

Christensen's RAGTIME REVIEW

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



Piano Music
in this Issue

—
Ragtime
Rings
the
Bell

(Song)

Song

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At
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RAGTIME REVIEW

VOL. 2

CHICAGO, ILL., DECEMBER, 1915

No. 2.

THE VAUDEVILLE AGENT.

By FRANK Q. DOYLE.

The vaudeville agent's lot is not a particularly happy one.

The booker is expected to know everyone of the thousands of acts in the show business, is expected to keep up in the improvements made in every act, be aware of changes in cast which may work against the effectiveness of the act, know every detail of the work of those acts, which may be placed on the same bill, recognize the value of every offering in that field of entertainment and, more important, never pay an act any more than any other agent of whom the house manager may get track, nor more than it is actually worth to the manager served.

On the other hand, the booker, to please vaudeville players, must always book anyone with whom he has been intimate in former years, regardless of the merit of the act, must never forget a face or an act, must always view every act in a charitable way, must open up his books to every curious player, and must provide work when it is needed and at a salary a little higher than others pay.

The booker is paid by the actor; for 5 per cent of the player's salary is deducted for this purpose. While paid by the actor, the manager considers that he is the booker's boss and he generally is. The house manager can throw his bookings where he wills, and if he does not get satisfaction from one agent he is likely to turn to another. So the booker must jolly the house manager at times. He must agree with the house manager's judgment of an act, must coincide with his classification of a show, and must humble himself in various ways to keep the manager's goodwill.

The old story about Richard Mansfield blaming his advance agent for every little thing is apropos. It is told that Mansfield walked up town at one stand. He crossed some planks laid in front of a new building. Stepping on one, there was a splash of mud which soiled the other leg of his trousers. "Durn that agent," was the actor's remark. When business is off in vaudeville the agent is likely to be blamed. When a show does not run ideally, because of the incompetence of a leader or a stage crew, the agent is generally given the blame. When a stage is too small

to properly set an act the blame is laid on the agent for booking it.

Many agents have gotten wise enough to saddle the responsibility of booking a show on the manager before finally closing the contracts. This explains why there is so much apparent stalling on the part of the agents. The booker gets the O. K. of the manager before closing up contracts and then has an alibi if there is a kick.

Not long ago the manager of a Chicago house expressed himself as anxious to play a certain dog act. The booker indicated as much to the artists' representative handling the act. The act signed a contract. The contract was slow in returning to him, and as many contracts signed by the act had not been finally executed, the act supposed the deal was off and signed elsewhere. When the manager heard this he waxed very indignant. The fact is that he wanted this act if he could not get a tabloid for that half week. When he learned that the act was not available he roared and fumed, and said that if he did get a tabloid he wanted this offering to play between acts. Fortunately the last agent who received the act would listen to reason, and the contract was annulled. About this time the house manager landed a tabloid and decided he did not want the dog act. A contract signed by one party only "held" when he wanted the act, but he reasoned differently when he did want it, and refused absolutely to play the attraction.

There are a hundred instances of this kind in my experience. I cite this one because neither myself or any of my managers figured in it.

I think I have been the most independent booker who has ever figured in Chicago vaudeville. I have insisted on booking houses as I thought best, in spite of the wailings of managers. I held that my judgment of a show was better than theirs, that I was less prejudiced than they were, and that I could do my work better without interference. I have made some enemies by my course, but I believe I have succeeded in retaining the respect of the men offended, and, after all, that is more than "pleasing" them.

The agent's work is not understood by those who have not had long experience in that line. The trials connected with booking shows are

so many and the aggravations so numerous that those who know the booking game cannot help but have sympathy for the booker.

RAGTIME GETS BOOST INTO MUSICAL 400.

Ragtime has come into its own. It has acquired a pedigree, a coat of arms, a seal and engraved note paper. Soon it will be nonchalantly handing silk tile, gloves, stick and fur-lined overcoat to the footman in our very best homes. It will be on the visiting list.

Respectability has descended on it. Estheticism will surround it with a halo of mysticism. Along about 1925 we may expect to see its beginnings and later development discussed in high-brow clubs along with futurism, impressionism, post-impressionism, cubism and Rabindranath Tagore.

Posterity will study the esoteric meaning hidden in "Alexander's Ragtime Band" or "My Wife's Gone to the Country" as our own mothers in their once numerous Browning clubs put the half-Nelson on the Ring and the Book.

Indeed, Clarissa, you no longer need make an ostentatious display of that Chopin nocturne or Beethoven sonata on your piano as an innocent four-flush, while tucked away in a hidden place, where you can lay your pretty hands on them, are the latest hits from Ragville.

The ban of the pariah is no longer on rag. The Little Lost Sister of Musicdom has "arrived." The Cinderella of art no longer need clean the pans and polish the pots in the kitchen. The prince has claimed his bride.

Yes, Clarissa, your taste is all right. H. K. Moderwell, writing in the *New Republic*, an "intellectual weekly," says that nine out of ten musicians, if caught unawares, will like ragtime until they remember that they shouldn't. Then Mr. Moderwell proceeds to tell them why they should.

Girlie, just listen to the man who prophesies

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that some day we will have symphonies and operas in ragtime.

"If any musician does not feel in his heart the rhythmic complexities of "The Robert E. Lee" I should not trust him to feel in his heart the rhythmic complexities of Brahms. I cannot understand how a trained musician can overlook its purely technical elements of interest. It has carried the complexities of the rhythmic subdivision of the measure to a point never before reached in the history of music."

Of course, Clarissa neither of us understand all of that, any more than the mere multitude understood all the Latin words the king spoke when he gave the accolade to the newly-created knight. We do understand, though, that something wonderful has happened. Some thing that was quite plebeian before has been made genteel.

Ragtime no longer sits without the gates of the temple, but gets the glad hand at the door and is invited to step right in.

Clarissa, some of your swell friends who were strong for the Liszt rhapsodies and this chamuade stuff may have handed you a few relative to your alleged low-brow tastes. Hand them this in return:

"Haydn, Brahms, Mozart and Beethoven used syncopation." Syncopation, child, is 'bi-faultin' for rag. And the gentlemen mentioned, if you don't happen to know them, are quite respectable persons. Your lofty friends will know the names if you pronounce them correctly. (See back of dictionary for that.)

And Clarissa, if one of your musical friends tries to give you the merry ha-ha, just remind her that Catherine the Great and her court scorned the folk-songs of the Russian peasants. Now those folk-songs are all the rage.

Stop chewing gum long enough, girlie, to get the drift. These folk-songs were the rag of that time, and now they're as popular as Mary Pickford or scarlet scarfers. They've come in out of the rain. That's just what High Art is going to do for the rag.

Already H. A. has given "Memphis Blues" and all the rest of the tuneful crowd the once-over through its lorgnette, and has sent the doorman out to ask if it doesn't want an umbrella.

Ragtime, according to an article that Mr. Moderwell has written for another magazine, already must command the respect of bankers and credit men. The American public shows its kinship to Clarissa by consuming \$5,000,000 worth a year and, like *Oliver Twist*, yells for more. Irving Berlin can't read a note and he pounds the ivories with only two fingers of each hand, but he made "Alexander's Ragtime Band" march up to the exchequer with \$20,000.

Lewis F. Muir sold nearly 2,000,000 copies of "The Robert E. Lee." He can play the piano with all of his ten fingers in the key of F sharp, but he knows as much about the technique of music as Gen. Kitchener knows of tating.

The reason that ragtime will persist until—

as some contend—it will form the basis of an American school of composition, is that it is thoroughly American. It is as American as skyscrapers, or Theodore Roosevelt.

"No European music can or possibly express the American personality," says Mr. Moderwell. "Ragtime, I believe, does express it. It is today the one true American music."

In other words, it's "made in America" the same as steel rails or the Rocky mountains.

Of course, Clarissa, you doubtless know that the history of music is full of startling innovations that later came to be accepted as the correct thing.

Before the seventeenth century, Clarissa recalls that prevailing style of composition was polyphonic and consisted of constructing separate melodies in such a manner that when sounded simultaneously, they produced harmony. Then in 1600, Monteverde originated the modern system of harmony by using the unprepared dominant sevenths and other discords. Thus we got the dramatic element into music.

Clarissa and all the other girls at the glove counter know what Wagner and his leit-

motifs did to conventional musical standards, just as they know how Strauss, in "Salome" and "Elektra" out-Wagnered Wagner. At any rate, they know—and you and I know—that the little cinderellas of the art world have a habit of getting by when the right time comes.

In the meantime, the floorwalker may let Clarissa stroll over to the music department and bang out an example of the future classic school, say—"Everybody's Doin' It."—*Detroit News*.

THE PIANO.

The piano as it is today is the growth of centuries of invention. In its infancy it was a harp with two or three strings. From time to time more strings were added, and after a while the cithara was born. The cithara was in the shape of the letter P, and had 10 strings.

It took many centuries for musicians to get the idea of stretching the strings across an open box, but somewhere about the year 1200 this was thought of, and the dulcimar made its appearance, the strings being struck with hammers. For another hundred years these hammers were held in the hands of the player, and then a genius invented a keyboard, which, being struck by the fingers, moved the hammers. This instrument was called a clavicytherium or keyed cithara. This underwent some modifications and improvements from time to time. In Queen Elizabeth's time it was called a virginal. Then it was called a spine, because the hammers were covered with spines of quills, when struck or caught the strings of wires and produced the sound.

From 1700 to 1800 it was much enlarged and improved, and called a harpsichord, and this was the instrument that Lady Washington, Mrs. Hamilton and the ladies of the revolutionary times played on. In 1710 Bartholomeo Cristofoli, an Italian, invented a key or keyboard, such as we have now substantially, which caused hammers to strike the wires from above, and thus developed the piano. In the past 200 years there is no musical instrument which has so completely absorbed the inventive faculty of man as the piano.

RAGTIME IN RELIGION.

Dr. Coit declared, while he was in St. Paul for a lecture the past week, for as many varieties as possible in religious experience, variety being, if not the spice of religion, at least a momentum in religion. No doubt the millennium will bring in one creed, but until that time; and ever since the time the first two cavemen differed as to the stars and sun, denominationalism prevails.

And as in creed, so in music. The choir-masters during the week debated ragtime in the churches and they came to the conclusion that ragtime had no place in the church. It cannot be believed that this was a unanimous decision, or if unanimous that all the denominations were represented. For there are certain churches—we refrain on account of "safety first," from mentioning them by

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name—where something akin to ragtime is already popular, and where music would not be music, but as deadly as the old creeds from which these churches once turned, if Bach and Stainer and Handel and Elgar were the only composers.

The gamut must be run, in hymn as in creed, from the Gregorian to the ragtime. President Wilson and a few of the rest of us may not care for "The Beautiful Isle of Somewhere," or even "In the Sweet Bye and Bye." But there are those to whom these tunes are the breath of life and the essence of religion, more precious than any Gloria in Excelsis. And these people under the democratic liberality of musical creeds, must be permitted to sing of the Somewhere Isle, and to express therein their religious longing. The tune of "Hot Time" provided with quasi-religious words may not cause your soul to long "For the Wings of a Dove," but there are varieties in religious experience and in religious music, or the music which fosters the religious state. Not all hymns can be as universally appealing as "Jesus, Lover of My Soul," or "Oh, Paradise, Oh, Paradise!"—*St. Paul Pioneer Press.*

WHAT THEY SAID IN MILWAUKEE.

Axel Christensen makes music lovers sit up and take notice when he plays the Poet and the Peasant in ragtime on the piano. He's a real "rag" artist.—*Milwaukee Journal.*

Axel Christensen is billed as "The Czar of Ragtime," but he plays classical selections as well with a depth of feeling and beauty of touch which are as welcome as they are unexpected, from a disciple of syncopation.—*Milwaukee Leader.*

Lovers of piano are given a treat in Axel Christensen, billed as "The Czar of Ragtime." Christensen turns a ballad into a snappy rag-

time selection with ease. He also offers piano monologues after the style of Burt Williams. His storm selection received repeated applause. The lightning effect makes the selection exceedingly realistic.—*Milwaukee News.*

Axel Christensen, the well-known Danish pianist, introduced to local audiences his unique system of ragtime playing which gained for him the title of "The Czar of Ragtime." His work does not belie the appellation.—*Milwaukee Free Press.*

Axel Christensen is the "czar of ragtime," and his feature is making an ordinary piano hum. His descriptive piece of a storm in the Alps is one that holds the attention of the audience from the start.—*Milwaukee Evening Wisconsin.*

Local newspapermen heard grand opera played as ragtime at the Milwaukee Press Club Tuesday noon, when Axel Christensen, the "Czar of Ragtime" who is appearing on the vaudeville bill at the Crystal this week, was entertained at luncheon by the Milwaukee scribes.

The piano has made Mr. Christensen, the Danish pianist, famous in both theatrical and musical circles throughout the country. His art is as perfect as practice can make it for he spends from four to five hours of daily practice at the keyboard.—*Milwaukee News.*

Tuesday night Mr. Christensen enjoyed the honor of playing before hundreds of his father's friends and co-workers. The Allis-Chalmers Company, with which the artist's father is one of the oldest employes, bought out the theater for the annual theater party of the company. Mr. Christensen, Sr., was in the audience. The father lives in the Cass-Wayne apartments at 501 Cass Street.—*Milwaukee Sentinel.*

Axel Christensen, the "czar of ragtime,"

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who is appearing on the vaudeville bill at the Crystal this week, was the guest of the Milwaukee Press Club at luncheon this noon, when he met the members of the local newspaper fraternity. Mr. Christensen for several years has been a member of the Chicago Press Club, where he spends much of his time while in that city. He possesses the ability of turning grand opera and classical music into ragtime melodies. After the luncheon he entertained the members of the club.—*Milwaukee Evening Wisconsin.*

"TIN PAN ALLEY" POUNDING OUT WAR SONGS BY SCORES.

By FLOYD P. GIBBONS.

(Reprinted from the *Chicago Tribune*)

The pursuit of the fortune-favored "war brides" on La Salle street is no greater than the strife to produce "war songs" on Randolph street. Hundreds of Chicagoans are taking advantage of this opportunity to win fame and fortune out of the European war.

There are thousands of dollars waiting for the man who will produce another war song that will approach the popularity of "A Hot Time in the Old Town Tonight," which was sung nation-wide during the war with Spain.

In the "studios" along Chicago's Rialto dozens of pianos are banging away every day and late every night—weird individuals with wirey hair and ink stained fingers dope up on black coffee and write and rewrite lyric effusions for the song publishers who are trying to keep a finger on the public pulse.

Probably one of the greatest inconveniences of the war to the song writer has been the change in military uniforms. No longer can he sing of the "boys in blue," which rhymed so well with "true" and "you." Many a masterpiece of recent birth has shattered itself on the unrhymable "khaki."

Since the war the thousands of dollars have been lost by publishers who have backed songs which the public has refused to sing. The publishers have tried all angles of the war subject and are still looking for a new one or new combination that will be a "knockout."

While "Tipperary" was being sung to the accompaniment of press agent yarns from the battle fronts the song writers pounced upon the American sentiment for peace, and out came, "I Didn't Raise My Boy to Be a Soldier," which was soon dropped when the argument of national preparedness swept the country.

Then came "Stay Down Where You Belong," which had been aimed against war. The song related to the advice of Satan to his son, who wanted to go up on earth. The chorus ran:

"Stay down where you belong.
The folks above you don't know right from wrong.

To please their kings they have all gone out to war.

And not one of them knows what he's fighting for.

RAGTIME REVIEW

MAORI CHIEF NOW.

BUT HE USED TO BE AN EXPERT OF RAGTIME. San Francisco, Nov. 17.—From a ragtime player to white chief of a Maori tribe at Hawks bay and the husband of Princess Kararria, the daughter of a famous Maori chieftain, is the fortune of Peter La Morte, who arrived here on the steamer Matson en route to the Royal Naval academy in London.

Several years ago La Morte went to London from New York to introduce ragtime in the London music halls. The Princess Kararria was at the time studying in a London school. She visited the music hall where La Morte was playing, and the acquaintance thus formed was followed by their marriage. Later he was made chief.

POPULAR MUSIC NOTES.

Shapiro, Bernstein & Co., 224 W. 47th St., New York, offer six splendid new numbers: "She Was Made for Love" by Alfred Bryan and Halsey K. Mohr, and should go over big. "In Dear Old Napoli" by James Brockman is a clever waltz song of sunny Italy that cannot fail to make good.

"Boston Bull" by Will J. Hart and Raymond Walker is a corking good comedy song and will be heard a great deal this winter in the vaudeville theaters by character singers.

"Emancipation Handicap" by Halsey K. Mohr is a dandy race track number and is very characteristic. "All Aboard for Chinatown" by Frank Davis and Win Brookhouse is a typical Chinese number and aside from being a splendid song offers moving picture pianists some new material to use for Chinese scenes. "What a Wonderful Mother You'd Be" is a delightful song to touch the heart. The words are by Joe Goodwin and the music by Al. Pianotadosi.

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—J. Forrest Thompson, of Louisville, Ky., comes out with a new novelty number entitled "No more Rheumatism Rag," and in our opinion it is going to be one of the six best sellers. It's good for rheumatism, to hear it, and no one could have rheumatism and remain long within hearing of this song, because when you hear it you have to step around some, and either you or the rheumatics have got to go, that's all!

The "Sun Set Rag" is one of the recent publications of the Buck and Lowney Music Co., of New York, St. Louis and San Francisco. This is by Ted Browne, who also composed "That Rag" and is dedicated to Tom Browne. This rag presents some new and novel passages and is brimful of snap and ginger.

J. Fred Helf, who wrote the words and music of more than a hundred popular songs, died recently at Liberty, N. Y., following an operation for tumor. He retired five months ago from the music publishing business in New York. Mr. Helf scored his first success nearly eighteen years ago when he wrote "How Would You Like to Be the Iceman?" Later he wrote others that will be remembered throughout the country, including "Everybody Works But Father," "Gee, But Its Great to Meet a Friend from Your Home Town," "When You Know You're Not Forgotten by the Girl You Can't Forget," "In the House of Too Much Trouble," and "The Barber Shop Chord." Mr. Helf was born in Maysville, Ky., forty-four years ago. He leaves his widow and one daughter.

Etta Joerns, has added to her repertoire Joe Morris' latest song success, "When It's Orange Blossom Time in Loveland," and has been meeting with success.

"Memories," written by Gus Kahn and Bert Van Alstyne, looks like a big hit.

A full page drawing by Nell Brinkley appeared in the Chicago American, illustrating that country-wide hit "Mother?" This beautiful song has created a sensation all over the world.

Abe Olman's "Frog and Lily" song is being used by several big time acts.

Miss Bessie Buchanan has written a new song entitled "You Made the World for Me," with Bert Van Alstyne, which will be published by Jerome H. Remick & Company.

All the Chicago cafe revues are singing "Dream of a Dreamer," published by Joe Morris Music Company. Walter Wilson, western manager of the company is working hard to make this song a success.

"Araby" is still being sung by all burlesque shows that have an oriental scene in them.

The Connett Sheet Music Co. will release the following songs on Dec. 30th: "Across the Wavy Waters My Sweetheart Calls for Me," "I Am Longing for My Old Kentucky Home," Mr. Berry of the Connett Sheet Music Co. is in receipt of many letters urging him to release "My Little Irish Girl" and it appears that this song is about to be put on the market in earnest.

They say up above that I am a devil and I am bad.

Kings up there are bigger devils than your dad.

They're breaking the hearts of mothers.

Making butchers out of brothers.

You'll find more hell up there

Than you will down here below."

With the growth of the American feeling against the misuse of the hyphen efforts were made to float a song called "Don't Bite the Hand that Feeds You," which was based on a suggestion that all aliens enjoying liberty in America should drop all old country alliances. It hasn't "gone" yet.

Ireland, always a "fall back" for the song writers in bad times, afforded material for a number of martial efforts, from which it was necessary to eliminate all partisan mention of factions and leave the same to the individual inference of the auditor.

Irving Berlin came to the front with "While the Band played an American Rag," in which he dreamed of future peace for the world in the following chorus:

The king of England danced with the president of France.

The crown prince of Germany waltzed with the king of Hungary.

They all laid down their swords, while the different dukes and lords

All shouted: "We don't want any more talk of war."

They started drinking to each other, like brothers.

They drank a toast to each other's flag.

The Russian czar said to the kaiser:

"Let's drink some Budweiser."

Then he shook his hand, while a German band Played an American made in America,

An American rag.

"The song writers are doing everything they can to give the public what it wants," said Frank Clark, manager for Waterson, Berlin & Snyder company, publishers, "but it's hard to tell a song hit until it becomes a hit, and then it is hard to reason why it is a hit."

Among the latest efforts of the song writers have been patriotic pieces. Two vaudeville actresses are said to have quarreled recently over the rights to sing one of the most recent, of which a million copies have been sold. The chorus goes:

America—I love you.

You're like a sweetheart of mine.

From ocean to ocean for you my devotion

Is touching each boundary line.

Just like a little baby, climbing its mother's knee.

America, I love you.

And there's a hundred million others like me.

Since the time when warriors went into battle to the beat of the tom toms or the blast of the conch shell, soldiers have always demanded singing with their fighting. America, out of the fighting, is not out of the singing, but is demanding martial songs, and Chicago's "tin pan alley" is trying to provide them.

THE DEADLY PARALLEL.

In the September issue of the RAGTIME REVIEW we published two letters side by side, one being a form letter sent out by the Christensen School of Popular Music and the other being a form letter sent out by a school which operates under the name of the Franklin. The two letters were almost identical and it showed positively and clearly that the Franklin School had been guilty of copying the Christensen letter nearly word for word.

This exposé caused wide comment throughout the country and Mr. E. R. Winn, editor of the Piano Department of the *Cadenza* wrote forcibly and to the point in the October *Cadenza*. Mr. Winn's Comment follows:

"Nearly a page of the September issue of Christensen's RAGTIME REVIEW (Chicago) is devoted to exposing a small New York school of popular music which has been copying and using the former's advertising literature. After showing by the "deadly parallel" this word-for-word copying, the editor asks his readers to express their opinion as to the business fairness of such literary theft.

"A well-known New York school of popular music also having suffered recently in the same manner from the same source furnishes an answer to this request in the form of a public warning circulated by them in that city and which reads in part as follows:

"It will be noticed in the advertising matter of a local school of popular music that many phrases and sentences of our informative literature have been appropriated and reprinted verbatim or in part. In the music trades this is known as piracy and is permitted by us within certain limits without lawsuit because of its unfavorable reaction upon the pilferers.

"Positive proof of specific instances of this garbling will be furnished any one desirous of this information. We challenge defense by the guilty parties.

"This robbery on the part of competitors, a practice wholly vicious and unprincipled, is regrettable, as it is our desire to be on friendly terms with all popular music interests and to assist in what little way we are able in

Piano Players

Don't overlook these high class numbers

- "Honolulu Lou"
- "She Lives In A Mansion of Sighs"
- "I'm Going Back To Buenos Ayres"
- "Wish I Knew Just What You Think Of Me"
- "Waltzing With My Summer Girl"
- "Oh You Girls"
- "In The Summertime" (Take a trip to the Seashore)
- "Sweetheart Of My Dreams"
- "All For You"
- "Lillian Walker Waltzes"
- "That Angell Rag"
- "Regent Waltzes"
- "Snappy Rag"

Any of the above sent for 10c by the Pub. or any six copies for 50c if you attach this ad. to your order.

The Regent Music Pub. Co.

1426 Charles, La.

lending dignity and honor to the profession of teaching popular music and ragtime piano playing.

"In this connection a recent letter of Nathan Burkan, a well-known music trades attorney and counsellor-at-law of New York, written to M. Witmark & Sons, music publishers of the same city, in answer to an inquiry propounded by them in regard to restraining the distribution of alleged imitations of two of their important issues, is both enlightening and significant. Mr. Burkan, quoting a decision rendered by the New York Court of Appeals, says in part:

"A publication is a subject of property and there is no reason why, like every other kind of property, it should not be subject to the law's protection. To put out a colorable imitation of it, by which the public may be easily misled into supposing that it is the literary article they had in mind to obtain, is an act of deception, which injures the publishers.

"You are entitled not only to an injunction restraining the further publication of the infringing copies, but also to an accounting from every person handling the infringing publications, and to damages, which are computed upon the basis as to what you would have earned if you yourself had effected the sale."

"The promotion of popular music and the business of teaching this style of piano playing, as in all other fields of commercial activity, require and will thrive best with healthy, legitimate competition. We do not believe that musical buccanniers will find cordial reception or ultimate successful recognition in this special department of music. Their vain efforts will avail them but little and that little only in a small, mean way."

TO INCORPORATE WILL CARROLL CO. AT \$75,000.

The Will Carroll Co., of Brooklyn, N. Y., have completed their plans for incorporating and will capitalize at \$75,000. Shares of capital stock will be offered to the general public in blocks of ten shares or more. These shares will have a par value of \$5.00 but will be sold at \$2.50 per share or \$25.00 per block of ten shares. No less than one block may be subscribed for, but payments may be made at the rate of 10 per cent down and an equal amount monthly.

The Will Carroll Co., is one of the publishing houses who may be classed as "leading publishers." Owing to the excellency of their catalogue they have made remarkable strides since their entering the field, some few months ago, and if they haven't put over a big "hit" to date, it is not because they haven't the song, but rather because they have not had sufficient time to do it in. There is no doubt, however in our minds but that this company will land with three of their songs this season. They have the goods as is shown in their "Her Ragtime Romeo," "Rosalie," "You'll Mend the Aching Heart You Broke, Some Day," "Whose Little Lamb

THE CAPITAL CORNER
BY FRITZ CHRISTIANI, of Washington, D. C.

"Because."

P. S.—Last month we promised an article on "Why is Christensen?" After thirty restless nights we come forward with the shortest dissertation on record, just one word, "because."

We feel, however, that this is not very conclusive, therefore, I suggest a "Why is Christensen" column to be conducted by the readers of the RAGTIME REVIEW. Send in your "Why is Christensen?" Think of it, your name in print and people talking about your cleverness, maybe, but don't fail to send in your "Why is Christensen?"

Well let's get musical. Now I have met with good success sandwiching in "Ballin' the Jack" about the twelfth lesson. The second part of this number is a good example of the Christensen system, the various movements are here introduced and therefore readily learned by students.

For ambitious students I should suggest Mr. Claypooles "Ragging the Scale" here the student unknowingly learns five very important scales. In the trio each note of the F scale has an accompanying succession of chords for the left hand, while the right hand does some very effective Christensen ragging.

We have had remarkably mild weather here to date; in fact, the studio windows have been open most of last month and the dulcet strains of syncopation have commingled with zephyr breezes from the sunny south. Chord in G please. Exit. Next month, "Retribution" in five parts.

"Which is most obedient—the church bell or the organ?"

"Dunno!"

"The bell, 'cos it peals when it's tolled; and the organ says, 'I'll be blowed first!'"—Chicago Herald.

RAGTIME REVIEW

Is Oose," etc., and besides these they have about fifteen others that may be classed every bit as good as any the other leading houses have on hand or have published in the past.

The Carroll Company is one of the seven wonders in the music publishing world. Unknown only a few months ago,—no one to "boost" them—they started out to conquer. And they have. In a little over three months, with only a little over a thousand dollars of capital, they have surprised the entire music world. Who ever dreamed that they would ever be able to pick such wonderful numbers from the leavings of other publishers? Yet, they did not seek the leavings, but rather refused to accept anything which had been submitted to any other big concern and sought only those which were absolutely fresh and the ink still wet on the manuscripts. That they have shown excellent judgment in this, is shown by picking their staff from among those who had shown originality and good results with small houses. The result was they secured such writers as Treve Collins, Jr., Bijly Eggers, Charlie Hochberg, Leo Halpern, N. E. Woodard, Addison Slough and Herbert King, the latter being the nom de plume of a well-known composer who, for various reasons cannot allow his right name to be used in connection with this company. Add to these names the name of Will Carroll, the brains of the concern and that of Beth Slater Whitson, who all must associate with such hits as "Meet Me Tonight in Dreamland," "Let Me Call You Sweetheart," etc., and Betty Bellin, and you will have an idea of what song quality the Carroll Co. is capable of producing. Never was such an amount of real talent brought together in one bunch and there can only result from this a successful outcome.

The Will Carroll Co., is now situated at 191 Garfield Place, Brooklyn, N. Y., but have arranged to move to larger and more centrally located offices as soon as they have incorporated. Subscriptions for stock are pouring into the concern and it is said that everything will be completed in a few weeks. The opportunity to purchase stock in this company is a good one and offers a splendid investment for those with but a few dollars to invest.

Herbert King is the nom de plume of a well-known composer of classical music who is connected with the Will Carroll Co. For various reasons, chiefly that of not wishing to conflict the classical with the popular, Mr. King does not wish to have his right name connected with the firm. This brought about an amusing incident when at a concert of the "high-brow" kind, Mr. King and Mr. Carroll were conversing with a few other gentlemen. Previous to this, Mr. King's compositions of the classic order were much discussed. When, however, in the course of the conversation, Mr. Carroll let it slip out that Mr. _____ was connected with his firm and wrote under the name of Herbert King, the news was spread in a few minutes and Mr. King is now busy with a mailing list,

mailing out copies of his "The Emblem of My Heart," a number published by the Carroll Co. All of which goes to show that the popular is sometimes preferred to the classical even in the "high-brow" class.

AT THE COUNTY FAIR.

Allen Spurr, whose photograph appears on this page is the composer of the song "At the County Fair," which is part of our supplement this month. We direct particular attention to this splendid number and urge all theater and dance pianists to use it wherever possible and help "boost it along." Mr. Spurr has made good in spite of difficulties that would have been unsurmountable to most persons and deserves the success we believe this song will have.

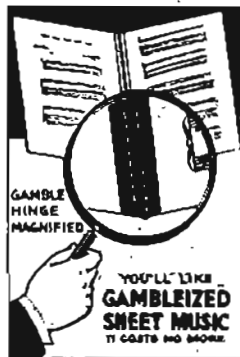
RECITAL AT ST. LOUIS.

Fully five hundred people were present at the annual recital given by the Christensen school in St. Louis, under the direction of Edward J. Mellinger. This has been an annual event but the success of the last recital was positively phenomenal, and after playing the last number on the program, Ed. Mellinger finished up (amid cheers) with "Auld Lang Syne" in chimes and rag, accompanied with a splendid orchestra, which was a fitting close to such a successful performance.

After the performance the pupils and their friends danced to their heart's content and everybody quoted that it was the best all around jolly party of the season.

It was rag, rag, rag, all the way through the recital, and the dance as well. The following is the program:

Ragtime OvertureOrchestra



Don't Apologize for the condition of your old music

Bind it yourself with the wonderful "Gamble Hinge" binding tape, which will make your sheet music *indestructible forever.*

The Gamble Hinge is put up in packages containing eight yards each, and prepared for music of from four to twelve pages (two to six leaves).

2-Leaf, Binds 21 Copies of 4-Page \$0.30
 3-Leaf, Binds 21 Copies of 6-Page45
 4-Leaf, Binds 21 Copies of 8-Page60
 5-Leaf, Binds 21 Copies of 10-Page75
 6-Leaf, Binds 21 Copies of 12-Page90

A 25-cent package, assorted, will bind thirteen copies of music, as follows: Three Copies of 2-Leaf (4-Page) Music, Five Copies of 3-Leaf (6-Page) Music, Four Copies of 4-Leaf (8-Page) Music, One Copy of 5-Leaf (10-Page) Music, and includes one strip of mending tape.

With a package of this binding in your home you can readily do your own repairing. Anyone can apply it.

Sent postage paid at above prices.

AXEL CHRISTENSEN
 526 S. Western Ave. Dept. M. Chicago



ALLEN SPURR, Marion, Ind.
 Composer of "At the County Fair"

Lange's Flower Song in Ragtime.....
Miss Grace Thompson
 Webster Groves Rag.....Mr. A. Waldemeyer
 Marching Through Georgia—Melody in the
 bass—variations in the treble.....
Miss M. Brucker
 Mendelssohn's Wedding March in Ragtime
Mr. Edw. Schwebel
 Noisy Notes and Mellinger Rag.....
Mr. A. Wachter
 Maple Leaf Rag—Duet.....Prof.
 Arthur Linkheimer and Prof. Ed. Mellinger
 Vocal Solo—Songs selected Katherine Walsh
 Pupil of Warren Lemon—Studio L,
 Odeon Bldg.

INTERMISSION.

Medley of Popular Airs.....Orchestra
 Aloha OeMrs. M. Nussen
 Tango Tangle, advanced course.....
Miss Emma Eahle
 Cabaret Playing, advanced course.....
Mr. Glen Rowell
 Dream of Heaven Waltzes, from Orchestra
 Music.....Mrs. H. Manuel
 Down Home in Tennessee.....
Prof. Edmund Harris
 Converting Chorus into Ragtime.
 Oh Those Days and Christensen's Ragtime
 Waltz.....Prof. Edward Mellinger
 DANCING.

BOOSTS.

"It makes us feel that the RAGTIME REVIEW is there" on reaching the profession judging from the many letters we received from dealers, the profession and the public.

J. J. CONNETT,
 The Connett Sheet Music Co.,
 Newport, Ky.

At the County Fair

HERB. HAYWORTH

ALLEN SPURR

Moderato

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked *Moderato*. The key signature has one flat (B-flat). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Hur - ry up for it's a
Look at Si - las and Sa -

Vamp

The second system continues the vocal line and piano accompaniment. The tempo is marked *Vamp*. The vocal line has a dynamic marking of *mf*. The piano accompaniment includes a dynamic marking of *mf*. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

hol - i - day,
man - tha Jane,

Hur - ry hon - ey let's be on our way, Come on down to the
Watch - ing Hi - ram try to ring a cane, Hear that glo - ri - ous

The third system continues the vocal line and piano accompaniment. The tempo is marked *cresc.*. The vocal line has a dynamic marking of *cresc.*. The piano accompaniment includes a dynamic marking of *cresc.*. The music features a rhythmic pattern of eighth notes in the bass and chords in the treble.

fair, sound, Ev - 'ry one will be there Hitch old Dob-bin to the
Of the mer - ry-go-round All the Rubes are out on

brand new cart, Put the bas-kets in and we will start:
dress par - ade, Buy - ing crack - er - jack and lem-on - ade.

cresc.

cresc.

See the crowd at the gate, Oh! Gee but this is great. All the
I've got mon - ey to blow, Let's see the "Chick-en Show," And

molto cresc. *ff rall.* **CHORUS** *a tempo*

folks in town are com-ing down to the good old Coun - ty Fair. At the Coun - ty
drink Red pop till we can't stop, At the good old Coun - ty Fair. At the Coun - ty

molto cresc. *ff rall.* *a tempo*

Fair we'll all be there; We'll meet the swells of the town, And the

girls in their pret-ti-est gowns, We're going to hear the mu - sic by the

big brass band, See the rac-es from the old grand-stand, Hear the spie-ler shout

Ev - ry bod-y this way, this way, o-ver there, just see that bear.

Do that O-ri-en-tal Dance, See that fat man in a trance, Come on a-

long,— come on a-long, and I will take you there, Where you'll

see I-rene and her vil-lage beau, All dressed up in cal-i-co;—

Down at the good old Coun-ty Fair. At the Coun-ty Fair.

Ragtime Rings the Bell

Words & Music by
AXEL CHRISTENSEN
 Vaudevilles "Czar of Ragtime"

Lively

Piano introduction for the 'Lively' section, consisting of two staves of music in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

Moderato

Piano introduction for the 'Moderato' section, consisting of two staves of music in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

She went a - way To learn to play the kind of mus - ic Wag - ner
 She got a seat For-got to eat Those raggy strains were so de-

Piano accompaniment for the first line of lyrics, consisting of two staves of music in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

made Not the-kind that A - lex - an - der played — Nor the kind to which the
 vine She just had them play - ing all the time — "No more clas - sic tunes" She

Piano accompaniment for the second line of lyrics, consisting of two staves of music in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. The key signature has one sharp (F#).

danc-ers swayed — Up-on her scales, As hard as nails, She practiced
said "for mine" — I want to learn, I sim-ply yearn To play those

man - y hours each day, Till she wan-dered in a cab - a - ret,
rag - time strains some day Tho' I learned to play the oth - er way

Where she heard them play - ing rag they say. —
This is all I ev - er want to say. —

CHORUS

Lively

Syn - co - pate it, Hes - i - tate it, Rag it thro' and

thro' Har - mon - ize it, Hyp - no - tize it

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The piano part includes a 7/8 time signature and various chordal textures. The lyrics are: thro' Har - mon - ize it, Hyp - no - tize it.

I am strong for you Get that tin-gle, Get that

The second system continues the musical piece. The vocal line and piano accompaniment are consistent with the first system. The lyrics are: I am strong for you Get that tin-gle, Get that.

jin-gle, Get that swing as well Warm and

The third system of music. The vocal line and piano accompaniment continue. The lyrics are: jin-gle, Get that swing as well Warm and.

hap-py bright and snappy Rag-time rings the bell.

The fourth and final system on the page. The vocal line and piano accompaniment conclude the piece. The lyrics are: hap-py bright and snappy Rag-time rings the bell.

THE CAULDRON RAG

By AXEL CHRISTENSEN

Intro.

Musical notation for the Intro section, featuring a grand staff with treble and bass clefs. The piece begins with a forte (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Slowly.

Musical notation for the Slowly section, featuring a grand staff with treble and bass clefs. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Musical notation for the third section, featuring a grand staff with treble and bass clefs. The piece begins with a forte (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Musical notation for the fourth section, featuring a grand staff with treble and bass clefs. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

If you like the above Sample, send 15 cents for the entire piece.

Copyright MCMIX, by Axel W. Christensen.

A DIRECT ROAD TO SUCCESS.

By HARRY OMBEAU

I cannot refrain from asking you to kindly submit the following as my experience and as a specimen for the benefit of those of your readers and their friends who are still pondering blindly down the marble halls of time with absolutely no project for the future. They perhaps have sight of a good thing and have not the courage or confidence to pluck right into it; this is the position I was in three years ago, but can now truthfully say that I am earning a comfortable income besides being my own boss.

I accomplished this by taking a course in Christensen ragtime piano playing, having been graduated three years ago and am now successfully conducting a school teaching the Christensen system exclusively. I take the liberty to go as far as to state that I have been suggested for other popular and ragtime teaching methods but it seems all demand the original Christensen system.

After having graduated in the vaudeville course I received several tempting offers to play at cabarets and summer gardens with good compensation. The highest offer I received was \$30 per week at a cabaret show in my own town and received several offers at \$40 in other towns. I need not go into detail about this as it seems to be a known fact to many of my pupils and former pupils who are filling positions of this kind, and others making fair incomes by playing at dances and engagements.

This of course may appear to be exaggerated. I read articles on this several years ago and formed just such an opinion but am now thankful to be able to appreciate the truth of it. I am still a young man, being 22 years of age and only for the past two years have I began to make my mark in life.

How glad I feel now for taking that decisive step which appeared to be of colossal size and length, but after I got started it was very easy, interesting and instructive.

I began teaching at home three years ago and soon the number of my pupils amounted to ten and later to twenty and they continued to increase to a class that compelled me to open a school—without a spark of advertising—being unable to accommodate them all in the evening after work as I had done heretofore.

I have also played at various dances on special occasions and numerous festivals held in private homes which are very pleasant engagements and for which I was well compensated. I was frank to admit that I accept engagements at private homes in the evening when they do not interfere with teaching, but I do not find time to play at dances, and the numerous requests I receive are referred to my pupils and graduates, the occasion may demand. This seems to be my best advertisement, as they all fill the bill satisfactorily, and I have yet to receive the complaint of incapability.

In this connection I have found some spare time during the morning, so decided

fill in some of it which I did by learning piano tuning. I am favored with quite a bit of the tuning from my own pupils. I still found some time in the morning when my eyes were open and yet I was sleeping. This time I now consume in writing my own music and songs, and have one now which will be in circulation and off the press about a month from now. The waltz song referred to is all completed and entitled: "Love is a Wonderful Dream." Have also a Schottische song in course of completion which I hope to be able to submit to the public in January of next year.

ELECTED VICE PRESIDENT.

Full honors have been forced upon our friend and comrade Ed Mellinger, of St. Louis. Not content with the honor and glory he enjoys as being the best known and appreciated ragtime player of St. Louis, Ed Mellinger permitted them to nominate him for vice president and he absolutely carried the ticket and was duly elected vice president of the St. Louis Musicians' Union. This goes to show that his great success as a teacher of ragtime has not made his brother musicians jealous, and the fact that he has been able to hold their friendship in spite of being a competitor with many of them, shows that his sunny disposition, tireless and honest efforts won him honor.

He goes into office the first of the year and was in addition appointed member of the executive board.

IS A MUSICIAN BORN.

By JACOB SCHWARTZ

I began my musical career very early in life. At the age of three minutes I began on the chromatic scale with a

to reach high C even though I bust a lung. My father, as soon as he recovered from the shock, made up his mind that I was to be a musician. I practiced about ten or twelve hours a day and about the same amount every night. As soon as I could talk (?) my grandfather used to ask me what I wanted for a Christmas gift, and the answer always was "a horse and a boom" (drum). So I took up drumming, much to the delight and peace of mind of the neighbors? We had a little German girl working for us shortly after this who taught or tried to teach me how to sing "Die Wacht am Rhine" and "Heilige-Nacht." For these efforts I often received pennies from friends of the family. My parents were so pleased with the progress made with the little girl teacher that I was to have a regular singing teacher as soon as it seemed advisable. Alas! For the fond hopes of fond parents, while attending a singing rehearsal for a Sunday school affair (I was about 13 years old and my voice had begun changing), the pastor a gruff old party stopped the rehearsal suddenly and asked "Wehr brumdt dan so?" which means in U. S. who's growling so much? After satisfying his curiosity as to who the guilty culprit was he politely enjoined me to "Halt's Maul!" (shut up). I never sang again.

Shortly before this painful event a relative of my mother (a cousin) landed in this country; Germany didn't need him any more I guess so he thought he might just as well see how much his American relatives thought of him. If I would have had my way he would not have stayed in this country very long. I did not pay much attention to him until he talked my mother into buying a piano and he was

He began with a system very much the same as all, or at least all the old time masters I ever heard of had, i. e., make the pupil practice an hour before breakfast, another hour after school and in the evening about 7:30 he came to give me a lesson, mistakes that I made were usually corrected by a rap on the knuckles with his pencil. The lessons generally lasted about one and one-half hours which brought me up to my bedtime. Three months of this kind of drilling however showed results and I got to where I had to have more time to practice as my lessons were getting so difficult that I only received two lessons a week, but the penalty for not having my lesson as my teacher thought I should have it meant more practicing every day and sometimes a whipping from my mother (my father having died). Mr. Christensen's title cover on his "Pathetic Rag" describes my case to perfection. Anybody wishing a picture of me practicing on the piano. Just send 15c to Mr. Christensen and have him send you a copy of "Pathetic Rag." Besides having my picture on the cover you will have a very catchy "rag." But I thank my mother today for being strict with me when I was learning. If she had not been I should never have been a successful musician and I probably would be blaming her for not having done her duty by me. Oh you parents! How many of you have said "Well, I don't want to force him to learn if he don't want to," or criticise the teacher if he (or she) should scold your darling for not having his lesson. If you would only take your precious youngsters in hand after the teacher is gone and introduce them to father's shaving strap for a short session you would at least have the satisfaction in later years of knowing that you have done your best and in most cases, would

Christensen system teaches them to play (without learning all the scales and finger exercises), popular music and ragtime in twenty lessons. It is also a great finishing course for pupils that, after having taken lessons for years find themselves unable to play ragtime or convert standard music into

ragtime because their teacher would not teach them anything so degrading to music (most of these kind of teachers could not play a good "rag" if they studied on it a week).

Moral: If you want your boy to be a band leader or orchestra director, or just a good piano player follow the following rules:

WORDS BY "CON" T'LAM

MUSIC BY LUTHER CLARK

It's Back To Tennessee For Mine

(Big Fox Trot Hit)

Performers, write for your copy; movie pianists send for catalogue of big hits, it's free.

INDEPENDENT MUSIC PUBLISHING CO., 850 So. 23d St., Omaha, Nebr.

An Abundance of the Very Choicest Music
For Less Than One-half a Cent a Day

Thousands of Movie Players Use This Music

THE WORLD'S FOREMOST MUSICAL MAGAZINE

The Etude

includes in its pages every month from 18 to 24 pieces of music, at least 90% of which is just what the Movie Player needs. The general character of the music is high and invariably interesting. Think of getting 240 pieces of the right kind for \$1.50 a year or less

Record

is suitable for all sorts of films.

Polkas, etc.

These for less than a cent a copy.

Etude Is

high class musical magazine which costs less a month than most of the other magazines together. The articles will make you acquire a larger income.

What If You Want To

get good music store by the month for less money and cheaper to subscribe and if you want to "Please send me The Etude," on the envelope give me name and address, and send it in any form to Theo. Presser Co., and you will get The Etude including all the music for months to come. No subscription month.

PARODY ON "WHEN I LEAVE THE WORLD BEHIND."

(Respectfully dedicated to the music publishers); by Bernard B. Brin.

Verse:

I know a million airs,
But who in thunder cares?
Nobody wants my songs.
I write them night and day
For which I get no pay,
Now don't you think that's wrong?
I haven't any pull,
I cannot throw the bull
'Cause that's what gets one by.
It sometimes makes me moan
To think Ted or Jerome
Would pass a wizard by.

Chorus:

My songs are better than "Alexander"
Or even "Tulip and the Rose,"
"You Made Me Love You" it isn't in it
With the songs that I compose.
But since they don't want my splendid rag songs
I'm sure they must be out of their mind.
So tell this world of joy, they will lose SOME boy
When I leave the world behind,
When I leave the world behind.

OH FUDGE!

Say Al, how is your sister getting along?
Which one do you mean Ed?
Oh that long, tall, skinny ugly one.
Oh, you mean LENA.
(Officer he's in again.)—Ed. Mellinger.

DON'T LET ANYONE TELL YOU THIS IS A NEW ONE.

Is your daughter a finished musician?
Not yet, but the neighbors are making threats.—Ed. Mellinger.

"BILL'S LOVE FOR HIS LESSON."

A pupil of mine sat on the stool
Practicing away at his lesson.
His mother called him, but,
But he could not go
Because he loved to practice so.
She said: "Now William if you don't come
I'll certainly tan your jacket some."
But he kept right on with,
With his RAGTIME swing,
And soon had his ma doin' the pigeon wing.

So out on the floor she,
She began to prance
And she didn't use the switch
On the seat of Bill's pants.
He said: "How'd you like it ma,
Ma says it's fine;
So that shows the effect
Of Christensen's RAGTIME.

Written expressly for the RAGTIME REVIEW by J. Forrest Thompson.
(Copyrighted.)

WHY IS A BAND?

A BAND is a conspiracy among a lot of men who own, or would like to own, horns.

One man cannot make a band, though three Germans can put up a very fair imitation.

It takes a lot of men, considerable co-operation, time and patience to get up a successful band.

As soon as a band is started a man who owns a cornet begins to scout around for a fellow with a baritone horn. When he has found him they both trace down a clarinet

player and a fellow who flirts with a piccolo, and then the whole bunch get a guy who can annoy a slide trombone SCIENTIFICALLY and the band is organized and they proceed to practice once a week.

Member of the family go nutty listening to them blow BLUE notes during these rehearsals, but the band careth not and grow exceedingly chesty when they have learned to play a single piece simultaneously so that a trained musician can recognize the tune—Ed. Mellinger.

FOX TROT MARCH "I MUST SAY GOOD-BYE TO BROADWAY" TWO-STEP ETC.

Mr. W. J. W.-WALCOTT, 212 Galey Theatre Bldg., New York.
Dear Sir: I wish to congratulate you upon winning first prize at this theatre with your song, "I MUST SAY GOOD-BYE TO BROADWAY." It was easily the best song entered in the contest. Very truly yours, W. H. QUAIN, Manager Proctor's Fifth Ave. Theatre, April 23, 1916. (This soap-writer's contest ran from April 12 to April 23, 1916.)
(Feature Song, Broadway Politics.) Sung by Tizzard & George, Mable Stanley, Jeannet Dupree, Larry Bell, etc.
First Prize Song, Fifth Avenue Theatre, N. Y. 30,000 copies sold first four weeks. By mail, postpaid, 10 cents per copy. Orchestration (10 parts), 25c, or order through any music store. W. J. W.-WALCOTT, Music Publisher, 1647 Broadway, New York.

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REASON FOR RAGTIME.

Texas Paper Says It Is Music for Hustlers.

An English music publisher thinks he has found a reason for ragtime. He has been compelled to give much thought to it because this American invasion is overrunning all Europe and demoralizing musical traditions. In Great Britain the "dear old love ballads" have been crowded to the wall by the fascination of the American melody. In other words, when it does come to ragtime, "Everybody's Doin' It."

But why? This is his explanation. We live in an age of rush. The old, slow, sentimental songs fail to match the pace, and ragtime does it perfectly. It symbolizes in its rapidity and swing the spirit of time. Naturally it found expression in America, where hustling was discovered. And there you are. It seems about as good an explanation as any.

Leader Jacobs of the London Trocadero Music Hall orchestra, translates it into medical and musical terms. Syncopation means showing up one note against another and against the time following on the weak beat. It is therefore similar to a beating heart that skips a beat. That means excitement, and so does ragtime. He thinks it has a corresponding effect on the heart and makes it alter its beat to the time of the music. It may be, but the publisher's theory is less technical. Ragtime appeals to the hustlers. It bores the stolid and steady. Doesn't this go to prove it?—Beaumont (Tex.) Enterprise.

RARE COURTESY.

"How do you like our new music master?" "He is a very nice, polite young man. When I made a mistake yesterday he said: 'Pray, mademoiselle, why do you take so much pains to improve upon Beethoven?'"

At a party Miss Brown had sung "It's a Long Way to Tipperary," and for days after she was singing or humming it to herself.

"It seems to haunt me," she said to a friend who had also been at the party.

"No wonder," said the friend. "Look at the way you murdered it."—Tit-Bits.

BOOSTS.

We have received a sample copy of your wonderful and breezy little paper. How on earth we ever missed seeing it before is beyond us, but we sure do appreciate the copy sent.—WILL CARROLL CO., Music Publishers, Brooklyn, N. Y.

I am getting on fine. My teacher is courteous, understands his business thoroughly and makes everything absolutely clear. Am only too glad to say a good word for your system.

J. BALSER,
4812 Dauphine Street.

Jones (reading)—My dear, the paper says that 5,000 elephants a year go to make up piano keys.

Mrs. Jones—Heavens! What will they be training dumb animals to do next!

There's a hero who's never been honored
Whose fortune never gives way,
Who never falls backward nor falters
And he's wearing no medal today.
He's neither a soldier nor sailor,
He never led men in a fight,
He's the Orchestra Man who must listen
To the same old gags night after night.

\$1,000 PER HOUR.

Josef Hoffman, the Russian pianist, has just negotiated with the Symphony Society of New York of which Walter Damrosch is conductor, which secures him the fabulous returns of \$1,000 per hour. This remuneration for piano music has only been exceeded it is said by Paderewski.

Figuring on the basis of about a dollar an hour, which is the average union price for music, Mr. Damrosch could have hired sixteen hundred ordinary piano players for the same money that he has to pay Josef Hoffman, who only has one pair of hands and uses only one piano at a time.
You have to hand it to Josef.

DECEMBER—JANUARY.

Perhaps you have been wondering why the RAGTIME REVIEW was late this month. Very well, to tell the truth, the editor was out of town in vaudeville and was unable to get it out on time. The only logical way to catch up, he thought, was to sort of "half skip" a month and so we have labeled this issue December and January and hereafter you may expect your RAGTIME REVIEW bright and early in the month instead of in the latter part of the month as was the case for some time past.

Yearly subscribers will get their full twelve copies just the same.

Musician—What's the rent of this room, including the use of the piano? Landlady—I can't say offhand. You must play me something, first.—*London Opinion.*

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Yours truly,

J. W. MALINK

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