new dance became popular—the two-step, also the cake walk became a craze and finally ragtime, struck us and it came to stay.

No matter what new dances are invented or

what the popular songs are about, the music has that catchy, pulsating, raggy rhythm that makes you feel like wiggling. If it hasn't, it don't take. When the Turkey Trot and Bussy Hug came out they were condemned at once and in Buffalo, all dance hall proprietors were compelled by the police to put up signs prohibiting such dances, and even went so far as put dancers out of the hall for disobeying the order.

I was playing at a dance one night when the policeman in charge of the hall told me that if I played another rag he would close up the dance as he could not preserve order if we persisted in playing raggy music. I assured the cop that I would play no more rags that night and he watched to see that the music I passed out did not have the word "rag" on it. After watching the dancers for a while he said, "It seems to me that they will wiggle no matter what you play."

Ragtime cannot be suppressed. In the last ten years the demand for ragtime music at dances, park concerts and entertainments to say nothing of vaudeville and burlesque shows has been so persistent (and the people usually get what they pay for), that some of these Holy Rollers in classic music who fear that the musical morals of their pupils will be damaged if they practice on a popular song, would get in line, and teach their pupils what they are interested in, they would have more pupils if they did.

At the industrial show held in Buffalo, September 22nd to October 2nd, a large military band gave a concert every evening. While they played Lucia di Lamermore or overtures of that class the people were all over the building, but when a young man sang "Tulip Time in Holland" they were all in front of the stage,— that didn't look as if popular music was dying out very much.

SOME BOY, KNUFFE.

Recently several music critics in Seattle were unanimous in their opinion that Roscoe V. Knuppe, of Seattle, was without a doubt, the

most capable all around pianist they had ever met. Why shouldn't they be? Here's the reason:

Mr. Knuppe has already done solo work, having appeared before the Ladies' Musical Clubs in a few of the cities of the Northwest, besides several other concert engagements. He then made his initial appearance over a well-known western vaudeville circuit. Following that, Mr. Knuppe was the musical director for a musical comedy show for a couple of seasons.

Then like all other pianists, he got the movie fever, and played in several of Seattle's leading photo play houses. His cleverness at playing pictures tended to increase his popularity. As a dance pianist his rhythm is perfect and he is "there" with a real rag tempo.

At the present time, he is playing in one of Seattle's leading cabarets and it goes without saying that he is in a class by himself for cabaret work. Still another accomplishment of Knuppe's—he is a splendid music arranger and it is nothing for him to turn out an orchestration for a fifteen piece orchestra.

Knuppe is associated with Mr. Brin at the Seattle School of Popular Music, teaching the Christensen system of ragtime piano playing and he says he finds that work more interesting than any other branch of the piano game.

While Knuppe is still young in years, he is old in experience and he has the Review's best wishes for his continued success.

FORREST THOMPSON.

The cut shows Forrest Thompson in his novel auto float which took one of the prizes in a recent parade in Louisville. Mr. Thompson has done black face in vaudeville, he is a top-notch in "buck and wing dancing," clog dancing or any sort of stage dancing, he is a born musician and a musical genius. He also writes and composes music. One of his pieces "The No More Rheumatism Rag" is great, also a waltz with variations is simply superb. He can play the Turkey Trot, Yankee Doodle and sing We Won't Go Home



Until Morning, all at the same time—going some, eh!

Mr. Thompson's studio is a busy place and his many pupils are scattered over Louisville, New Albany and throughout the State of Kentucky. He teaches the original "Christensen System" of ragtime piano playing.

Many of Louisville's and vicinity most prominent families have sent their boys and girls to "Prof." Thompson who has taught them real ragtime.

In the November issue of the Cadenza, Mr. Winn, who is editor of the "Pianist Department" in that magazine, writes very strongly against pirates who make a practice of stealing the advertising matter of competitive schools, and calls attention to the article on the "Deadly Parallel" which appeared in the September issue of the RAGTIME REVIEW. It is indeed gratifying to us to know that Mr. Winn is with us in the fight against infringers.

The November Bulletin of Church, Paxson and Co., of 367-9 Broadway, New York, contains a lot of choice instrumental numbers.

I am through Book 1, and pleased with the system and am working hard and successfully on the harder work of your good system.

OLIVE MITCHELL,
1120 Russell St., Detroit, Mich.

RAGTIME, A LASTING SUCCESS.

By HAROLD E. KIMPTON.

The permanent success of ragtime is attributed to its merit, its undoubted originality, its sparkling rhythm, and most important of all, the liberal appreciation bestowed upon it by the public.

Ragtime properly interpreted, has that indescribable "something," which might be termed magnetism, which compels the audience to admire.

From my own observation I believe much of the criticism hurled against syncopated music is caused to a large extent by the abominable way some pianists have of delivering their ragtime offerings. Too often the loud pedal is used all the way through a piece, the left hand is told to take care of itself, the performance resulting in what may be styled "dury" playing, the reverse of a clean and accurate rendition.

Ragtime can absorb lots of expression. Some pianists play forte throughout, which is one bad error.

Take for instance the "Ragtime Nightingale." This really beautiful rag can be handled in such a way that the most obstinate old anti-ragtime in the world could be converted for keeps inside of ten minutes.

Ragtime has everything that classical music has, and judging from public opinion it has something more besides.

Great stress should be laid on accuracy. A rag should be played exactly as its written, although we will admit that some might be able to improve a rag somewhat by a few additions. But don't knock down. The Scott Joplin and rags of like caliber demand per-

fect accuracy first, and then comes the expression.

From actual experience I will absolutely state that an intelligent study and use of good rags improves ones playing of classical music. This is attributed to the fact that rags make you think, and most important of all, the work demanded is more evenly distributed to both hands. The fourth finger has been termed the pianists "bone of contention," the weakest part, but the left hand really suffers the most from a lack of use and consequent development. Ragtime brings your left hand into more general use than any other variety of music, and the system of playing the melody in the left, and ragging with the right, (arpeggio ragtime) is immensely valuable in bringing the hitherto undeveloped hand up to a full-sense-of-its-possibilities.

The pianist of the future will be the one who can combine ragtime and classical music in the daily repertoire. The playing of all ragtime and nothing else should be frowned upon as much as the reverse, an all-classical peggio ragtime) is immensely valuable in bringing the hitherto undeveloped hand up to a full sense of its possibilities.

The pianist of the future will be the one who can combine ragtime and classical music in the daily repertoire. The playing of all ragtime and nothing else should be frowned upon as much as the reverse, an all-classical program. In music as in other things, versatility spells success.

A varied program is what the people want, and if you want to please the overwhelming majority you must play ragtime. There's no evading this statement, as the demand for high grade syncopated music is daily growing healthier.

A lot of folks censure ragtime who know absolutely nothing about the subject. They can be easily converted into enthusiasts by playing a harmonious slow drag correctly, with lots of sentiment injected into it, and then they "fall," because so many critics (1) imagine all rags are played quick.

The writer conscientiously believes that if some of the old masters were to be accorded an opportunity of re-visiting this old sphere, and listen to one of the classic rags, that they would not only be very interested, but would admire the correct theory, the clever blending of harmonies, the sometimes bewildering accent and the wonderful attractiveness of American ragtime.

SUCCESSFUL NEW YORK TEACHER.

Although Robert Marine who has sole charge of Greater New York territory, teaching the Christensen system, is manager of five schools in Brooklyn, one in Manhattan and one in the Bronx, he has found it neces-

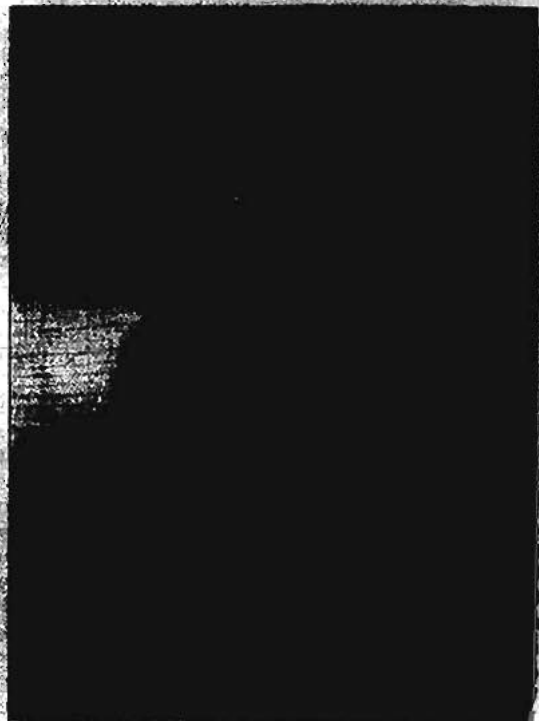
sary to open another school on 14th Street, in New York, and on account of the immediate heavy enrollment of pupils he is seriously thinking of opening a few more schools.

This certainly speaks well for the Christensen system especially when it is considered that Mr. Marine is not doing any particular boasting about town, as most of the pupils come recommended by some friend or relative who has taken the course.

On the wall of his main school is a partial list of his pupils and it really looks like a list of Russian prisoners, judging from its length.

Mr. Marine is rather modest, or the readers of the RAGTIME REVIEW might be given a taste of interesting news now and then.

Little Anna Hammer, popular singer and pianist, now playing the Loew Circuit, admits that her success in vaudeville is due to Mr. Marine, for it was he who taught her to play real ragtime and her ability to tickle the ivories after so short a course filled her with ambition to achieve success in other fields.



ROBT. MARINE

It was reported that Miss C. Carber, one of Mr. Marine's many teachers and who is in charge of the Bronx branch of the Christensen School, rides about in her machine to her pupil's homes to give lessons, and while making one of her trips, her machine ran over a child. It was reported that fortunately for the child, the machine was a Ford and that while the child was uninjured, the Ford was considerably damaged by the collision, and that she was using a Saxon while the Ford was being repaired, but this report is completely unfounded as Miss Carber uses a Chalmers 1915 exclusively.

Mr. Bradley Martin of Marino & Fabbri, of the Keith Circuit, called sometime ago at the main Christensen School of New York at 151 West 125th St., and after hearing Mr. Marino play the Caldron Rag, and after getting a few pointers from Mr. Marino, decided to use it for an opening number. They recently made a tour of all the Keith theaters of Greater New York and the audiences just devour the Caldron Rag.

In the September issue of the RAGTIME REVIEW, an article called the "Deadly Parallel" appeared showing a letter sent out by the Christensen School and opposite a letter sent out by another N. Y. School of Popular Music, and the only difference in the letters is in the name of the school. They may attempt to copy the Christensen method of publicity but they certainly cannot copy the Christensen system without infringing.

ED. FELTMAX

RAGTIME TICKLES SONGBIRD'S TOES, MAKES HER DANCE.

Mlle. Elvira Amazar, whose high C is heard only on the high seas of grand opera, scraped a speaking acquaintance with American ragtime one Monday night, and her feet caught the infection from the syncopated strains of "tee dum de yaa" as fiddled and drummed in a dance hall. Mlle. Amazar stood listlessly one moment, was snapping her fingers the next, and then was swaying her body and nodding her head and tapping her toes in the manner approved by the cabaret artist. Then Mlle. Amazar turned to an escort and demanded: "La doucement et Americaine; how you say? Teach me," and stepped on the floor.

The grand opera singer was having "a night off," and was being shown St. Louis "night life" as it isn't. She has been in the United States only two weeks, and was expecting to see a replica of Parisian boulevards. Instead she spent the time learning to fox trot, one-step and tango.

She is the latest Russian opera discovery, and was obtained for the Boiron Grand Opera Company at a compensation Managing Director Rabinoff refused to talk about louder than a whisper. Her training having been entirely in operatic music, she had not become acquainted with American ragtime, but when she heard it, and heard about modern dances, Mlle. Amazar was bent keenly on cultivating both.

One of her escorts took a chair for a partner, and illustrated the steps. Mlle. Amazar took the chair from his hands and began to dance with him. It was necessary for her to make solemn assurances in Russian, French, German and Siberian dialect to convince bystanders she had not been trained to modern dances from her cradle.

Satisfied her toes had caught the rhythm of syncopated music, the singer went to a downtown cabaret to get more inspiration, and then returned to the Hotel Jefferson, where Al Jolson's "Dancing Around" company was living up to its name. One of the members of the company danced with her, and tried to talk with her. The attempt was a failure, though,

as her English vocabulary is limited to half a dozen words.

"She may not talk American, but she can handle her toes in the most expressive U. S. A. I ever saw," he said, as he bowed himself away.—St. Louis Times.

FROM THE SEATTLE STAR.

Oh, Say! (Bing! Bang!) didja know we're going ra-hag time crazy?

Good evening, do you get what you want when you want it?

If not, dash up to the New Pantages building, between cars, or while you're waiting for the rear chair at the bootblack's and see R. V. Knapp or Bernard S. Brin.

"We endeavor to give the people what they want," said Brin. "How's this?"

And he whirled about on his piano stool and tore off a couple of yards of popular ragtime that would have made your feet itch and your shoulders jump.

IN 20 LESSONS.

"Well, just whaddye mean!" asked the gink from *The Star*.

"Oh," said Brin. "RAGTIME—in 20 lessons."

"No!" said *The Star* guy.

"Yeah!" said Brin. "Easy."

The guy from *The Star* fainted.

When he revived he was humming. "When It's Night Time Down in Dixie Land"

"What's that again?" he asked Brin.

"Simply this," said Brin. "We teach pupils how to play popular music by note in 20 lessons. Sometimes it takes only 10 lessons."

And so *The Star* guy learned that half of Seattle is ragtime crazy and the other half is getting the bug.

EVERYBODY'S BOSS.

Brin is said to be about the niftiest ragtime player on the coast. He's already taught 1 per cent of Seattle's population how to play the light, popular stuff in syncopated time and he's going to sign up another teacher, a lady probably, to help him out during the winter.

Students drop in between street cars and learn how to play, "Oh, My Baby," or "I Was Here, But I Am Not," or some other late piece, dash out and go home, and nobody is the wiser till it's all over and they can tickle the ivories like an old timer.

"Takes about four or five months to teach most of 'em," said Brin. "I have pupils from the department stores and from the swellest homes of the wealthy. I've got a couple of draymen on their 17th lesson. One of my newest students is a lady 80 years old."

The sign on the door reads, "Seattle School of Popular Music." This is the only school of its kind in Seattle.—*Seattle Star*.

WHAT THEY SAID IN MARION, IND.

Prof. Axel Christensen, "The czar of Ragtime," made a decided hit at the Royal-Grand Theater Thursday, where he appeared in three performances with a repertoire of popular ragtime selections, some classy selections and pianologues.

Prof. Christensen is one of the foremost

musicians of Chicago, where for several years he has been editor of the RAGTIME REVIEW, and also a teacher of music. At times he has appeared on the vaudeville stage, making trips from coast to coast. He has appeared in New York several times.

Prof. Christensen has an eighteen minute act, but is forced to come back to the stage several times, and always is called for at least one encore. His encore on Thursday probably made the biggest hit of any one of his numbers. The encore number was one of Bert Williams' big hits, "Woodman, Spare That Tree," pianologue. The professor is a good impersonator of the style of the famous colored comedian.

The act on Thursday opened with a medley which included several of his own compositions. The Caldron Rag, the first of the medley, has a triple rag for the right hand; the Star and Garter Rag, in which the melody is carried with the left hand, and a waltz ragtime selection with the right hand. Other melodies are Mendelssohn's Wedding March in ragtime; "Love's Own Sweet Song," from Sari; "My Girl From Old Kentucky" and "Oma Khayaltin."

The second number is "Poet and Peasant" in ragtime. The third is a musical version of an Alpine storm, in which first the love song of the shepherd boy is heard, a storm arises, it rains, the storm passes and the shepherd boy's song is heard again. The fourth number is a pianologue, "The Girl I Kissed on the Stairs."—Marion (Ind.) Chronicle.

PLAYS CRYSTAL IN MILWAUKEE.

Axel Christensen opened a week's engagement at the Crystal Theater, Milwaukee, Wis., on Monday, November 15th.

On Tuesday of that week he was the guest of the Milwaukee Press Club who gave a luncheon in his honor at their new club rooms.

THE SASKATOON RAG.

We take pleasure in reproducing in this issue the "Saskatoon Rag" by Phil Goldberg. This is a great number and vaudeville and moving picture pianists are urged to use this rag wherever possible. This number is reproduced in the RAGTIME REVIEW by permission of Roger Graham, Publisher, 145 N. Clark St. Regular piano copies of this number may be obtained at your local piano store. Tell your friends to get it.

IN THE SUMMERTIME.

We are indebted to the Regent Music Publishing Co., of Lake Charles, La., for permission to reproduce the accompanying song entitled "In the Summertime, Take A Trip To the Seashore." The words and melody of this song are by R. D. Clock, and the arrangement is by E. H. See.

All the readers of the RAGTIME REVIEW are requested to play this song wherever possible and help boost it along in your locality. If your friends want regular piano copies of this number, tell them to get same from their local music dealer.

SASKATOON

(RAG)

PHIL GOLDBERG

The musical score is presented in six systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The piece starts with a piano (*ff*) dynamic. The second system features a prominent chordal texture in the right hand. The third system continues with similar rhythmic patterns. The fourth system includes a first ending bracket and a *mf* dynamic marking. The fifth system begins with a second ending bracket. The sixth system concludes the piece with a final cadence.

Copyright MCMXV by ROGER GRAHAM.

International Copyright Secured.

145 North Clark Street, Chicago, Ill.

All Rights Reserved.

System 1: Treble and bass clefs. Treble clef has a fermata over the first measure. The music consists of eighth-note chords in the treble and eighth-note chords in the bass.

System 2: Treble and bass clefs. Treble clef has a fermata over the first measure. The music consists of eighth-note chords in the treble and eighth-note chords in the bass. A 'V' marking is present above the treble staff in the third measure.

System 3: Treble and bass clefs. The music consists of eighth-note chords in the treble and eighth-note chords in the bass.

System 4: Treble and bass clefs. Treble clef has a 'V' marking above the first measure. The music consists of eighth-note chords in the treble and eighth-note chords in the bass.

System 5: Treble and bass clefs. Treble clef has a 'V' marking above the first measure. The music consists of eighth-note chords in the treble and eighth-note chords in the bass. A 'V' marking is also present above the bass staff in the fifth measure.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar rhythmic complexity and notation.

Third system of musical notation, featuring a fermata over a note in the final measure of the system.

TRIO.

Fourth system of musical notation, the beginning of the Trio section. It includes a dynamic marking of *f* and the instruction "L.H." in the bass staff.

Fifth system of musical notation, continuing the Trio section with various musical notations and dynamics.

Sixth system of musical notation, the final system on the page, showing the continuation of the Trio section.

Musical notation system 1, featuring a treble and bass clef. The left hand (L.H.) is indicated by the label "L.H." in the bass clef. The system contains several measures of music with various note values and rests.

Musical notation system 2, featuring a treble and bass clef. The right hand (R.H.) is indicated by the label "R.H." in the treble clef. The system contains several measures of music with various note values and rests.

Musical notation system 3, featuring a treble and bass clef. The system contains several measures of music with various note values and rests.

Musical notation system 4, featuring a treble and bass clef. The system contains several measures of music with various note values and rests.

Musical notation system 5, featuring a treble and bass clef. The system contains several measures of music with various note values and rests.

Musical notation system 6, featuring a treble and bass clef. The system contains several measures of music with various note values and rests.

13
In The Summer Time
(Take a trip to the Seashore.)

Words and Melody by
R. D. KLOCK

Arranged by
E. H. SEE

Tempo di Valse



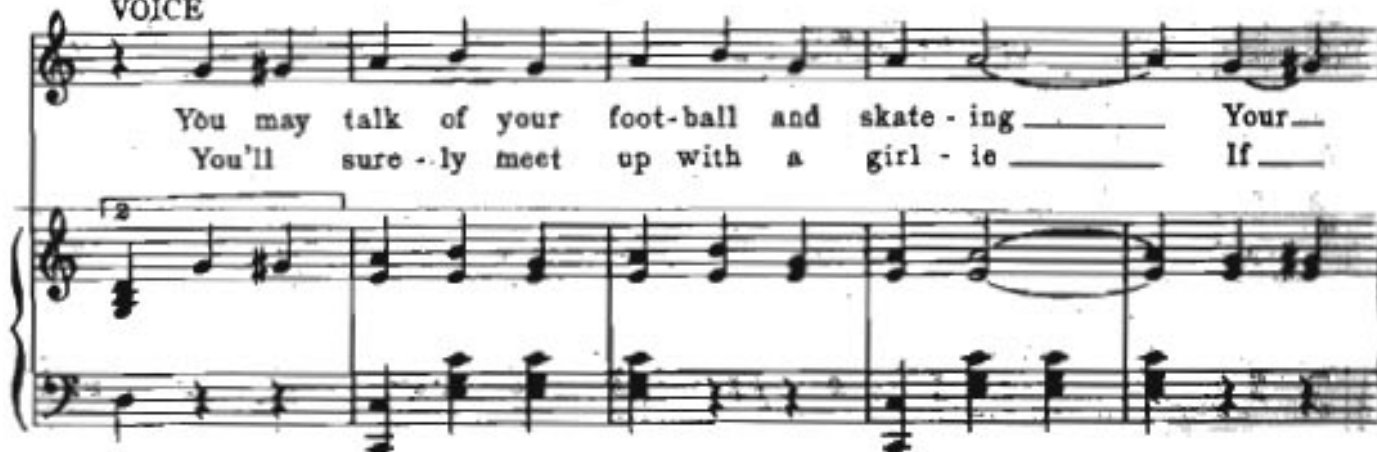
Piano introduction musical notation in 3/4 time, featuring a treble and bass clef with chords and a melodic line.

VAMP



Piano vamp musical notation, consisting of a short melodic phrase in the treble clef and a bass line in the bass clef, repeated.

VOICE



First line of lyrics with voice and piano accompaniment. The piano part includes a first ending bracket.

You may talk of your foot-ball and skate-ing _____ Your—
You'll sure-ly meet up with a girl-ie _____ If—



Second line of lyrics with voice and piano accompaniment. The piano part includes a first ending bracket.

sleigh rides and hock-ey too _____ 'Tis great I should
you're just the right sort O' guy _____ Step in-to 'em

say whirl Day af - ter day All thru the
Pick out your girl Its eas - y you

win - ter so blue _____ But give me the time of Va -
don't have to try _____ But start quarrelling bout first of Sep -

ca - tion _____ When the sun - shine is hot in the
tem - ber _____ Say boys take a tip once from

sky _____ Then you pack up your grip Give the
me _____ She'll shake you for true When the

poco rall.

of- fice the slip And bid the hot Cit- y good by.
 sum-mer's all thru, She'll say - lob-ster get back in the sea.

poco rall.

With expression

In the sum - - mer - - time In the sum - -

mer - - time Take a trip to the sea-shore, have a

swell bath - ing suit and a coat of tan and you'll

sure - ly look cute, Have a high - old time

In the sea sub - lime You'll

sure loose a bet if your hair don't get wet in the

sum - mer - time. In the time.

A Course in Vaudeville Piano Playing

By AXEL W. CHRISTENSEN

Arrangements by John S. Meck

Copyright 1913 by Axel W. Christensen

11th INSTALLMENT.

Playing from Bass Parts.

Example 90 shows another mode of treating a treble accompaniment. Finish this also.

When there are four or more musicians in a vaudeville theater orchestra—and less than 10—it is unusually inconvenient for the pianist to read from the violin part or "lead-sheet," and he is given a bass part to play from.

When the orchestra possesses a bass player and the orchestra pit is so arranged that the bass player cannot look off the piano "desk"—as is usually the case—the poor pianist must "fake" his part—the most important in the orchestra—from a "second fiddle" part. In the old days he often got no part at all.

Piano parts were practically unheard of until ten or fifteen years ago. A pianist in those days "faked" his way through a show in a manner quite remarkable. He might not be a great musician—or a soloist—but he had a good ear, a good memory and plenty of self-reliance.

Even in these days of specialization, where everything is provided for, it is still necessary for the good, all-around business pianist to know how to play accompaniments at sight from bass parts. In this, more than ever, a good ear is necessary. The bass parts do not always indicate the harmony, are not always correct, and often contain several bars rest here and there—so the ear must be constantly on the alert.

We will first consider the simplest forms. Example 91 is by this time known to everyone and is so simple as to be understood almost at a glance. Think the melody while you are playing the bass with the left hand—preferably in octaves. Fill in the "after-beats" with the right hand—two-step form. But little marking or annotation is necessary for this piece. The understanding of bass notes and their harmonizing and marking is called

91 *La Sorella*

92 *Merry Widow*

93 *Marche - On the Hudson*

94 *Marche - Rag Time Ball & Procession*

"thorough-bass" and was formerly much studied, but has now (except as incidental to the study of harmony) somewhat fallen into disuse. However, in vaudeville it is of great help to the pianist, as the following lessons will demonstrate.

Example 92—Hum or whistle the melody while you are playing the accompaniment, as before. When in doubt as to a harmony the numerals underneath will guide you. Remember the Tonic chord with its third in the bass is marked thus: '3. The sharp under a note means that the third above the note (in this case D) is to be sharpened. This will indicate unmistakably the entire harmony.

Proceed in the same manner with Example 93.

In Example 95 we have a form of bass copy which you will meet with very often. The "Cello" part is "cued in" in small notes above the bass. This is really not meant to be a cello part so much as it is intended as a guide to the harmony for the pianists who will play from the part. If you consider the part well you will soon see that the "cello" part contains the very note in every measure that determines (or helps to determine) the harmony.

Example 96, "Old Kentucky Home," is so well known that every student should be able to play it well by heart, in any key, especially when the bass is given. We have, therefore, not marked the bass.

For your lesson this time, copy Examples 93, 95, and 96, leaving a treble staff blank; then, after having played these numbers a few times insert the harmony. In all the above examples your right hand should go no higher than "G" or "A" (second space). Keep the accompanying chords as much as possible in the octave below this. Your hand will naturally seek this position anyway.

TO OUR READERS.

The Will Carroll Co., inform us that they have received a large number of requests for professional copies from our readers which they could not comply with owing to said requests having been written on either ordinary note paper or postals. Such requests fail to identify the writers with the profession and necessitate their being thrown out unnoticed. In the future, all writing to the Will Carroll Co., for professional copies are requested to use printed stationery or enclose late program or other identification and to state what song they require. They also require knowledge as to in what paper said songs were brought to the writer's attention.

RAQTIME FROM A CLASSICAL STANDPOINT.

By ROBERT MARINE.

The recent discussion in the RAQTIME REVIEW regarding ragtime and popular music

96 *Andante* "Old Kentucky Home"

The image shows musical notation for Example 96, titled "Old Kentucky Home" in an "Andante" tempo. It consists of three staves. The top staff is a treble clef staff with a "cello" part written in small notes above the bass line. The middle staff is a bass clef staff with the main melody. The bottom staff is a bass clef staff with the accompaniment. The notation includes various note values, rests, and dynamic markings.

impels me to say a few words on the subject.

First, let it be understood that they who condemn ragtime, do so through no actual knowledge of the subject but rather through their lack of knowledge.

Man's instinct obeys unconsciously certain laws of proportion. The underlying law of sound obeys certain regularities of form, and this regularity of form ranging from quickness to slowness constitutes what is called rhythm. And any ear not rebellious to sound, perceives instantly this rhythmic effect. The more conventional effect of rhythm is the effect of the beat of the drum on a mass of soldiers. The less conventional effect is the effect of extreme rhythm on an audience, which is known as syncopation or ragtime.

Rhythm is susceptible of much variety. In slow movements such as the Adagio and the Largo it is almost imperceptible; but in moderate or rapid movements it becomes very distinct. Sometimes it is perceptible only in the leading air; sometimes it is found in the accompaniment, and there are cases in which two different rhythms combine to produce a mixed effect.

Music deprived of rhythm is vague and cannot be long continued without becoming wearisome. Rhythm is either simple or compound. It is simple when only one kind of combination of time is heard. It is compound when various kinds of combination are heard together. In rhythm the fewer the elements of the symmetrical order the more simple the sensation. The simplicity of the sensation diminishes as the number of elements catering into its composition increases, and so forth, as numerous elements are variously combined. This compound rhythm created by this symmetry of phrases constitutes what is termed the phraseology of music, technically called "carrure de phrases" or the quadrature or balancing of the phrases.

This quadrature of phrases presents itself in an alternating sequence of pauses in which the musical sense remains suspended and this is syncopation, and we find a celebrated concert from Mozart in the "Marriage of Figaro" beginning with the part "mon coeur soupire," and if this is not plain unadulterated syncopation then neither is Christensen's "Cauldron Rag."

While the pedants of the classical school have limited the faculties of musical pleasure for many years and our forefathers felt re-

luctantly compelled to confine their musical tastes within these limits, the present generation has refused to be bound to any one form of music and while classical music sways the souls of thousands, ragtime holds the hearts of millions simply because it conforms to the very first principle of classical music and in fact, all music, and this principle is rhythm.

Instead of tending to offend the ear, it is without question most pleasing to the ear, and therefore the most popular.

To put it poetically and truthfully, ragtime is the apotheosis of rhythm in the supreme degree.

DODSON WRITES ANOTHER SONG.

Chas. Dodson, who wrote the song entitled, "It's Great To Be A Navy Man," which song received mention in a late issue of RAQTIME REVIEW, has written another song entitled, "That Colored Man's Brigade," which song when published, promises to be as successful as the navy song has been. It was written especially for minstrel shows, and should take well with them when once produced upon the stage. Dodson is as yet uncertain as to whether he will publish the song himself along with other songs he is about to publish, or whether he will place it on royalty with another music firm. Like Irving Berlin, he does not know a note of music, but is enabled to compose original airs to his work and then secures the services of a good arranger to place the same on paper for him.

During a minstrel show given recently in Salem, Mass., the above mentioned song was introduced. Judging from the letter following, one may guess how the song took. The writer, Billy Clark, is a well-known black face comedian. He is well known on the Atlantic seaboard, where he travels up and down the coast in vaudeville. To have him recommend a song, speaks highly in itself. His letter to Dodson follows:

"326 Bridge St., Salem, Mass.

"Mr. Chas. E. Dodson,

"San Diego, Cal.

"Dear Sir: Am sending you a press notice of a minstrel show. You will notice that the song, "That Colored Man's Brigade," received special mention. You have some song there.

"It is really a quick, marchy, tuneful number, one that gets their feet tapping on the floor. At this show I believe the singer received three encores."

"The 'ends' while singing the chorus marched around the stage very cleverly."

"Your song was really one of the hits of the show. It should prove very popular in minstrel circles."

"Wishing you every success in the near future, I remain as usual, your friend."

(Signed) **BILLY CLARK**

LETTERS TO THE EDITOR

ERRATA RAGTIME REVIEW:

In the current issue of the Review I saw a request to the readers to let you know the color of ink they would rather see the Review printed in. If you had asked for a discussion of either the musical or business policy I would have remained silent but when it comes to making up and printing a magazine I am at home. By all means use black ink. Title page, editorials and music supplement. If an advertiser who has bought cover space wants his "ad" in colors it would then be well to print the whole cover in colors but if there is nothing said by your advertisers I should prefer to see my copy in black.

D. J. KENYON.

EDITOR RAGTIME REVIEW:

I am not a person who desires publicity. Ordinarily I prefer to be kept out of the paper, but the publicity you gave me with my navy song has caused me considerable success as well as financial aid. It caused several publishers to ask for copies of the song, also music stores sent for samples.

CHARLES C. DOBSON,
San Diego, Cal.

TEACHERS' AND PUPILS' CORNER

Business is picking up nicely.

FRITZ CHRISTIANI,
Washington, D. C.

Last month I ran a four line adv. which contained the "Money Back Guarantee." I have also had printed three thousand cards that I have given to the girls at the music counters and I have yet to place signs in the dance halls. I have a suburban studio at 127 N. Watkins St. Don't see how we teachers ever did get along without the RAGTIME REVIEW.

Mrs. C. C. NANCE,
Memphis, Tenn.

I am well pleased with your course and can see that it is going to be great to play ragtime.

W. H. PORTER,
Albion, N. Y.

I wish to say that I am well satisfied with the progress I have made.

OTTO KLINGELHOFER,
2207 W. Walton St., Chicago, Ill.

A teacher of the Christensen School, Mrs. W. P. Barnett, of Poplar Bluff, is having exceptional success with the Christensen System, although she only started teaching a very short time ago.

We believe that one reason for her success is her advertising and her courage to use large sized space from the start.

She has sent into this office a copy of the newspaper containing her ad which measures 4 inches, double column and reads as follows:

LEARN RAGTIME PIANO PLAYING

Thousands of people in every part of the country either have taken or are taking this course. Everybody ought to play ragtime—

man, woman, boy, girl, old, young—because ragtime is happiness. Ragtime is the musical expression of joy. If you hear ragtime, 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.

Ragtime taught in 20 lessons. Write for free booklet.

CHRISTENSEN SCHOOL OF POPULAR MUSIC,
Mrs. W. P. Barnett, Teacher,
119 N. Eighth Phone 361 Poplar Bluff, Mo.

The Seattle School of Popular Music has recently removed its studios to more spacious quarters in the Pantages Building. This school, which is one of a chain of Christensen schools established throughout the country, is in charge of Mr. Bernard B. Brin, who is one of the foremost ragtime pianists in the city. Associated with Mr. Brin is Mr. Knuppe, who

**Christensen's
Picture Show
Collection**

Contains special piano music for Western Pictures, Lively Scenes, Mysterious, Burglar Scenes, Quarrels, Struggles, Battles, Hunting Scenes, Boat Scenes, Moonlight, Nautical, Storm, Hurry, Pursuit and Capture, Battles, Death Scenes, Japanese, Chinese, Church, Court Scenes, Pageants, Rural, Indian, Spanish, Farish, Comedy, Jewish, Grotesque, Comic, Love Scenes, Etc.

Price \$1.00 Postpaid

Get this book from your teacher, or from
A. W. Christensen, Dept. M.
526 S. Western Ave., Chicago

**Do You Need a
Permanent Income?**



If you need your own steady income you show it to your friends and neighbors and beyond our agents in your locality! Could you use \$1.00 a day for a little spare time? If so, write us, saying what locality you wish to work in, enclosing money order for \$1.00 to test persons of similar views which you are to take orders. This costs consists of extracts, ink, powder, perfume, hair cream, high quality perfume, etc. The amount of the order is \$1.00. If you need more in the future we will send you more. You can get more from factory to consumer, thus giving good values. After you get samples you make head of what the goods will be. You are not taking any chances, as the order will be sent you with what you need, and if you decide not to be our agent the goods will be sent them and we will return your money. Send to us, 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.



\$1005 The New Features The Quality Valie Six

Our latest creation, Model 22, surpassing specifications. Your first opportunity to secure a Valie car at a low price.

Model 18—a larger six - \$1406.00
In six-passenger type - 1450.00

Why take a chance—buy your car from a well-know and financially able company. Valie cars are guaranteed and backed by 60 years of manufacturing experience. Arrange for a convincing ride.

VALIE MOTOR VEHICLE CO.
MOLINE, ILLS.

is also well known in local circles. They report such a popular demand for ragtime playing in Seattle that they have found it necessary in addition to secure practice rooms in the Eilers Bldg.—Seattle Post Intelligencer.

The other music teachers here are about "redheaded" over me teaching ragtime, and the best of the joke is, they cannot say I am not a musician as I have been pianist at the best theater here running vaudeville and musical comedies, for three years. I have been playing the piano practically all my life, having been born and raised in La Salle, and

playing the piano at entertainments at the age of 2½ years. I am now 28, so I ought to be able to tickle the ivories some.

One teacher met me on the street, and asked me how my ragtime scholars were getting along. I said, "All right," and they were well pleased with my system." He said, "Well, such pupils would never learn to play anyhow." Insinuating that the pupils I had, couldn't learn any system. I said, "as far as I could judge, a number of scholars I know, have been taking for years, from some teachers I know and cannot play yet." This was a stinger, and the subject was quickly changed.

It is amusing to me. The poster you sent me, I had framed and hung outside. There is a "classical" teacher across the street from me, and I think he will have to buy a pair of spectacles, as I am afraid my sign is going to hurt his eyes.

MARCELLA A. HENRY,
La Salle, Ill.

Your course is certainly interesting.

ROY LAUGHLIN,
Greeley, Colo.

I will always be glad to recommend you to any one.

FRANK JARVIS,
St. Louis, Mo.

Bernard Brin, director of the Seattle School of Popular Music was a big hit on the program of the Metropolitan Lumbermen's Club, October 22 at Seattle. He appeared twice and the audience showed great appreciation.

I note that you are going to reprint that article from the Seattle Star. I told the reporter on the Star that the Ragtime Review back in Chicago thought so well of that article that they were going to reprint it and it pleased him greatly.

If I have got competition, I haven't noticed it. This has been my busiest season since I opened.

BERNARD BRIN,
New Pantages Theater Bldg., Seattle, Wash.

We sometimes wish that Mr. Brin wasn't so busy in the evenings as we give parties and other little affairs quite often and would be pleased to have him attend, but he is so swamped with work that it is so hard for him to get away.

We also think that Mr. Brin is a perfect "wiz" on the piano. If we could play one-half as good as he, we wouldn't speak to any one. But we guess "modesty" must be his middle name. We're both taking lessons and are getting along splendidly and we are going to take until we are "Some" ragtime players. It's our pleasure to boost the Seattle school.

We'll dare you to publish this, Mr. Christensen. With best wishes,

MAE ANN MAXINE,
Seattle, Wash.

I play music fast, in fact, sometimes I play too fast. Also I can recognize the melody readily. I wish to say that I like the RAGTIME REVIEW very much and always look forward to its coming.

MARIE LAMB,
Harlan, Iowa.

The pupils are coming so fast I think I will have to resign my position as pianist at the theater and devote all my time to teaching your system. I am fascinated with the work and all my pupils are delighted so far.

MARCELLA A. HENRY,

Piano Players and Teachers

You can make big money teaching the Christensen System of Ragtime Piano Playing in your own home.

Besides this you will make a large profit on the instruction books and music.

Some of the teachers who are now using the "Christensen" system make as high as \$60 a week and others have assistant teachers making money for them.

Axel Christensen, the "Czar of Ragtime," started alone in 1903, teaching his system in Chicago. Now the Christensen System is being taught and played from coast to coast.

We show you how to make good, help you advertise and furnish you with booklets, circular letters and printed matter and the Ragtime Instruction Books.

Positively No Investment Required

You take no chances—simply follow our directions, which any pianist of intelligence can master in one week's time.

IF THERE IS NO "CHRISTENSEN" SCHOOL IN YOUR CITY
WRITE FOR OUR TEACHERS PROPOSITION

Christensen School of Popular Music

Room M, 526 S. Western Ave.

Chicago, Ill.

"THE RAGTIME TEACHER, THE PUPIL AND THE PRACTICE."

By ARTHUR D. LARKIN.

Well, if some lovers of ragtime had their own way of becoming crackjack pianists, they would probably like to go to bed tonight and wake up tomorrow morning a full fledged piano player. But that is not the right idea at all for there is no study whatever that a person can be hypnotized into.

A person who desires to become a ragtimit should not think that when they thrust the music lesson fee into the teacher's hands that that is going to make a player out of them. It isn't the money that the pupil spends on music lessons but it is most of all, practice. There is a good number of pupils that have spent hundreds of dollars on music and yet they are not as good players as other pupils who probably spent only ten or twenty dollars in learning how to play.

No teacher can make a player out of you if you don't practice but they can easily make a player out of you if you practice and come to them with a perfect lesson each time. The teacher gets a bad reputation in many cases where they don't deserve it.

If a person makes up his mind to learn ragtime and goes to a teacher to become a pianist and the teacher does not make a player out of the person, the teacher gets the blame. Some pupils say the teacher is cranky or cross, but no matter how cranky a teacher is he or she will quickly take a liking to the pupil who is ambitious to learn and who takes an interest and has a perfect lesson. There are many pupils who come to the teacher with a poor lesson. That's mostly why the teacher gets cranky.

Now the reason a pupil makes a success of ragtime is like this: A young man, for instance is ambitious to learn ragtime. After his first lesson in ragtime he goes home and takes an interest in it. If he gets discouraged he fights it out and overcomes it and practices the lesson over and over again until it is absolutely perfect. Then at the second lesson the teacher (upon seeing that his lesson is perfect) gives him a new lesson and if the pupil gets that second lesson perfect he keeps improving all the time. When he takes a few lessons (having each lesson perfect) the teacher begins to notice that this young pupil is ambitious and wants to learn and can't help but take an interest in his pupil. So between the teacher and his knowledge of ragtime, and taking an interest in his "perfect lesson" pupil, and the pupil taking an interest in what the teacher gives him, the finishing touch is, that greatest thing of all—"SUCCESS."

JOURNAL FOR PROFESSIONAL MUSICIANS.

A new paper has just been born in New York city called the "Professional Musician." This is the official Journal of the Musical Mutual Protective Union, Local 310, of the American Federation of Musicians, the same being a New York organization. Looking over the first issue we find a lot of interesting matter that the professional musician will like to read, especially a member of the American Federation of Musicians. It is a strictly union paper and will work in the interest of the union musician.

La Salle, Ill.

I carry a few booklets, also pencil and small book with pupils' time, in my purse, so that in case a prospect or scholar, whom I happen to meet, wants to start I can hand them a booklet and set the day for them without further delay. I think this is a good idea.

Yours truly,
MARCELLA A. HENRY.

It seems that I enroll one new scholar or get some new prospects every day and I am sure that I am going to make a success of your system. I am delighted with the way the

scholars pick up your ideas and they will be the best advertisement for me later on.

Ed. FELTMAN.

And I must say that I am highly pleased with your wonderful system.

ALBIN SCHOCK,
38th Ave. and University, N. E.,
Minneapolis, Minn.

And I just play fine. The people think I am some ragtime player. All I learned I know I learned from your course and can certainly recommend it.

Mrs. A. M. DAWSON, Paola, Kan.

"I MUST SAY GOOD-BYE TO BROADWAY"

MR. W. J. W. WALCOTT, 120 Cedar Street, New York.
Dear Sir: I wish to acknowledge the great pleasure I received in the receipt of your copy of "I MUST SAY GOOD-BYE TO BROADWAY." It was really the best of the record I had received. Very truly yours, W. N. QUINN, Manager Frontier's Fifth Ave. Theatre, April 22, 1915. (This song-writer's course ran from April 15 to April 22, 1915.)
(Frontier Song, Broadway Edition.) Song by Thomas A. Garza, Melba Stanley, Inezzy Dwyer, Larry Bell, etc.
Plan Price Song, Fifth Avenue Theatre, N. Y. 20,000 copies sold first four weeks. By mail, 10 cents per copy. Ordinances 100 parts, 50c, or order through any music store. W. J. W. WALCOTT, Music Publisher, 120 Broadway, New York.

If you wish to publish your own musical compositions do not fail to obtain particulars from:

Rayner Dalheim & Company

MUSIC ENGRAVERS and PRINTERS

376 W. Monore Street CHICAGO, ILL.

We write words to your music or set music to your words, and get same ready with list of music buyers so that you just have to fill the orders.

NEW QUARTERS IN SEATTLE.

The Seattle School of Popular Music, teaching the Christensen system has moved into the New Pantages Theater Building, occupying a beautiful suite of rooms on the fifth floor. This new million dollar theater building is of the finest and modern in every respect. The building management paid Mr. Brin a compliment, having him as the only music teacher in the building exclusively. Mr. Brin's studios are now considered just as elegant and modern as any on the coast.

Mrs. H. V. Williams, of Flint, Michigan, started her full advertising campaign early and is reaping big results.

"You seem to enjoy the heavy Wagnerian numbers on the program?" "I don't." "Then why do you applaud so strongly?" "I want to hear the pretty little pieces they always play for encores."

RAGTIME IN CHAPEL.

Robert H. Brown, assistant professor of music in the Kansas State Agricultural College, has yielded to numerous requests to stage a "ragtime" program in chapel, and will direct the college orchestra in such an event sometime in the near future, says the *Wichita Beacon*.

SOME OLD TUNE.

When Napoleon's army was in Egypt in 1799 and the band struck up the tune which we know as "We Won't Go Home 'Till Morning" its effect on the Bedouins was electrical. They leaped and shouted and embraced one another deliriously. They averred that they were listening to the oldest and most popular tune of their people. It is thought that the tune was brought to Europe from the dark continent in the eleventh century by the Crusaders.

My friends told me I could never learn because I played by "air." I learned to read music pretty good in six lessons.

W. DRISCOLL,
2120 St. Claude Street.

You have certainly made good with my daughter. She never had the patience to practice before she started with your system, but everything was made so plain and interesting that it was a pleasure for her to study the lessons. She is doing splendidly.

MRS. M. SHULTZ,
West End.

I like your method fine. It is easy to understand and play. I am progressing fast.

MISS THARP,
West End.

Am getting on splendidly. I think your method is fine.

JOHN SENAC,
1020 Lafayette Avenue

Didn't know one note from another when I started. At the end of my eighth lesson I could play "Old Black Joe" in ragtime.

J. EKART,
1634 N. Villere, Street.

Allow me to express my satisfaction with the course. I am more than pleased. Your method of teaching is clear and intelligent.

H. JOHNSON,
Armour Co.

I didn't believe it was possible, but seeing is believing, and I have been shown. Your method is quick, clear and intelligent. I am well pleased.

J. TREPAGNIER,
2469 N. Galvez Street.

HIGHEST PRAISE.

"Your daughter plays beautifully."
"Do you really think so?"
"Yes, indeed. Why, if I didn't see her fingers hit the keys, I'd swear it was one of those mechanical pianos."—*Musical Courier*.

"More bad luck" whispered his wife, as they greeted their guests.

"Well, what now?" he muttered.
"You know Miss Green never sings without her music?"

"Yes."

"Well, she's brought her music!"

Westchester, Bronx, Sept. 24, 1915.

I find that I am progressing very rapidly. When I began I hardly knew one note from another and now I am playing right up-to-date popular pieces. I am more than pleased with my teacher, Miss C. Carber.

BENJAMIN McMAHON,
2620 Halperin Ave.,
Westchester, Bronx, N. Y.

MOVIE FREE PIANO MUSIC PLAYERS

*How Would You Like to Buy Over
200 Solos for \$1.50?*

READ THIS GREAT PROPOSITION

THE hardest proposition for the musician who plays for the movies is the problem of new music, good music, melodious numbers which will fit every situation, but first, last and all the time, his real problem is the expense involved by buying music to fit new reels.

This is an expensive amusement for the pianist and the **MUSICAL OBSERVER** offers a fine solution for this problem. You have been worrying yourself and spending money for nothing, just throwing it away when for one-tenth the cost you could have the same results.

Each issue of the **MUSICAL OBSERVER** contains 24 large sheet music size pages of splendid music (about twenty compositions in each issue) for Piano Solo, etc.,

and you can get twelve issues (a yearly subscription) containing over 200 complete compositions for just one dollar and fifty cents.

Subscribe for the **MUSICAL OBSERVER** today and we will send current issue containing 20 compositions at once, or we will date it back three months so that you can start with a library of about 60 complete compositions—the right kind of music, not a trashy number in the lot. **IT COSTS YOU JUST ABOUT ONE CENT A COPY TO GET IT.** Do this today and you will have a fine library in less than no time and in addition, the splendid articles on music and musicians will prove interesting, and entertaining to every musician.

SPECIAL Send \$1.50 today with this coupon, and we will include **FREE** an Album containing 144 pages (Sheet Music Size) of 90 complete compositions for Piano Solo, etc.

MUSICAL OBSERVER CO., 46 COOPER SQUARE NEW YORK

For enclosed \$1.50 send Musical Observer for 12 months with 24 large sheet music size pages of music in each issue and your NEW Album containing ninety Piano Solos, Etc.

Name _____ City _____

Address _____ State _____

"NOTE TO PUBLISHERS"

It is the aim of this magazine to keep its subscribers as well informed as possible regarding new popular music, both songs and instrumental. If we are not already on your mailing list, please see that we obtain regular piano copies of your new publications the moment they are issued. They will be listed or reviewed in this magazine.

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 25th, 1916.

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 program for a week and could you have been present it would have necessitated the purchase of a larger hall.

I have read your kind 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 reader, and when he returned them it was gratefully.

I am a learner far away and with so "home to sell" and I must say that these numbers are great, and would like to know if you have more like this.

After the much-posting under the rag titles that we have to suffer on the public, these pieces are like no other in a dreary desert of rags.

Yours truly,

J. V. HADINS.

We could fill a book with letters like this.

SEND FOR CATALOGS

Stark Music Co., St. Louis, Mo.

3

Music Magazines

THE CADENZA

A Monthly Music Magazine for the Musical Home and the Professional Pianist.

4 New "Popular" Piano Solos in every issue

also—THE PIANIST, a regular department conducted by

EDWARD R. WINN

CONTAINS:

"Practical Course of Instruction in Ragtime Piano Playing" (instalment each month) by Edward R. Winn; Articles and Stories on Musical Matters that are worth reading; Questions of general interest and their Answers; Latest News of the Popular Music, Piano Schools, Studios and Teachers; notes of interest about vaudeville and "movie" pianists; delights on the latest developments in the Popular Music field; list of Popular Songs labeled "hits" and other articles and general reading matter of musical value and interest which no pianist can afford to miss.

Subscription: \$1.50

Canada \$1.25, Foreign \$1.50, Single Copies 10c ea.

Jacobs' Orchestra Monthly

A Music Magazine for the Professional and Amateur Player of Band and Orchestra Instruments.

2 New Full Orchestration in every issue

Subscription: \$1.50

Canada \$1.25, Foreign \$1.50, Single Copies 10c ea.

Jacobs' Band Monthly

A Music Magazine issued Exclusively in the Interest of the Professional and Amateur Player of Band Instruments.

2 New Band Numbers in every issue

Subscription: \$1.50

Canada \$1.25, Foreign \$1.50, Single Copies 10c ea.

PUBLISHED BY

WALTER JACOBS

8 Beacon St., BOSTON, MASS., U. S. A.

F. J. A.
FORSTER
 Music Publisher

HOOP'S BUILDING
 529 South Wabash Avenue
 CHICAGO



Everything in Popular Music
 WRITE FOR CATALOGUE

**SEND YOUR
 ORDER NOW**

CHAS. L. JOHNSON'S
 Picture Show Music, Vol. 1
 24 New and Original Compositions

Every action of the pictures can be fitted with suitable music. There is Villain Music, Sneaky Music, Chinese Music—in fact every kind necessary for any and all pictures.

Printed On Card Boards. This makes it possible for you to arrange entire programs in a few moments, thereby saving yourself the annoyance, worry and trouble that you are bound to experience when using other music.

Price \$1.00 Postpaid

A. W. CHRISTENSEN
 Dept. M, 526 S. Western Ave., Chicago

25 YEAR \$25 GOLD \$225
 \$75

**MARINE
 FOX TROT**

ROBERT MARINE, who is the only Authorized Manager in charge of the New York and Brooklyn territory, teaching the CHRISTENSEN SYSTEM exclusively, has just written the above piece. This Fox Trot is new. Play it. As a Fox Trot or One Step it has the Rhythmic Dance steps "hungry for."

Price postpaid 13c per copy
 ROBERT MARINE, Publisher
 151 West 125th St. NEW YORK
 Tel. Main 8950

Parodies
 written on latest songs \$1 EACH

J. Forrest Thompson,
 (Christmas Teacher)
 2822 West Madison Street
 Louisville, Ky.

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 YOU'RE HELP. If you already play, you will also learn "unregarded 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. Rag-Time is the girl—old, young—BECAUSE Rag-Time is HAPPIER! Rag-Time is the musical expression of YOU. If you will play Rag-Time you will be happy. If you can't play Rag-Time you will be sad. If you can't play Rag-Time you will be lonely. If you can't play Rag-Time you will be miserable. If you can't play Rag-Time you will be a failure. If you can't play Rag-Time you will be a loser. If you can't play Rag-Time you will be a disappointment. If you can't play Rag-Time you will be a disgrace. If you can't play Rag-Time you will be a shame. If you can't play Rag-Time you will be a curse. If you can't play Rag-Time you will be a plague. If you can't play Rag-Time you will be a pest. If you can't play Rag-Time you will be a nuisance. If you can't play Rag-Time you will be a bore. If you can't play Rag-Time you will be a pain. If you can't play Rag-Time you will be a headache. If you can't play Rag-Time you will be a heartache. If you can't play Rag-Time you will be a stomachache. If you can't play Rag-Time you will be a backache. If you can't play Rag-Time you will be a toothache. If you can't play Rag-Time you will be a cold. If you can't play Rag-Time you will be a flu. If you can't play Rag-Time you will be a fever. If you can't play Rag-Time you will be a cough. If you can't play Rag-Time you will be a sneeze. If you can't play Rag-Time you will be a hiccup. If you can't play Rag-Time you will be a burp. If you can't play Rag-Time you will be a fart. If you can't play Rag-Time you will be a fart. If you can't play Rag-Time you will be a fart.



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 this coupon now and get folder and complete information.

Christensen School
 of Popular Music
 Room 542
 526 S. Western Ave.,
 CHICAGO, ILL.

SPECIAL REFUNDABLE COUPON
 Send definite information about your course in RAG-TIME, also tell me about the FREE folder of Popular Music. My name will be carefully written on the margin.

Please Teachers Write for Teacher's Prospectus