

Christensen's RAGTIME REVIEW

EDITED AND PUBLISHED BY
AXEL CHRISTENSEN
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Piano Music
in this Issue

—
Ragtime
Romeo
New Song
from the
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Song

—
Good-bye
Little
Country
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Butler

VOL 2

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RAGTIME REVIEW

Vol. 2

CHICAGO, ILL., FEBRUARY, 1916

No. 3.

NEW AND POPULAR MUSIC.

Below are given the songs and tunes that are popular today in Chicago and New York. This list will be published every month hereafter with the publishers arranged in alphabetical order.

Allanson Publishing Co., 50 Auditorium Bldg., Chicago, Ill.: THE SWEETEST ROSE IN JUNE; THAT LITTLE FORD OF MINE.

Maurice Abrahams, Broadway and 47th Sts., New York City, N. Y.: TAKE ME TO THAT MIDNIGHT CAKE WALK BALL; IS THERE STILL ROOM FOR ME NEATH THE OLD APPLE TREE.

Frank S. Butler, 122 W. 135th St., New York City, N. Y.: GOOD-BYE LITTLE COUNTRY GIRL.

Bigelow Publishing Co., Memphis, Tenn.: I'M GONNA GET MY MULE AND I'M GOING SOUTH.

Dick B. Braun, Omaha, Neb.: IN THE SMOKE OF MY CALABASH.

Connert Sheet Music Co., Newport, Ky.: ACROSS THE WAVING WATERS, MY SWEETHEART CALLS FOR ME; KENTUCKY BLUES.

Church, Paxson and Company, 1369 Broadway, New York City, N. Y.: GOOSE STEP; IRRESISTIBLE RAG.

L. C. Chatham, Cincinnati, Ohio: IKEY'S LAUGHING FIT.

Craig & Co., 145 N. Clark St., Chicago, Ill.: A LITTLE LOVE, A LITTLE KISS.

D. D. S. Music Company, 5123 Third Ave., New York City, N. Y.: LONG LONG LETTER 'BOUT HOME, SWEET HOME.

James P. Doyle, 552 E. Eagle St., Buffalo, N. Y.: BE A GOOD LITTLE CHICKEN AND LAY IN MY LAP.

Charles N. Daniels, 233 Post St., San Francisco, Cal.: THE FORGOTTEN MELODY.

Charles K. Harris, 701 Seventh St., New York City, N. Y.: CAN YOU PAY FOR A BROKEN HEART; DADDY, I WANT TO GO.

Knicterbocker Music Co., Louis Bldg., Canton, Ohio: GLORY, PAL, I HARDLY KNEW YUH.

Will L. Livernash Music Company, Kansas City, Mo.: THE PICTURE THE WORLD LOVES BEST; LET'S BE THE SAME OLD SWEETHEARTS.

McClary Music Pub. Company, Austell Bldg., Atlanta, Ga.: I'M ON MY WAY TO JACKSONVILLE.

William T. Mann, 1794 E. Nineteenth St., Cleveland, Ohio: DANCE OF THE DEW DROPS.

Mollinger Music Pub. Company, Odeon Bldg., St. Louis, Mo.: ESTHER; IN LOVE'S PARADISE; OH MISTER, WON'T YOU TICKLE ME.

Magner Music Company, Columbus, Ohio: TANGO AROUND; WITH ME ONCE MORE.

T. H. Olander, Norfolk, Va.: MOLLY BROWN.

Panella Music Company, Pittsburgh, Pa.: THAT SPOOKY RAG.

The Regent Music Pub. Company, Lake Charles, La.: THOSE NUTTY BLUES.

Red Star Music Company, Fayetteville, Ark.: LOVE IS A QUEER, QUEER CREATURE.

Jerome H. Remick, 219 W. 46th St., New York City, N. Y.: MOLLIE, DEAR, IT'S YOU I'M AFTER; THINGS ARE GETTING BETTER EVERY DAY.

Regent Music Company, Lake Charles, La.: WISH I KNEW JUST WHAT YOU THINK OF ME.

Ernest A. Rork, Paducah, Ky.: TWENTY-THREE WAS MEANT FOR ME.

Charles C. Simpson, Warburg, W. Va.: YOU DON'T WORRY ME NOW.

Shapiro, Bernstein & Co., 224 W. 47th St., New York City, N. Y.: WHAT A WONDERFUL MOTHER YOU'D BE; I FALL FOR EVERY BOY I MEET.

Joe W. Stern & Co., 1556 Broadway, New York City, N. Y.: THERE'S A WEE BIT OF BLARNEY IN KILLARNEY; SCADDLE-DE-MOOCH.

Southwestern Music Company, Albuquerque, N. M.: UNCLE SAM, YOU'RE A GRAND OLD MAN.

A. J. Stasny Music Company, 408 W. 44th St., New York City, N. Y.: I FOUND YOU AMONG THE ROSES.

F. Forrest Thompson, 2822 W. Madison St., Louisville, Ky.: THE NO MORE RHEUMATISM RAG.

Mrs. Elizabeth Tully, 630 Peterson St., Ft. Collins, Colo.: AGRA MACHREE.

G. M. Tidd, Lancaster, Ohio: MYSELF AND ME.

The United Music Company, Box 183, Morristown, N. J.: SEND ME A GIRL; EVERY HOUR OF MY LIFE.

The United Music Company, Orange, N. J.: TAKE BACK THE LOVE YOU GAVE ME; AT UNCLE TOM'S CABARET.

Harry Von Tilzer, 125 W. 43rd St., New York City, N. Y.: AFTER TONIGHT; GOOD-BY; OUTSIDE OF THAT, WHY HE'S ALL RIGHT; CLOSE TO MY HEART; HELLO, BOYS; I'M BACK AGAIN.

M. Whitmark & Sons, New York City, N. Y.: DOWN AT THE FARMERS' BALL.

Waterpich, Berlin & Snyder, Broadway and 48th St., New York City, N. Y.: WHEN I LEAVE THE WORLD BEHIND; THE ROCKY ROAD TO DUBLIN.

Werblow-Fisher, Strand Theater Bldg., New York City, N. Y.: WHEN I GET HOME, OH, THAT BEAUTIFUL BAND.

Warner G. Williams & Co., Indianapolis, Ind.: THE MINNIE HA HA HA.

Curt E. Young, Apollo Bldg., Pittsburgh, Pa.: SOON I'LL BE LEAVING FOR MY HOME TOWN.

HOW TO BECOME A RAGTIME TEACHER.

(By JACOB SCHWARTZ.)

Well, to begin with, I have a brother and that brother of mine is a United States mail carrier.

Now gentle reader you might think that this is a very peculiar method of beginning a story that is supposed to give you the necessary information as indicated by the title. But it is the true beginning of my career as a ragtime teacher. It may not be necessary for some folks to have a brother who is a letter carrier in order to be a ragtime teacher—it may not be necessary to have a brother at all, or even a letter carrier although they both become useful once in a while—but, if I did not have a brother who was a letter carrier I would never, in all probability have heard of the Christensen System of teaching Ragtime, never would have become one of its successful teachers, and this tale would never have been told. Here's how it happened.

I had been teaching music and playing in an orchestra at parties, smokers, balls, etc. As a side line to pick up a little extra money, and I used to have fond dreams of one day being able to make a living out of music, alone. Getting up in the morning at three o'clock to get on a baker wagon and being out in all kinds of weather didn't jibe very well with the music game inasmuch as the music game often kept me out so late that I very often did not get home in time to get up. I eventually tried it. I always wanted to teach and I just had to bring it some time. One of the first requirements of a successful teacher is to like your work, believe in it; I had been teaching music and playing at chance engagements for some time with the same results as hundreds of others have had.

Sometimes I would have twenty pupils and all the engagements I could take care of, and sometimes I would have three pupils

Send in Your Manuscript

Available articles and items of interest on Ragtime will be paid for at space rates. Address Editor RAGTIME REVIEW, Christensen Building, Chicago.

and no engagements. Oh, it was a great life, chickens today and feathers tomorrow. One day that brother of mine, who is a letter carrier, called me on the phone and told me that he had a party on his route that was in a terrible dilemma, and he thought that I was just the ONE to help her out. Said party was a young woman, she was also a good looking young woman, she was moreover, a married woman, and would I go out to her house and do what I could for her?

"Say, Ed, have you forgotten that I am a married man and being in one family it ill behooves me to get mixed up in another, etc."

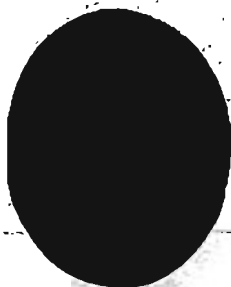
After being assured that it was nothing contagious and that I would only be helping the aforementioned young woman out of her dilemma, but would also be getting something that meant money. (That got me right away. I always had great faith in the judgment of that kid brother of mine, who is a letter carrier, so) I told him to spief it quickly.

He had noticed that the number of letters going into the house of the above mentioned young woman grew, from the ordinary one or two letters a day to about twenty-five or thirty, and the peculiar way they were addressed, some were marked "piano," others were addressed to "music," while others were addressed to "Rags," "Ragtime," etc. One day he asked her the meaning of all the mail. They were answers to an "ad" that was running in the daily papers, she answered. Teaching Ragtime in twenty lessons. Oh, yea, it could be done, it was a great system. But—here she kind o' choked up and almost blubbered.

"Why the weeps?" asked Eddie, "don't you like it?"

Oh, yea, she liked it first rate but hubby did NOT, and furthermore hubby wouldn't stand for it another day.

Then she signed the contract to teach the



WALTER C. STEELEY, ORGANIST

CHRISTENSEN SYSTEM she had in mind, just young girls and boys. But when the little boys appeared for a lesson some of them had on long pants, others had mustaches, and their ages ranged from sixteen to fifty years. Hubby wasn't jealous, but he said nix to the proposition, and she just had to give two weeks notice in order to give up her contract.

"Maybe I can help you out," says the kid brother of mine, who is a letter carrier. "My brother is a piano teacher and I think he can take your contract off your hands if only for two weeks."

I was finally persuaded to go to the house of the young woman and look things over. I came away with an armfull of instruction books, circular letters, and all the rest of the outfit needed in a studio, firmly convinced that I was an easy mark just because I couldn't say no.

The idea of teaching Ragtime or any other kind of music in twenty lessons seemed ridiculous. I knew that my brother was a strict disciplinarian, but I succ. thought he had studied a little too hard, which might have had the effect of a little space-making in his "dome." But, I was always willing to try anything once, and besides, look at the advertising I was to get. I guess I could stand it for a couple o' weeks.

But I did wonder what kind of nerve-tonic that Christensen fellow used—I wanted some of the same dope.

(Continued on page 22)

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HE ORCHESTRATES ON THE PIPE ORGAN.

Mr. Walter C. Steeley, the president of Steeley's Original School of Pipe Organ and Piano, which is a well-known institution in Chicago, is organist at the Cort Theater, in this city.

To be organist at the Cort Theater in Chicago, means something more than merely playing a pipe organ, because in the first place the instrument that he performs on is not a pipe organ, but is what is known as a Wurlitzer Hope-Jones Unit' Orchestra, which was installed several years ago by Mr. Hermann, manager of the Cort Theater, who, by the way, has always been a champion for real ragtime, and who started the idea a number of years ago of giving ragtime piano playing contests at the Star and Carter Theater, in Chicago, where many Christensen pupils grabbed off the prizes.

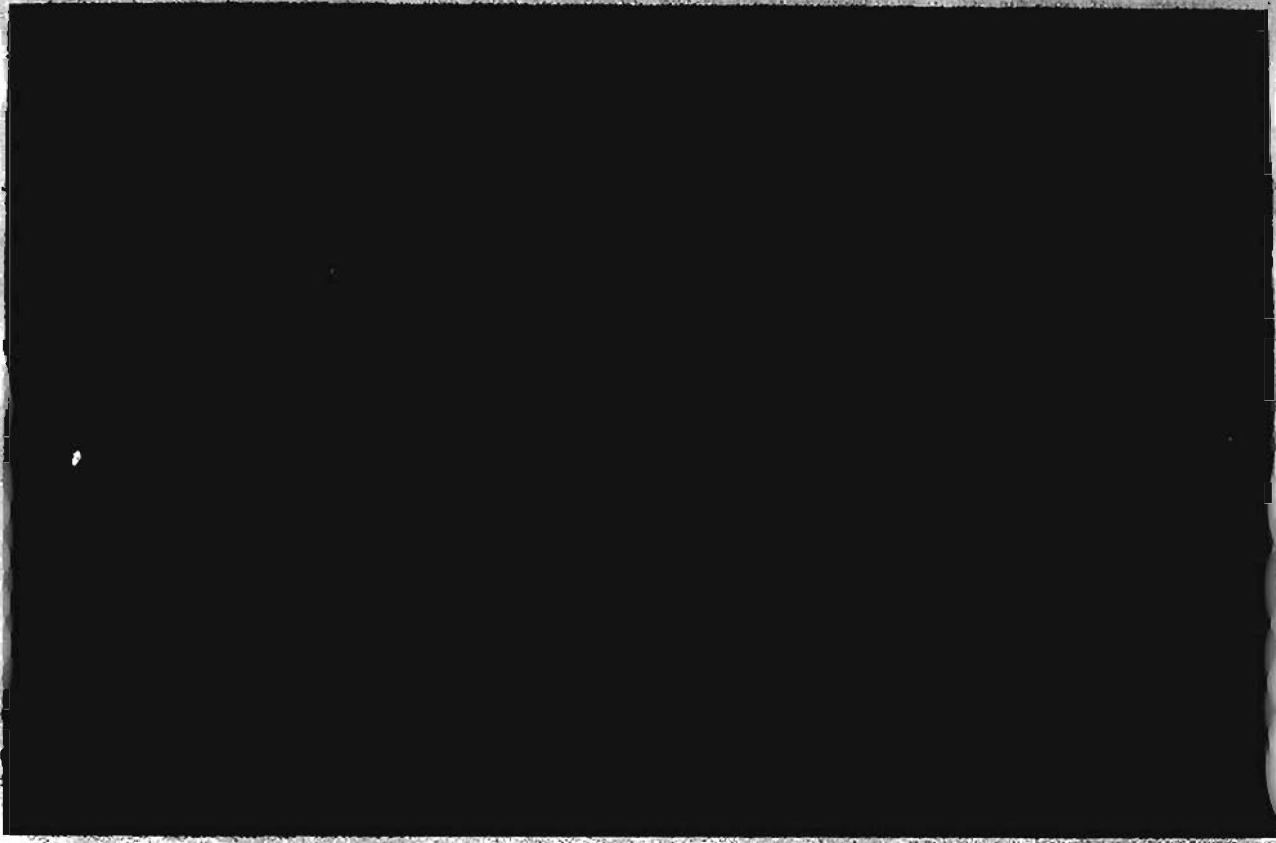
But to return to Mr. Steeley and the instrument upon which he plays. Where the ordinary pipe organ stops, this wonderful instrument is really only beginning to show what it can do. In addition to all the well-known pipe organ stops, it can reproduce at the will of the organist, any of the instruments of an orchestra or band, such as flute, piccolo, drums, cornet, trombone, violin, cello, bells, chimes, xylophone, etc., etc., and under Mr. Steeley's skillful fingers, the audience can easily imagine that a full orchestra is playing for them instead of a single organist.

Mr. Steeley is meeting with unusual success in the studios which he has opened at Chicago for pipe organ playing, covering all theatrical work in this line. He has studied organ under some of the greatest masters both here and abroad, but being original he has installed some of his own ideas into his work, which add greatly to the value of his method of teaching. His many years of actual experience in the show world and in the direction of military bands, and concert orchestras enables him to orchestrate the pipe organ, which is a new departure for theatrical playing.

EVOLUTION OF THE POPULAR SONG IN VAUDEVILLE.

About the only thing that can be carried away from a vaudeville show except a copy of the program is the melody of a pretty song, says Wilbur Mack, the popular song writer and comedian, who appears with Miss Nella Walker at B. F. Keith's Theater this week. In a great majority of instances you find yourself whistling on your way home the catchy music; or, if you are an industrious housewife, dust the bric-a-brac the next morning as you hum "That's the Song of Songs for Me," without realizing just why or how the music entered your mind.

Probably it was the silver-voiced tenor at the vaudeville show that set you going, or it was the pretty girl who fixed in your mind the strains of "Some Beautiful Morning" that haunt you for several days, only to spring into



THE CHRISTENSEN DANISH ORCHESTRA

really animated acquaintance with the melody when somebody again sings the song that had been keeping you whistling or humming. The next thing is a trip to the music department of one of the stores, and then there reposes on your piano a copy of the song you like so well.

Back of this process, however, there is a big system of promotion—for the music business is managed with the same careful detail, the same strict attention to essentials as attend every other department of life. There is the dual system of writing, staging and promoting the songs of vaudeville that employs authors, arrangers, production managers and lieutenants of detail just as there is in the matter of plays.

But once the song is completed—frequently after many months of arranging, re-arranging and fixing over—its progress to popularity is rapid. First, it is copyrighted, then the rough manuscript is hurried to the music printer and plates are made. Meanwhile, the publisher has set in motion the preparatory machinery; has located a score or more of the best singers in vaudeville and notified them that another "hit" has been prepared for them.

The printer turns out a few rough proofs ("professional copies," they are called), and these are quickly mailed to the artists on the publisher's list whose peculiar talents are best suited to that particular kind of song, for be it remembered that there are in vaudeville balladists, "coon-shouters," comedians and

several other types of singers who must have songs adapted to their particular style of work.

After the leading singers are supplied and the song has commenced to be heard in widely scattered sections, the publisher takes

up the task of interesting the general run of vaudeville people, introducing the number in musical acts and having it rendered by singers of all degrees, wherever there is a vaudeville theater in the land.—*Louisville Post.*

THE CHRISTENSEN ORCHESTRA

We are pleased to show this month a half-tone picture of a clever aggregation of Scandinavian musicians who have honored the editor of this sheet by naming their orchestra after him.

Under ordinary circumstances, we would not give space in this magazine to an orchestra, because there are many of these and we believe in devoting ourselves to the subject for which we stand, namely "Ragtime," but in this instance we can well afford to make an exception, because this clever aggregation of musicians is as well at home at the raggiest rag as on the most classic selections.

This orchestra has spent an entire winter in ensemble playing, and have mastered a wonderfully long repertoire. Much versatility is shown, because it is not simply a plain orchestra. In the group, the lady at the piano is also a reader and singer and accompanies the cornet soloist when a cornet solo is the thing in hand, while the cornetist is also a clever pianist and plays piano when the present piano player is engaged in singing. They have also a splendid string formation, and the cornet soloist for encores uses a 38-inch coach horn. Many

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- PROGRESSIVE RAG—Another "Corking" Slow Drag.
- THE REINETTE RAG—You want this one.
- THE MINNESOTA RAG—An inspiration of the great lakes.
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other combinations are possible, such as cornet duets (the violinist is also a cornetist), violin duets, trios, quartets, four hands piano, etc.

This orchestra organization will be ready for the road on April 1st, and is open for cafe, hotel, chautauqua or vaudeville engagements. Interested parties can communicate with the editor of this magazine, who will forward same to the proper parties.

RAG BEHIND THE LIGHTS.
(By ART HETZLER)

PREPARATION.

If we could but look ahead and see what the future has in store for us, how differently some of us would prepare for it! Little did I think, when I started, at the age of thirteen, taking instructions in piano-playing, that I would be called upon some day to use the acquired knowledge as a means of livelihood. At the time the call came I was naturally unprepared. Therefore, if you are studying music, be prepared for any emergency by making your course thorough. "But I am merely learning to play for my own amusement and do not intend to become a professional," you may say. So be it; neither did I intend to become a professional, but Fate ruled otherwise and the day came when I was very glad to accept the poor position offered me as pianist. At that time there were no opportunities to study rag under professional teachers and the only way of learning how to play syncopation effectively was to become a "rag-picker" and sit at the piano for hours picking out original styles of playing commonplace melodies. The stu-

dent of today, having the advantage of professional rag teachers, has no reason for not being prepared in a comparatively short time for professional work.

Do not imagine, like many foolish people, that you are resisting a temptation by not studying rag. Even though you are receiving instructions in classical music, do not neglect the rag, as it will not interfere with your other studies, and will not decrease your ability to play the classical music, but will, on the contrary, greatly aid that end of it. And if ever you find it necessary to make piano-playing your living, as in my case, you will find that there are ten openings for rag players to every one for classical. All of which does not signify that you should NOT give up your rag. But even though you may never have occasion to use your musical ability as a means of livelihood, BE PREPARED!

A Menace To Efficiency.

Probably the greatest benefit is derived from our own mistakes and the next greatest from observing mistakes of others; therefore, a little account of my personal experience may not go amiss inasmuch as I have made a number of errors since joining the profession.

I began my work as a musician by answering an "ad." and corraling a job in a hotel. After getting "fired" for lateness, and making the rounds of small cabarets and movies, I was finally offered a position in the (at the time) largest cabaret in Baltimore, Md. It was while working there that I made my first great blunder. I was required to accompany five entertainers with an overture between nearly every number, and this without the aid of a violin player, or any other musician. I played upon a large stage and a grand piano, and,

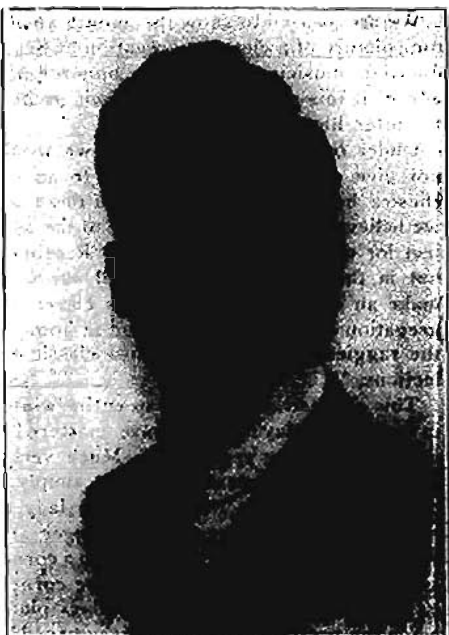
in fact, it was the "grandness" of the whole thing that quite took away my breath, for I was very young and lacked confidence. And it is this very lack of confidence that I wish to dwell upon for therein lay my mistake. You may not agree with me that such a failing could be properly called a mistake, but such it is for there is no reason why a person should not be able to overcome most of it by exerting a little self-control. But I allowed my nervousness and my anxiety to make good enough my calmer self, with the result that my fingers and arms became as stiff as a board and did not seem to be willing to move while I was trying to use them. Sometimes I felt as if I really had arms and legs often. Since that time, whenever I have played those long overtures, it was necessary to give the singers and entertainers a rest. Myself, I knew better than to attempt that long four-measure overture and hope that you will let the experience of my own experience be as a warning to you as the reality of it was to me. **NO FALLOW COURTESY. NO CONFIDENCE.**

A Common Failing.

Sometime later I received an offer to join a small Musical Comedy Co. which I accepted. My work consisted only of playing in the orchestra pit, but I encountered difficulties, as my lack of confidence again proved a great drawback.

After a bad season I found myself drifting from town to town playing for picture shows and vaudeville houses. 'Twas the vaudeville work that caused me to gain confidence. The constant playing from lead sheets and the great demand for strict tempo and faking made it hard work, but the experience gained proved wonderful for me and I emerged from this branch of work ready for any thing. In a short while I had an act of my own ready for the stage and we entered the field styling ourselves as the "Kabaret Kidds." At first I was afraid to put on a specialty that contained a piano solo, but my newly-acquired confidence and the fact that I soon felt at home on the stage quickly overcame this fear and I was doing a "rag overture" and going big. A little later found me working in a few tricks.

But then I made another great blunder; this time one that most all professionals make and are still making. I began to indulge my habits at the wrong time. Nearly all stage folk have same ruinous habit; with some it is drinking to excess, others are inveterate smokers and to the latter class I belonged. Nine out of every ten will tell you that the times when they most crave a drink or a smoke is just before and after their turn. And some of the more observant will tell you that these are just the worst times to satisfy these cravings. But I had this to learn and I paid dearly for the instruction as in a few months it began to tell heavily on my nerves. Since that time



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RAGTIME REVIEW

the musical menu he was dishing up, and then he asks, quite like, "what are you tapping your foot on the floor for?" I stumbles around for an answer. I was that flustered, and manages to gurgle out, "Oh—er—aw—it's gone to sleep."

"What!" he hollers, "with all this music? Well, watch me wake it up!" and with that he tears into it stronger than ever.

Well, to make a long story short, before he had half finished that one, not only my feet, but my head, my hands and every muscle that could wiggle, was wide awake and keeping time to the music.

"Do I like ragtime?"—Oh! No!!!

But I hate to be licked in an argument, so to stuff, I says real casual; "we—I—I, that's all to the good, but what can you do for ME?" "Just this," he declaims, with a big sweep of his hand to take in the music, the piano, himself and me.

"What; like that?" squeaks little me, elated considerable. "Not immediately," says his nibs, condescending-like, "but get this, little one, this Christensen person, he's got the right dope on this ragtime stuff, and he's put the dope down so's you can pack it in to that ivory dome of yours, and let it sift down into your fingers, in a mighty short time. After that the expertness will come with constant practice. Get the drift?"

"I gather your meaning," pipes yours truly, "and I gotta hunch that you've got the right idea, yes, bo! So you just dig up your little self-starter squirt pen, and stick my John Hancock down on your—whatcha callit?—oh, sure, your schedule, for—lese—oh, well, make it Tuesday, at two bells—yat a boy—so long!"

"G'by," mumbles George, "be sure and close the door—from the OUT-SIDE."

(To be continued.)

Author's Note:—These "adventures" will be continued from month to month, so watch for what "Jimmy" has to say about his first lesson.

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 Southern)
- "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 of copies for 50c if you attach this ad. to your order.

The Regent Music Pub. Co.

1416 Clark, La.

A Song You Will Like

"ROSALIE"

10c per copy postpaid

If you don't like it we'll return your money

WILL CARROLL CO.

181 Garfield Pl. Dept. 2 R. Brooklyn, N. Y.

The Schulte Studio opened its 1916 season with three teachers busy, and all indications point to the most successful year in its history.

We are pleased to report that the Christensen System and Ragtime in general is growing more popular every day, here in Cleveland, despite the fact that we have experienced great opposition from the start.

But the people WILL have what they want, and as we seem to be giving them WHAT they want, the rest is easy.—
GEORGE F. SCHULTE.

"THE CAPITAL CORNER"

By Fritz Christiani.

RETRIBUTION IN FIVE PARTS.

PART I.

A soul striving for expression, seeking for the fulfillment of that inborn desire to create, to demonstrate that which in the mind's highest flight of imagination seems impossible. When again the carnal mind of fear and doubt takes possession of the soul the realization of fulfillment seems to take flight and again an inspiration is put off in definitely.

PART II.

One soul, a little more imbued with courage and faith made an inquiry of these that profess to be able to fulfill the souls desire for expression. Lo, a seeming miracle is brought about; but a little patience, a little application and another soul goes its way rejoicing with more faith in humanity.

PART III.

Now, the soul that was full of beer, I mean fear, did meet and did know the optimistic soul, that had its desire for expression fulfilled, and when the pessimistic soul heard the optimist play "Mendelssohn's Wedding March" in snappy, pulsating syncopation, a la Christensen, there was much gnashing of teeth and bewailment; curses.

PART IV.

Take heed, all ye doubting Thomases lest ye lose the last call of the trumpet, for verily you can positively learn to play Ragtime in Twenty Lessons. Make haste and seek the wise ones that have this knowledge up their sleeves; become a wise one yourself and you will have many followers that will sing your praises.

PART V.

Retribution, the law of cause and effect; the law that works not sometimes, but all the time. I dare say that in all the time that ever has gone before us not one effect did miss the cause. As you sow thus you shall also reap, therefore why not sow a little knowledge seed, a seed that will blossom

ART HETELER—IN VAUDEVILLE

I have had other acts on the road, but I never forget the lesson taught me by that first one. Those who intend taking up this line of work may be benefited a little by observing the following rules:

Do not think of your work behind the lights any more than you possibly can help in the thirty minutes previous to going on.

Wash your hands well in warm water, rinse with cold water and rub hard with towel till thoroughly dry.

Do not smoke, drink, or use any stimulants either before or after your turn.

Forget that there are people on the other side of those lights listening to you.

Take your time; do not hurry your solo; they will wait till you are through before applauding—sometimes longer.

BEING THE ADVENTURES OF GEORGE AND JIMMY IN SCHULTE'S STUDIO.

By George F. Schulte, Cleveland, Ohio.

Says I to George, "it can't be done."

Says he to me, "it sure can."

Says I to him, "show me," and b'gosh he did.

This is how he did it. Says he, looking real fierce, "do you like ragtime?" "Nope," I observes, real polite like, at which same he looked fiercer than ever.

But he lost his grouch pretty sudden, and whirled around on his stool and begun to play.

I don't just know what that piece was, but it was some piece. George, he keeps right on playing and looking over his shoulder once in a while, to see how I was digesting

out in an accomplishment that is indeed about the only thing that you cannot buy. Think this over: you can't buy it, but you can learn it.

Next month, "Is Death the End?"

RAGTIME PHILOSOPHY. (By FORREST THOMPSON.)

He—"Why are women like Grand Operas?"

She—"Because they are both beautiful."

He—"No, not on your life: it's because the average man can't understand them."

Isn't it funny that Drum Parts have no sharps or flats?

"Why is a \$10 offer like a good piece of ragtime?"

"Because they both sound good."

RAGTIME is classic outdone.

Here's one I claim is clever:
SeeATTLE first if you're Washington houn'
Then see Bernard Brin, the hit of the town.

NEW COPYRIGHT BILL.

At Washington, an amendment to the Copyright Law has been introduced which will compel all restaurants and places of amusement to pay a royalty, on all musical pieces played, to the Society of Authors and Composers. This slipped through without any publicity whatever, and but few of the members of the society being aware of such a bill. The society has for some time been trying to compel restaurants and hotels to pay royalty for the use of songs and musical compositions, but has met with reverses.

In a test case recently, Victor Herbert, one of the leading members of the Society of Authors and Composers, was completely defeated by the Shanley Restaurant Company of New York. It ended the strenuous campaign of the authors and composers against the restaurants, as far as the courts were concerned.

The proposed amendment follows:

"Be it enacted by the Senate and House of Representatives of the United States of America, in Congress assembled. That section 62 of the act entitled 'An act to amend and consolidate the acts respecting copyright,' approved March 4, 1909, is hereby amended to read as follows:

"Section 62. That in the interpretation and construction of this act 'the date of publication' shall, in the case of a work of which copies are reproduced for sale or distribution, be held to be the earliest date when copies of the first authorized edition were placed on sale, sold or publicly distributed by the proprietor of the copyright, or under his authority, and the word 'author' shall include an employer in the case of works made for hire, and the terms 'public performance for profit' shall include any public performance in any place of business

So PER DAY You Can Invest It Profitably So PER DAY

A Block of Stock (10 Shares), valued at \$50.00 will only cost you \$25.00. You can subscribe NOW for one or more blocks and pay for same at the rate of \$2.50 per block, when notified and \$2.50 per block, per month until paid for.

FIGURE IT OUT FOR YOURSELF

You can own 10 shares of the Capital Stock in the Will Carroll Co. for an investment of only \$c per day—in a Company capitalized at \$75,000 and which will surely pay big dividends in a short time. Let us send you a folder—\$3.00 in value—which will tell you all about us, or subscribe today for one or more blocks at half per value. Reference: The Editor of this magazine.

WILL CARROLL CO., Financial Dept., 101 Garfield Pl., Brooklyn, N.Y.

operated for gain though no direct pecuniary charge or admission fee to such performance is made unless such performance is given exclusively for a religious, charitable, or educational purpose."

RAGTIME HAS VITALITY.

It is becoming recognized more and more that the once-despised ragtime, which came up from the African jungles by way of the dance halls, possesses an energy and a vitality which expresses as no other music does the nervous, vigorous sweep of American life. Its life-blood is rhythm which the ancient Greeks valued more highly than melody, and which today remains the most stirring element in music. The cause is perhaps physiological—the measured beat of the tom-tom has something of close kinship to the throbbing of the heart.—St. Louis Post-Dispatch.

Editor Ragtime Review:

Some very funny incidents take place during my teaching, etc., which are worthy of mention.

One day a lady came in and asked what I charged for lessons. I told her, whereupon she replied: "Well, I believe I will only take half a lesson today."

Another lady wanted to know if she could sing to ragtime music. I told her she could if she knew how to sing.

Still another lady inquired as to prices per single lesson and also for the complete course. I told her and then she said: "Oh, I wouldn't pay you in advance, for a full course—supposing you'd die?" "Oh, madam," I exclaimed, "I wouldn't play you a dirty trick like that."

BERNARD BRIN.

FROM OMAHA PUPILS. "CHRISTENSEN SYSTEM"

Testimonials from Omaha pupils:

"I have now completed the course of twenty lessons and I wish to say I am delighted with your methods of instruction. When I began I hardly knew one note from another; now I am playing a number of up-to-date pieces that cause my friends to sit up and take notice. I will be glad to recommend your method to my friends and acquaintances.

Yours very truly,

"Mrs. F. L. SPENCE,
2303 Devey Ave."

"Just a few lines to express my thanks for what your system has done for me in the line of ragtime playing. I have learned more in ten lessons under your system than I did in five months the old way. I am pleased to recommend it to anyone wishing to learn ragtime."

"VIOLET CARLSON,
3508 N. 24th St."

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

"P. H. DREWY,
122 Spring St."

"Having completed my twentieth lesson and taken up a number of popular pieces, I am very much pleased with the method of teaching popular music, also with my teacher, who is most assiduous and painstaking in the instructions.

Yours truly,
"JULIA McGRATH,
"Thirty-fourth and Webster Sts."

A CORKING GOOD SONG.

It is with pleasure that we reproduce in this issue with the confirmation of the publishers, the splendid song entitled, "Good-Bye Little Country Girl." Here is a number of great merit, although it is not necessary to review this song at length at this time, because if you will play it over, it will speak for itself.

Don't forget to boost this song wherever possible.

RAGTIME ROMEO.

We reproduce in another part of this issue that wonderful new song "Ragtime Romeo," which is just about to be issued by the Will Carroll Co., music publishers at 191 Garfield Place, Brooklyn, N. Y.

In this particular instance, the readers of the Ragtime Review are more than usually fortunate because you are getting advanced copies of the Ragtime Romeo, because the Ragtime Review will be in the mails a few days before the publishers themselves will have the piece released for the regular trade.

As an appreciation of this kindness on the part of Will Carroll, let's get together and boost this new song for all it's worth—and it's worth a lot of boosting, you will agree with me.—Editor.

Her Ragtime Romeo

Words by
-IREVE COLLINS Jr. & JOE GRIFFIN.

Music by
BILLY EGGERS

Moderato

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a 2/4 time signature, while the left hand provides a steady bass line with eighth notes.

Vamp

Down in Ber-mu - do 'neath the
Down where the moon beams flood the

The piano accompaniment for the first line of lyrics features a 'Vamp' section. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a steady bass line. Dynamics include a piano (*p*) marking.

trop-ic - al sky, not so ver - y long a go,
sil-ver - y sands, with a soft and mel - low light,

The piano accompaniment for the second line of lyrics continues the 'Vamp' section with the same rhythmic patterns in both hands.

Lived..... a dark eyed mai - den, and her sweet - heart love - y
Right..... be - neath Flos win - dow, you could find Joe - ev - 'ry

The piano accompaniment for the third line of lyrics continues the 'Vamp' section with the same rhythmic patterns in both hands.

Joe. And ev-ry day, Joe took his battered gui-tar, and went
night. And from on high, this girl would lis-ten as he sang that

strol-ling by the..... sea,, Croon-ing tales of love, to his
plain-tive song of..... old, In a rag-time strain, with a

Span-ish dove, In a rag-time mel-o-dy.....
sweet re-frain, As his tale of love he..... told.....

Chorus

He is a reg-u-lar rag-time Rom-e-o,

p-f

and lit-tle Flo, She loves him

The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'and lit-tle Flo, She loves him'. The middle and bottom staves are for piano accompaniment, showing chords and melodic lines.

so For ev-'ry ev'-ning, yes ev-'ry

The second system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'so For ev-'ry ev'-ning, yes ev-'ry'. The middle and bottom staves are for piano accompaniment.

ev'-ning, be-neath her win-dow he will stay,

The third system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'ev'-ning, be-neath her win-dow he will stay,'. The middle and bottom staves are for piano accompaniment.

Strumming up on his old gui-tar, in a love-sick sort of

The fourth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'Strumming up on his old gui-tar, in a love-sick sort of'. The middle and bottom staves are for piano accompaniment.

way. And mid the whis-per-ing palms each day, these

The fifth system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'way. And mid the whis-per-ing palms each day, these'. The middle and bottom staves are for piano accompaniment.

two, will bill and coo,

as lov - ers..... do..... In this

trop - ic - al land of har - mon - y, They're just as hap - py

as can be, Cute lit - tle Flo, and love-y Joe, Her

rag - time Rom - e - - 0..... 0.....

Good-Bye Little Country Girl.

Words by
LOU COHAN.

Musio by
FRANK S. BUTLER.

Moderato.

Piano.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) with a tempo marking of 'Moderato' and a dynamic marking of 'Piano'.

Vamp.

Musical notation for the vamp section, consisting of two staves (treble and bass clef) with a tempo marking of 'Vamp'.

A year some coun - try girl - is Al - ways
but what, a change has Ov - er

Vocal line and piano accompaniment for the first verse of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef).

mer - ry and so bright went to
this fair maid - en came coun - try

Vocal line and piano accompaniment for the second verse of the song. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef).

see old New York town and thought it a de-
ways for - sak - en, she is now of white light

light _____ The day that she was leav - ing _____ For the
fame, _____ Each night and day she gay - ly _____ Roams and

cit - y far a - way _____ Her moth - er gent - ly
leads a life so bold, _____ For - got the tear - ful

kissed her and these word she did say, _____
warn - ing that moth - er to her told. _____

Chorus.

When you are in the ci - ty dear Where

ev - ry thing is strange and new, _____

Be care - ful of the friends you make And

of the things you say and do _____

Shun the lure of gay Broad - way The

dance hall and the cab - a - ret ——— Al - ways re -

mem - ber moth - er dear Good - bye my lit - tle coun - try

girl - ie, Good - by lit - tle coun - try girl. ———

IT PAYS TO ADVERTISE.

After seeing the show with the above name and hearing some good points made about the power of advertising it might not be out of place to bring the force of "it pays to advertise" home to our readers. Luther Jones teaches (Christensen) ragtime piano playing in Sandusky. He is probably the best all around "ivory manipulator" in the city. He never advertised until three weeks ago, when he inserted his first ad in Stubig's Weekly. From one insertion he got twenty students.

Following is the ad that brought the business—it measured 6 inches double column:

LUTHER JONES ARRESTED
Your Attention About Five Weeks Ago in This Weekly, that he was Receiving Pupils at His Studio of Popular Music. He also arrested Your Attention that the Class Would be Limited, and You Should Enroll Early.

A SPACE IS STILL LEFT FOR A FEW MORE

Why not start now and surprise your friends by playing a ragtime selection by spring. Shorten your long winter nights with practice. By giving one hour each day, anyone with musical education can learn to play. My satisfied scholars are the best advertisement. Very few can really rag a piece. Playing a piece don't mean you are ragging it.

Call and Get a Demonstration of Real Christensen Ragtime without Obligations for Lessons, etc., etc.

Mr. Luther's first ad read as follows:

RAGTIME PLAYING
POSITIVELY TAUGHT IN TWENTY LESSONS

BY THE
CHRISTENSEN SCHOOL OF POPULAR MUSIC

ESTABLISHED 1903 AT CHICAGO, BY
AXEL CHRISTENSEN, THE
CZAR OF RAGTIME

Sandusky Branch Is Located at
LUTHER JONES' STUDIO.

Full information can be had at Cockerill's

\$\$\$ IN MUSIC

Ask us to send this folder to you. It will interest you—and it's FREE.

WILL CARROLL CO.

191 Garfield Pl. Dept. F. Brooklyn, N. Y.

Music Store or by calling Bell Phone 1149-L. The course will be taught by mail or private lessons at the studio.

The first class will be limited, so enroll early. If you already play, from 5 to 10 lessons the triple syncopation and classic melody in left hand with ragtime variations in right, can be mastered. Call and get a demonstration without obligation for lessons. Appointment by phone. 1:00 p. m. to 4:30 p. m. Saturday and Sunday from 9:30 a. m. to 8:00 p. m.

The System Will Be Taught With Two Pianos.

Mr. Jones has started with the right spirit (and the right system). So his success is assured. Send us your photograph Luther, we want to print it.

On Friday evening, January 14, the Civil Engineers' Club gave their annual banquet at the Washington Hotel. A splendid vaudeville bill was enjoyed and Bernard Brin was given a most prominent place. Mr. Brin's services has been secured by this club for the last four years and none of their affairs are complete unless he is there to help along with the big doings.

The Betty Bellin Studio, 532 Madison avenue, Albany, N. Y., has sent us two new numbers just off the press which we expect will be great successes. Miss Whitson and Miss Bellin are expecting another song on the market shortly, to be published by Pace & Handy and entitled "Till You Stop Loving You." Pace & Handy predict the number to be as big a hit as Miss Whitson's number, "Meet Me To-Night in Dreamland."

WHAT WE GET EVERY DAY.

Western Union Telegraph Company Telegram.

Axel Christensen, Chicago:

Ship—books today sure. Need them badly. Don't fail.

J. ROCHE, Springfield, Ill.

This is just a sample of the numerous wires we get every day, which have made it necessary to put in a special "rush" shipping clerk to fill telegraph orders.

Never in the history of the School have the teachers throughout the country had such a splendid season.

Mcade Graham, of Dallas, Texas, is again teaching the Christensen System after wandering from the fold for a short month. The school at Dallas, Texas, is under the direction of Mr. Mellinger, who operates the St. Louis institution.

Ed. Mellinger, of St. Louis, never neglects a good place to advertise, and we have before us a copy of the directory of the building in which his many studios are located, and in which he has a good sized "ad" calling attention to the Christensen System. More power to Mellinger.

Robert Marine is quoted in the headlines in one of the big New York papers as having written a big skating number. This is very timely, as skating has taken New York by storm and is the craze of the hour—herring, of course, ragtime.

The youngest pupil of Harriet Smith, of Detroit, who is not quite yet 15 years of age, has just written a new rag which has considerable merit. Mention of this will be made in our columns as soon as it is published.

Marcella A. Henry, of La Salle, Ill., has been sick for some time, which put a damper on his strenuous work in teaching the Christensen System, but he is now speedily recovering and will soon make things fly in that direction again.



A Course in Vaudeville Piano Playing

By AXEL W. CHRISTENSEN

ARRANGEMENTS BY JOHN S. MECK

Copyright 1912 by Axel W. Christensen

Twelfth Installment.

The following examples (97 to 101) are all well known songs, the bass parts of which have been taken from the quartette arrangements. You are no doubt familiar with Example 97—"Long, Long Ago." The harmonization is very simple, only the primary harmonies (tonic, sub-dominant, dominant and dominant seventh) being employed—no bass markings are needed here. Play the harmonies as indicated by the bass notes; even if you do not know the tune. Distribute the chords between the two hands, i. e., do not necessarily play only the bass notes with the left hand.

Example 98 is more complicated and has been marked carefully. Pay particular attention to the markings. Play the chords, even if you do not know the melody, as in the previous example. You can procure the melody later. In measure 12, the mark II' refers to A minor, consequently the chord would be the super-tonic seventh of A minor which is B natural, D, F, A. We return to M major in measure 16 (last note). Note the use of the second dominant seventh as a passing harmony in measure 21, the diminished seventh in measure 25, the super-tonic seventh with lowered third of C major in measure 28. (See Lesson 15, Example 86B.) In bars 44 and 45, we barely touch G minor.


Example 99 is an excellent example of pure quartette form. Use if possible only four notes to a chord and avoid long skips and intervals. Keep the harmonies in the same range all the way through. Note carefully the transitions as they occur.

Example 100. In bars 7, 9, 10 and 11 we have passing notes in the bass marked with a cross. These are not to be harmonized, but continue the harmony from the previous note.

Example 101. Here we have a pretty example of both transition and modulation. In bar two we touch G major (I); in bars 9, 10, 11 and 12 we establish it, for in this case we must regard the C major tonic (bar 12) as simply the sub-dominant of G major. The rest is easy.

Exercise: After having played these harmonies, with the melody (procure the songs if you don't know the melodies), copy the melody on one staff, the bass in another, and fill in the harmony. You will find it necessary to fill in only two notes to each chord. Do not harmonize the passing notes in a melody.


RAGTIME REVIEW



Forrest Thompson's Novelty Song Hit

"NO MORE RHEUMATISM RAG"

Postpaid 15c
Orchestrations 25c
Stamps or Silver



J. FORREST THOMPSON
Mgr. Christensen School of Popular Music
2822 W. Madison, Louisville, Ky.

WORDS BY "CON" TLAX

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.

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

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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 than half a cent a day.

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100 fine pieces of descriptive music suitable for all sorts of films.
50 lovely reveries, nocturnes, etc.
Dozens of fine Waltzes, Marches, Polkas, etc.
Dozens of tuneful songs.
Where can you buy pieces like these for less than a cent a copy.

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The Etude is a great big, all 'round, high class musical magazine which goes to more musical people every month than most of the other musical magazines of the world put together. The articles will make you a better player and help you to acquire a larger income.

Get It By The Month If You Want To

You can buy The Etude in any good music store by the month for 15 cents a copy. It is always better and cheaper to subscribe and if you will just sit down and write: "Please send me The Etude," on any scrap of paper with your complete name and address, and send it accompanied by the sum of \$1.50 in any form to Theo. Presser Co., 1712 Chestnut St., Philadelphia, you will get The Etude including all the splendid music for twelve months to come. No subscription blank or letter necessary. Start any month

98

Handwritten musical score for piece 98, consisting of six staves. The music is in a key with one sharp (F#) and a common time signature. Chord symbols are written below the notes. Measure numbers 1 through 40 are indicated below the staves. The score includes various chord progressions such as I-IV-V, I-VII-VII, and I-IV-V-VII.

Larghetto

99

Sweet & low - Baroque

Handwritten musical score for piece 99, consisting of three staves. The tempo is marked *Larghetto*. The music is in a key with one sharp and a common time signature. Chord symbols include I-VII, I-IV-V, I-VII, and I-VII-VII. Measure numbers 1 through 18 are indicated below the staves.

Moderato

100

"Spies on Republic" - Heller

Handwritten musical score for piece 100, consisting of three staves. The tempo is marked *Moderato*. The music is in a key with one sharp and a common time signature. Chord symbols include I-V, I-VII, I-V, I-V, I-V, I-V, I-V, I-V. Measure numbers 1 through 15 are indicated below the staves.

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.

CAROLS FROM CARROLL.

In the last issue of the "Review" you read Mr. Christensen's article relating to the Will Carroll Co., and its plans for incorporating.

There is no doubt in my mind but what this plan will be welcomed warmly by the public in general, and that the issue of \$10,000 worth of capital stock at \$2.50 per share, will be subscribed to before the end of February, as the opportunity to secure shares of the capital stock of an established and recognized music publishing house at one-half of the par value, is an exceptional one.

This house, if you will remember, was organized but a short time ago. We have made wonderful strides and have secured a number of well-known writers for our staff. Needless to state, our catalogue is composed of songs which are in the same class as any issued by the other houses extant.

We hold an enviable position in the music world, inasmuch as we are given an

\$1065 The Name Insured The Quality

Velie Six

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

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In six-passenger type - 1450.00

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

VELIE MOTOR VEHICLE CO.
MOLINE, ILLS.

much, if not more, publicity as any other leading publisher receives from the leading critics. You will notice that our catalogue always receives the highest praise from these critics which proves beyond a doubt that it ranks with the best efforts of the other houses. Such praise can only come from one source and that is—the merit of the songs. Otherwise, nothing could induce these critics to state our songs were worthy of the attention of the profession and public.

It is my sincerest wish to see every reader of the Review become a shareholder in this company, and a co-partner of mine. I will promise them that we will all be satisfied with the earnings of the company and the dividends—large ones. I assure you. You can all manage to hold ten shares at least, for we have made it easy for you to pay for them at the rate of only eight cents per day. You won't need to think it over—you can readily perceive the vast benefits we offer and NOW is the time to subscribe for NOW is the time to purchase at \$2.50 per share instead of \$5.00.

We can be justified in calling "Rosalie" a "hit" as we have sold 40,000 copies to date. It's a great novelty and will continue to sell for another two months, from all appearances.

We have had the good fortune to secure two wonderful numbers which will soon be released. One by Betty Bellin and Beth Slater Whitson and the other by Collins and Eggers, of the staff.

Next month I hope to be able to tell you a bit of good news—until then it's a secret. Now, let me hear from you all re: sub-

scribing to the Will Carroll Co., capital stock. Better do it now than regret having done so later on.

Faithfully,
CARROLL.

SONGWRITER QUILTS; SAYS SONG TRUST SQUEEZES.

According to the Cleveland Press Joe S. Monck, of that city, refuses to contribute further to the world's song supply.

Monck has written more songs than any other person in Cleveland, says the Press. Some of them were popularized by stage artists. He has written hundreds of songs and thousands of parodies.

"The song trust has made it almost impossible for a songwriter to sell his product unless he comes to its terms," Monck is reported to have said.

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

Mr. W. J. WALLACEY, 115 Grand Street, 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 much the best song entered in the contest. Very truly yours, W. H. QUINN, Manager Foxes' Fifth Ave. Theatre, April 22, 1916. (This song's first performance was April 19 to April 22, 1916.)
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(Continued from page 4)

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