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# RAGTIME REVIEW

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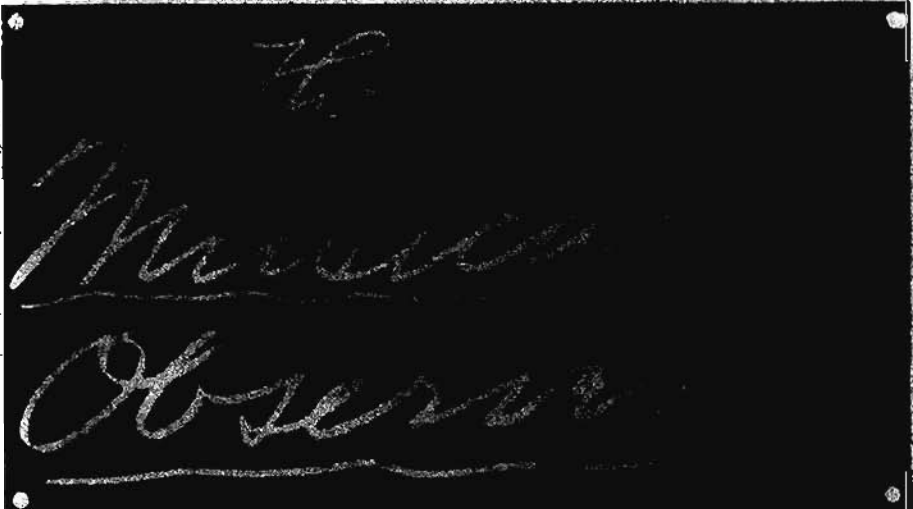
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## THAT HARMONY QUARTETTE

By Peter Frank Meyer.

### The trials, tribulations and adventures of four musical "mokes"

#### PART I.

For the sixth time the four handsome young men comprising That Harmony Quartette; the most famous quartette of singers and dancers on the vaudeville stage, came to the footlights, bowing and smiling. But the audience at the big Emporium Theater in Philadelphia, packing the house from orchestra to gallery, was not satisfied. Round after round of applause, combined with the shrill whistles and foot stamps of the gallery lords, indicated its intense eagerness for a seventh encore.

The four men had exhausted their renderings, however, and they withdrew from the stage in spite of the continuous outburst of hand-clapping. Exultantly they filed into their dressing room, laughing and joshing the stage manager and several of his assistants as they passed by.

"Lord, but I'm tired," breathed big Bill Bradshaw, the first to enter the room. He was a giant physically, and sang baritone and played the banjo with equal facility. He flung his big body in an inviting easy chair and looked at the others wearily.

"Huh, you're always tired, you big stiff," grunted a short, fat man with rosy cheeks and curly blond hair. "Let's hurry out and get something to eat. I'm starving."

At this the others laughed.

"Bill may be lazy," declared Chick Randolph, the taller of the last two, "but you're worse, Fatty. I never saw a man like you. All you've got on your mind is grub, eats and feed."

"Right," put in Jack Benson, laconically. Benson was better known as Handsome Jack. He was second tenor of the quartette, and was reputed to be the finest ragtime pianist in the country. How these four young men had come together is a story in itself. But it is worth the telling, and for the benefit of the readers is given below.

Over a year previous to the opening of our story Chick Randolph had been appearing in a song, dance and monologue act on a second-class circuit in the West. He had

been a headliner on this circuit for several seasons, and finally, by a stroke of fortune, made the acquaintance of a theatrical manager who secured a place for him in a big Broadway musical comedy in New York. But Randolph's ability was greatly obscured by the prominence of the cast, and he was much dissatisfied with his lot.

One Sunday night he happened to saunter into a restaurant in upper New York which boasted of an unusually good cabaret. Between sips of beer and nibbles at a sandwich Randolph lent an unwilling ear to several numbers of the cabaret performance which he mentally pronounced punk.

He was about to leave the place when a tall, handsome chap, with wavy black hair, dark, expressive eyes, and a clean-cut figure, rose from the group of cabaret artists on the platform at the other end of the restaurant and proceeded to render a popular ballad in the sweetest tenor voice Chick had ever heard.

Fifteen minutes later Randolph had introduced himself, and the two were enjoying cooling drinks at one end of the hall. Later on the young man, who gave his name as Jack Benson, seated himself at the piano, and if his singing had been splendid, his playing was something to marvel at. The young man admitted some time later that he had received scores of theatrical offers, but had refused them all because he was finishing a law course at college and could not see where a theatrical profession would add to his mentality. He confessed that he played and sang for about twenty dollars a week and whatever enjoyment he derived from it.

Within a few weeks Randolph and Benson had become firm friends, and their friendship rapidly developed until the two were inseparable chums. The friendship did much for both of them in other respects, too. In Randolph it developed the thrills of a hitherto dormant ambition; in Benson it helped to dispel a most unjust

conception of the stage and its principals.

In the meantime, an idea began to buzz in Randolph's head; an idea which grew and grew until it obsessed him from morning to night. And one afternoon, just before a matinee performance, a gossip conversation which he heard in one of the chorus girls' dressing rooms while requesting a spare bit of grease paint, presented a means by which he believed his idea could materialize. Randolph had simply heard that Fatty Howe, the crack guitar player and bass singer, and Bill Bradshaw, the baritone and banjoist, both of the famous Singing Comedy Four Quartette, had come to variance with the other two members of the team and had decided to split.

The Singing Comedy Four were appearing at the Palace Theater, and when Randolph had finished his turn that afternoon he lost no time in hustling to the stage door of the Palace Theater. He emerged half an hour later, smiling and elated. And the following Sunday he introduced the two former Singing Comedy Four men to Benson.

The result of that meeting was entirely satisfactory to all parties concerned. Benson was reluctant about giving his consent at first, but the enthusiasm of Randolph was too much, and finally he yielded. A month later the try-out director had pronounced their preliminary performance excellent and they were assigned to the United Booking Agency, controllers of the highest class vaudeville circuit in the United States. After the usual preliminary details and financial transactions, the boys adopted the name That Harmony Quartette, and their first appearance at the Alhambra Theater in New York was one of the sensations of the world of variety.

Their act was fast, snappy and infinitely appealing from start to finish. They opened with Benson at the piano, Randolph playing his mandolin, Bradshaw picking away at his banjo, and Howe strumming his guitar. All were in full dress throughout the act, and their first number, rendered with the stage almost in total darkness, was a wonderful interpretation of the genuine Southern negro songs as they were originally played on the old plantations. At the conclusion, they strummed their instruments softly and sang the songs in exquisite harmony. Bradshaw's voice was a beautiful baritone, Randolph and Benson tenored with a sweetness that thrilled the audience to its toes, and Howe had a bass voice that seemed to come from his waist, so full and rounded was its depth.

A combination dance by all four, some clever jiggling by Randolph, the singing and playing of the latest popular airs by the entire quartette, and a few wonderful ragtime renditions on the piano by Jack Benson, completed an act that critics and public alike declared the niftiest sketch ever presented on the vaudeville stage. Almost instantaneously they sprang into renown.

Their salaries were increased several times, and they had now reached the point where they would not accept an offer unless they were billed as headliners and given the preferred position on the program.

Each of the men was single, and before they had been together six months, they swore before each other that they would never marry unless That Harmony Quartette dissolved or was disrupted. Whether the boys were drunk at the time, or whether they were simply carried away by their own enthusiasm, nobody seems to know, but at any rate, they stuck to their guns. This does not mean that they repudiated the "unfair sex"; it simply means that they never permitted themselves to become entangled in one of those intricacies known as "an affair of the heart."

It wasn't long before Benson became known to the rest as Handsome Jack, Fred Howe took on the undignified appellation of Fatty, Bradshaw acquired the cognomen of Lazy Bill, and Chick was called Cap. His nickname was most appropriate, for he was regarded as the leader of the quartette. And now we return to their appearance at the Emporium Theater in Philadelphia.

"You guys are always talking about my faults," said Fatty good naturedly, as he started to divest himself of his stage clothing, "but is there any one else in this gang who can boast of curly locks and wine-stained cheeks like mine?"

"Ha, ha," guffawed Benson. "Listen to it, will you? Wine-stained cheeks is right!"

"Rats!" growled big Bradshaw. "Make-up or grease paint is better. According to all the ethics, regardless of how good looking a man may be, no woman loves a fat man."

"What's that, what's that?" blurted Fatty, swelling like a balloon. "Say, you big specimen of physical might and mental imbecility, where do you come in to register a kick? Did any woman ever fall in love with you?"

"Rats!" grumbled the big fellow.

"Yah, rats!" scoffed Fatty. "That's what your head is full of—rats!"

"For the love of Pete, cut out the chatter," insisted Handsome Jack, rubbing the paint off his face with a moist towel. "You fellows are always howling about something. Why don't you discuss a—"

"Don't talk about disgust," sneered Fatty. "I'm disgusted right."

"I didn't say disgust," put in Benson, "I said discuss."

"Listen to the dear little college boy," grumbled Lazy Bill. "He's never happy unless he can spring some of that highbrow stuff. Talk United States English. Don't say discuss—say talk."

"Come on, fellows," interrupted Chick Randolph, who was already hopping into his street clothes preparatory to removing his make-up. "We leave Philadelphia tomorrow morning, bound for Pittsburgh,

and we don't want to waste any time. We've got to pack up tonight, you know."

"Let's get something to eat first," suggested Fatty, amid a roar of laughter from Bradshaw.

"The way you talk," declared Handsome Jack, as he struggled with his collar and tie, "one would think Pittsburgh was on the other side of the ocean. We're not compelled to take that train tomorrow morning. Why not take the afternoon train? It wouldn't make any difference what time we arrived in Pittsburgh, so long as we landed at the Royal Theatre before 2 o'clock Monday afternoon."

"That's alright," admitted Chick, "but I made the arrangements, and if we change our plans I'll be in a fine pickle."

"You'll be in a fine pickle before you go to bed tonight, anyway," interpolated Fatty, yanking desperately to tighten his trouser belt another notch. "And another thing if we leave Philadelphia tomorrow morning, headed for Pittsburgh, there'll be a number of broken-hearted Quaker girls left behind."

"Rats!" snorted Bradshaw, lazily trying to stretch with one arm while he drew on his coat with the other.

"What's the matter—jealous?" inquired Fatty, sarcastically. "I can't help it if I'm a lady-killer, can I?"

"Lady-killer is right, Fat," interceded Randolph, adjusting his stickpin with impeccable care. "You're more than a lady-killer. Your face would kill a baboon."

"No wonder you're a dead one," flung back Fatty. "I've been looking at you for the last ten minutes."

Laughing and guying each other, the four finally succeeded in removing all theatrical traces, getting into street attire, packing their grips and instrument bags, and securing an attendant to see that their belongings were safely delivered at the hotel.

"Well, where shall we go now?" asked Randolph as they emerged from the stage entrance.

"I'm hungry," protested Fatty, rubbing his stomach lugubriously.

"Aw shut up," growled Bradshaw. "Some day I'll buy you a lunch counter."

"We might just as well beat it right over to the hotel and order up a late supper," suggested Handsome Jack. "Fatty's hungry, as usual. I could put away a cold bite and Bill is big enough to eat ten meals a day. What do you say, Chick?"

"I'm game," returned Randolph. "Come on."

Chick and Jack led the way, Fatty and Bradshaw following. And to one who would have judged the last two by the foregoing conversation, it would have been astonishing to note that they strode along arm in arm.

"Say, did you fatheads ever hear the joke about the Boston conductor?" sang out Fatty.

(Continued on page 10.)

**HERE IS A NEW ONE.**

You may be able to one-step, fox-trot, 'walk the dog,' "wicki-wacki," etc., but can you do the Prosperity Crawl? This is the very latest thing in the way of a dance and takes its name from its speed. In a little floor space not large enough to accommodate over three dozen couples, six dozen try to dance. They are full of food and fizz water and are determined to be joyful, but most of the dancing done is in their minds. Your reporter asked one of the waiters for the name of this peculiar style of dancing and was informed it was the "Prosperity Crawl" or "Sardine Hunch" or something of that nature. At any rate the public seems to enjoy it for Fred Coates, the manager of Rector's New York Restaurant says they are doing three times as much business as they ever did in any season before.

**ANOTHER RECORD BROKEN.**

A new record has been established by Lawrence Huntingdon of West Philadelphia as the champion ivory beater of the world. The title was accorded to him when he dropped over at a piano which he had been ceaselessly pounding for 65 hours and 14 minutes, drumming out a symphony in X flat.

Huntingdon and J. M. Waterbury of Emporia, Kan., started a musical marathon on Thursday at noon at Fifty-second and Ransstead streets. Waterbury up to that time was the world's champion, having a record of 65 hours and 7 minutes.

**Contest Runs Three Days.**

From Thursday until Sunday at 5:03 a. m., the pair kept up the contest. Then Waterbury went out, and Huntingdon was left to pound away on the keys alone.

While the contest was on the players had to keep their fingers going ceaselessly. They were fed through a hose. Their fingers were padded with little pieces of felt and the keys were covered with talcum powder.

Word comes from Detroit that J. Anton Daly, composer of "Sweetheart Days," "Dreaming," "If Dreams Were Only True" and other popular songs, has been removed to the asylum at Pontiac suffering from a nervous breakdown.

Daly composed "If Dreams Were Only True" in 1912 and the sales are said to have netted \$60,000 for the publishers, while he got but small royalties. "Dreaming" was placed on the market in 1908 and the first edition was one of 60,000 copies.

Daly's best compositions were produced in the quiet of his bedroom. It was a standing order that he should not be in the slightest degree disturbed while recording an inspiration. He spent hours in such confinement, often completely exhausting his energies.



**PHIL KAUFMAN,**  
Who Teaches Ragtime in Los Angeles.

**THINK WHILE YOU PLAY.**

Last month we rhymed about the musical scale

So let us go ahead a step or two lest we fail;  
Strike the keynote with the octave at the start,  
Now then fill up the chords a la carte.

The tonic chord is the home of all major melody  
1-3-5 in any key—simple ain't it can't you see.

Remember, you can ad lib three positions play,  
A rule that applies to all chords every day.

Now comes the dominant seventh forward and back,  
The melody flows in an uneven yet musical track;

Yet every once in a very short while  
The theme comes home in rhythmic style.

\*Then comes a peculiar extreme wide step,  
The subdominant comes in full of pep  
And on the second round at this particular part,

A diminished seventh chord works in fine;  
Instead of playing that cold subdominant all the time,

And while in minor thirds 'tis your greatest chance,  
To improve and come home with the dance.

**Motto.**

If you knew the keyboard, its relations and law

You could shiver an audience from spine to jaw.  
—Uncle Van.

**REAL ART IN RAGTIME.**

No less an authority than Mischa Elman, the world famous violinist virtuoso predicts that the day will come when Caruso sings "O'Brien is Tryin' to Learn Hawaiian" from the concert platform, when Paderewski plays "There's a Little Bit of Bad in Every Good Little Girl" on his piano, and when Kreisler plays "I've Saved All My Loving for You" on his violin. He sees art in American ragtime.

**Not Ready Yet.**

While most great musicians scorn the syncopated tunes that come from Broadway, Mischa Elman foresees great advances in American music. For the present, he thinks, ragtime cannot be played on the concert platform, but that is not because it hasn't the artistic quality demanded.

The great violinist says:

"I don't think it is at all impossible that ragtime will be highly enough developed as an art to make it fit for concert playing. At present, ragtime is too contagious as dance music to be used on the concert platform. The danger is not so much that the music isn't good enough as that your audiences will dance out of the hall and leave an empty house.

"When American ragtime is modulated somewhat, refined, restrained and made a bit more artistic, it is quite possible that it will find its place on the concert platform. Ragtime may have classics of its own.

"There is room for all sorts of music in the world—good sonatas and good ragtime. You can dance and swing your shoulders to lively rags and go to a classical concert the same day. The two are not hostile. They are both good music and—in their highest form—both art.

**Music Means to End.**

"If you enjoy so-called popular music, you are not necessarily vulgar in your taste. Music is not an end in itself. It is a means to the end of emotional reaction. A symphony concert isn't the only way of reaching that musical end.

"You can't pass over ragtime by saying it is cheap and vulgar, because it appeals to so many millions of people. There is usually something worth while in anything that is so successful and broad in its appeal.

"Catchy, syncopated music with a rhythm all its own—that is the paramount American characteristic. Every country has its predominant musical keynote. German music has flawless technique—at times you might call it efficiency. Russian music is sad and melancholy, reflecting the history of its country. American music is alive, vital, swinging—not exactly martial, but quite irresistible in its popular contagion and its spirited tempo. Naturally, these rag pieces are good only when they are done well, and that isn't so rare, either."

### HINTS FOR PICTURE PIANISTS.

Don't be what the people call a thumper. Nothing jars more on the ears of the audience, than a lot of noise. Some pianists have the idea that to gain a reputation as (SOME PIANIST), they must make all the noise possible and "tear the piano apart." (so to speak). FAR BE IT FROM SUCH! To be an AI-picture player, a pianist must bring out all there is in a picture, and all the finer effects are lost, if the pianist keeps FF from the time "welcome" slide is thrown on the screen, until "Good night" is shown.

For comedy pictures, lively music, but not too loud, unless action is very rough, as the people go to a theater to see the pictures, and if the music is too loud, it draws their attention from the picture. The music should fit into the picture. Popular songs, rags or any 2/4 tempo, is very good, unless eccentric—then, some popular fox-trot, rag or chicken reel fits in nicely.

Western pictures require 6/8 and 2/4 marches, also cowboy songs, and always follow the action of the picture. If the action is slow, play slow, if scene is chasing robbers, etc., where horses and riders are speeding the limit, play fast.

Scenic and educational pictures—concert waltzes and overtures from the Standard operas. In the animated weeklies, always change with each scene. If soldiers are marching, play "America First," or any popular or national patriotic air. For showing latest fashions, with ladies in beautiful costumes, play "Beautiful Lady" or some pretty waltz.

Selections from musical comedies are good, for comedy-dramas, which do not require any particular style of music. Always try to play appropriate music, whenever possible. For example:

(No. 1.) Young man sees pretty girl, tries to flirt,—"What would be more appropriate than to play"—"Pretty Baby." "Whose Pretty Baby are you Now?" or Will Carroll's great ballad "If I Could Call Mine."

(No. 2.) Where there is a pathetic scene of a mother and child, "Mothe" fits very well.

Pictures depicting scenes and characters of Ireland, always play as much Irish music as you can.

Pictures relating to Germany, require German airs, etc.

War pictures of the Blue and the Gray,—never play a Southern patriotic air, when the Northern flag is shown, or play a Northern air when the Southern flag is seen. Music for the war pictures usually require a lot of noise, especially for battle scenes, and here is where our friend "the thumper," can SHINE.

To follow a picture scene for scene, a pianist must have quite a number of pieces by memory. I always make it a rule, not to read a sheet of music for the first show. If there is an intermission, a pianist has

time to sort the program for the following shows. Some managers get the synopsis of the plot, a few days ahead of the date to be shown, in this case, the pianist has ample time to get the program ready. All pianists aren't gifted in the art of improvising, which helps considerable in following a picture.

If you are in the habit of taking a few minutes rest while the show is on, if the film should break, and leave the curtain dark, always play something, never have any dead waits in a theater, but have the music go with a snap. If you want to take a few minutes rest, time the picture, and don't stop playing when the picture stops; but keep on playing till operator has next reel well started.

When there is an orchestra, it is almost impossible to follow a picture, unless, you can sort the program before hand and know when to change the music. Those new photo-players now used in a number of theaters, are a relief to some of the pianists who have been working with leaders, who didn't have the first idea what to play for a picture, but would be playing a heavy overture when lively scenes were on, and I also wish to state that no dying man wants to hear "Too Much Mustard."

Here is success to the various photo-players, when they have a musician who understands the instrument and can follow the picture.

MARCELLA A. HENRY.

(Former pianist and organist at Star Hippodrome, Pastime Theater, and Sheridan Theater, Chicago.)

### RAGTIME PUTS "PEP" IN WORKERS.

From Benton Harbor, Mich., comes the report that the employees of the Randall-Landfield Cigar Company are hard workers, but when the men and girls begin to slow up the foreman put a ragtime record on the phonograph the company has placed in the factory and that speeds them up. In Cuba the cigarmakers hire some one by the week to read books and newspapers to them, but the phonograph idea has that beat many ways. And the best of it is the employees and employers like it.

### MIGHT SUGGEST ACTION.

"While you are asking papa for my hand in marriage, Philip, I'll be playing something lively on the piano," said the sweet young thing. "No, I wouldn't do that, Jessica," replied the young man. "You know some people can't keep their feet still when they hear lively music."

"My poor woman," said the settlement worker, "what can I do to relieve your distress?" "Can you sing, ma'am?" "Why—er—a little." "I wish you'd sing some of the new ragtime songs, ma'am. Me and my husband ain't been to a cabaret in two years."

### "IS CHRISTENSEN IN FAVOR OF PROHIBITION?"

By Fritz Christiani.

He is,—or he is not, I am unable to say. Now that my article for the month is written I want to tell you all about my wonderful scenario for the greatest of all motion picture plays. The reason I give the plot here is because the subject is so stupendous that I have no fear that any one will attempt to steal it from me. Then again I write it here that kindred fertile brains will see it and send me kind hints. The name of my brain-child is:

### "His Love Was Cooled Forever."

Characters—Schultz, a hard to do undertaker.

Schultz's wife and happy family.

Shmidt, Schultz's partner, also hard to do. He is single, and taking a course in ragtime piano playing.

Apprentices, neighbors, friends and policemen.

The Scene—The undertaking shop with immense refrigerator at right.

### The Action.

Schultz, who is a stout party, is seen greatly distressed by the heat. His fan seems to do him no good so he gets the brilliant idea of taking a short cool nap in the refrigerator, regardless of its real purpose. This Schultz does very thoroughly, and he is seen dreaming of being the discoverer of the north pole. About this time Shmidt comes back from a job, and being pretty well pickled himself he nevertheless feels energetic and proceeds to do a little work. Horrors upon horrors, before he realizes anything he has embalmed his partner.

Schultz's wife looking for her husband makes this discovery. Does she make a scene? She does not.

Schultz's astral body is now seen taking form, and when he sees that his wife is nesting in the arms of Shmidt in a rather happy attitude his fury knows no bounds.

Scene No. 2. Same room. The Coroner is holding an inquest. The jury is present, also lots of friends and policemen.

The coroner's jury finds Shmidt exempt, on the grounds that Schultz had no business to take a nap in the cooler. A messenger boy at this stage arrives with a minister and Shmidt is married to Mrs. Schultz. Shmidt in his happiness rushes over to the piano and plays Home, Sweet Home in ragtime. The parties present start dancing.

Schultz is seen in the astral terribly enraged, he gathers a lot of earthbound spooks about him, they all have slagsticks. We are nearing the finish. Can't you see the end? Well what do you think of it? Great Yes? No?

**SOME ANECDOTES, MUSICAL AND NOT MUSICAL.**

By Merlin L. Dappert. (Dap)

Bill W—, a friend of mine, once played a saxophone solo with the Bingville Byhecker's Silver Cornet Band. It was the band's annual concert in the town hall, and was one of the big events of the year.

The first part of the concert went over pretty well, and when Bill's solo was announced, everyone applauded with genuine enthusiasm.

Stepping out to the front of the stage, Bill carefully adjusted his music rack, opened the solo book, fingered the keys to see that everything was going to work all right. The band started off with a ponderous introduction, and Bill took up his solo, which was rather difficult in some of its passages.

At the end of the first strain —

That music rack was one of these pull-out-push-in kind, and the spring was weak. The book was heavy, and slowly the weight of the book pushed down the top part of the rack.

The rack settled three inches.

Bill squatted three.

Rack settled some more.

More squatting for Bill.

Rather than to quit playing, and being afraid of not being able to play the solo without reading it out of the book, my friend kept his eyes just fourteen inches away from the music all the time it was settling, and at the end of the solo, while the band took the tump-tu-tump-tu-tump-tu-tump as a grand finale, Bill had reached a position remarkably suggestive of a bull frog getting ready for a plunge in the briny.

As the saxophone rested on the stage floor, the audience shouted its approval—

No, I'll be truthful about it, there was great and prolonged shrieks of laughter, while the soloist looked around for the easiest and quickest way off the stage!

At a dance several years ago, I had just finished the old favorite "Too Much Mustard."

"Say, Dap, that is sure some waltz," I was confidentially told by one of the dancers.

My orchestra was engaged to play a dance in a neighboring town.

The manager met us at the depot, proudly led us to the hall, pointed to the piano, and said, "This piano may be a little low, oh, an octave or two."

(It was, almost!)

Not very long ago I was musical director for an amateur minstrel show. The singers had rehearsed faithfully for several weeks, and I was expecting to see the show go over in semi-professional style.

On the evening of the show, some of the singers got to peeping through the little hole in the curtain, looking out with great



MARGIE NOWATTNY.  
Allegorical Dances.

nervousness at the audience. Nervousness soon developed into acute forms of cold feet and shaky knees.

The overture went over in good style, and the first two solos were very good.

But the third singer was white as a fellow can be, when he has a lot of charcoal daubed all over his face. Anyway, I'll swear that you could see the white showing through at places where he had not put on the blacking very heavy.

The orchestra vamped twice, and the soloist started in to do his bit, just about a minor third above the pitch of the song.

From "peanut heaven," a "gallery-god" yelled, "Hey! If you'd elevate your danged voice a little higher, you'd be singing tenor!"

Nevertheless, the singer stuck bravely to, his pitch, and the audience squirmed, wriggled and coughed, until the chorus took up the refrain, and pulled the singer down to "loco."

The worst of it was—next day the soloist (yep, they let him live) stopped me and inquired, "What the dickens was the matter with that orchestra last night, they couldn't get the pitch?"

It took several gallons of water, a drink of red-eye, and a pulometer to resuscitate me!

A rehearsal of the old military band ten or twelve years ago, a new player appeared with his bass drum. He claimed to be an experienced drummer, but judging from his fifty-seven varieties of beats, his previous experience must have been drumming on cast-iron in a boiler factory.

After the practice was over, he remarked to the director, "Say, do you know them 'ere drum parts you handed out to me to-night—"

"Yes," growled the conductor.

"Wall, nary a one of 'em had more 'an

two different notes clean through, but I sure hit all of 'em," and he pointed out the snare notes all on the "e" space, and the bass drum notes, all on the "a" space to prove his statement.

Recently I was called to go to a town in the next county west of here, to play piano with a pick-up orchestra. There was to be a violinist from T —, a clarinetist from M —, trombonist from D —, a drummer from S —, etc. I knew most of the other musicians and hastened to accept the job.

There was a wreck on one of the railroads, and only the violinist, the trombone player and I arrived to play the dance.

We went up to the hall to try the piano, but found nothing but two old-fashioned parlor organs. The door of the hall was so narrow, they had been unable to get a piano into the place, without going to the expense of removing about half of one end of the building, so I was politely requested to take my choice of the two ancient instruments.

What diseases didn't those two organs have?

The first one I tried, had two perfectly good pedals, but it had the asthma, influenza, la-grippe, and the dropsy. At least the keys had the dropsy, as they would drop half-way down and all the notes would play at the same time.

The other organ was little better. It looked like it had been used for an incubator—it was sure dilapidated. One-lunged, too!

I tossed a coin to decide which torture I would have to have administered, and my speculation gave me the one-lunger.

It was sure some combination—violin, trombone and a wheezy organ.

We played from 7:30 p. m. until 2:00 a. m. I would push that one good pedal with my right foot, for a half hour or more, then use my left foot awhile, etc., ad infinitum.

I hopped at least thirty miles that night.

The orchestra had to render "Turkey in the Straw," "Arkansaw Traveler," and a lot of the old classics, for the benefit of the old-timers, who wanted to dance "cow-drills."

The trombonist was an accomplished musician, and very temperamental. He got to "feeling his neck" somewhat, because the music sounded like an 1899 model merry-go-round band-wagon. So he thought he would ease his conscience a little by apologizing to one of the natives who seemed to have more pleasure in listening to the music than by tripping the light fantastic.

Business of trombonist explaining cause of bum music to the jay-critic.

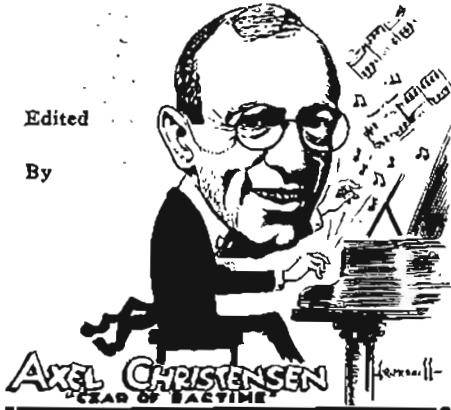
"Oh, by gum!" the said j-c replied, "the music's the best they have ever had in these 'ere parts. Why, me and my brother-in-law (he fiddles a little) played a dance here

(Continued on page 23.)

## The Ragtime Review

Edited

By



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### NOISE OR MUSIC?

Wanted, an expert on the Indian tom-tom to testify as to the sounds produced by such instrument when in action,—whether it is noise, or music? Here is the situation.—Mrs. Beyer, a dweller in one of Chicago's most exclusive north side apartment buildings was recently hailed into court by Mrs. Rennen, her down stairs neighbor. Mrs. Rennen testified that the Beyers' were giving all night roller-skating parties in their flat and that she was fast becoming a nervous wreck.

Mr. Beyer hotly denied the accusation, claiming that neither he or his wife could skate or knew anything about roller skates. "What they thought was roller skating was probably the music from my Indian tom-tom, which I play when friends come to visit us and occasionally wish to dance." That is Mr. Beyer's explanation.

Mrs. Rennen refused to make any further statement but the janitor when interviewed by our reporter said,—“I don't know much about the tom-tom, and I supposed it was somebody pounding on the floor with hammers.”

## REVIEW OF THE NEW MUSIC

By F. G. CORBITT

**Editor's Note:** All publishers are cordially invited to send us professional copies of new publications. It is the policy of the Ragtime Review to print the exact truth about the songs and instrumental numbers which are reviewed in this column. Money can't buy our opinion, because we want to be fair with our readers. Therefore don't send your numbers for review here if you are afraid to have us tell the truth.

**The Honolulu Hicki Boola Boo**—By Albert Von Tilzer, Chas. McCarron and Lew Brown. Published by Broadway Music Corporation. Here is a new Hawaiian number that will prove very popular in the cabarets, especially if handled by a good orchestra or Jass band. Should work up big.

**You Came, You Saw, You Conquered**—By Chas. K. Harris. A typical Harris number, written in “G.”

**Where the Black-Eyed Susans Grow**—By Richard A. Whiting and Dave Radford. Published by Remick & Co. A very good fox-trot, written in “A” flat.

**Brown Skin**—By Roy Barton and Jerry Mills. Published by Rossiter. This could hardly be called a new number, as it has been used in cabaret work here for some time with good success when properly handled. Good Jass band number.

**Those Hawaiian Melodies**—Music by Arthur Lange, words by Alex Gerber. Published by Joe Morris Music Co. Do not consider this one to possess much originality.

**Step Along, Henry**—By Abe Olman. Published by Forster Music Publisher. Instrumental number, written in “F.” A little difficult, but very good fox-trot.

**My Little China Doll**—By Gus Van, Joe Schenck and Jack Yellen. Published by Chas. K. Harris. This is a novelty number that should go big, especially if handled by a good orchestra.

**The Road That Leads To Love**—By Irving Berlin. Published by Watterson, Berlin & Snyder Co. A waltz song with a very pretty melody.

**For Me and My Gal**—By Geo. W. Meyer, Edgar Leslie and E. Ray Goetz. Published by Watterson, Berlin & Snyder Co. This will make a very catchy duo number and if properly handled will no doubt prove very popular. We predict a “hit” for this one.

**Movie Trot**—By Harry H. Raymond. Published by Forster Music Publisher. A slow fox-trot written in “F” that is a good rag and very pretty.

**Good-Bye Mary Ann McCue**—By Allan J. Flynn and John H. Flynn. Published by Al Piantadosi & Co. A little Irish melody running through the chorus that is quite pretty. Taken all in all, might be considered a fairly good song.

**Teasing the Cat**—By Chas. L. Johnson. Published by Forster Music Publisher. An instrumental raggy fox-trot that is dandy and especially pretty in the trio. If you like Ragtime, this will please you.

**From Here To Shanghai**—By Irving Berlin. Published by Watterson, Berlin & Snyder Co. A catchy number that is being sung by Gene Green with good success.

**They Took a Slice of Paradise and Made the U. S. A.**—By Harry Dexter L. A. Clark. Quite a good number with a splendid swing, but believe the harmony could be touched up in one or two spots in chorus to advantage.

**There's Someone More Lonesome Than You**—By Harry Von Tilzer and Lou Klein. Published by Harry Von Tilzer Music Pub. Co. A sentimental song with a rather pretty rhythm.

**To Any Girl**—By Albert Von Tilzer and Lew Brown. Published by Broadway Music Corporation. Written in “B” flat. I like both the words and music. It's a good song.

**Let Me See You Smile For Just a Little While**—By Edward G. Allanson. Published by Allanson Publishing Co. I can't smile when I think of this one.

**The Price That I Paid For You**—By Francis M. Newman and Miller Wolf. Published by the Harmony Pub. Co. A sentimental waltz song that is fair.

**I Won't Stop Loving You**—By Betty Berlin and Beth Slater Whitson. Published by the Pace & Handy Music Co. A simple ballad, but quite pretty.



**It's the Irish In Your Eye, It's the Irish In Your Smile**—By Albert Von Tilzer and Will Dillon. Published by Broadway Music Corporation. In our opinion not up to the Von Tilzer standard. Does not bubble over with originality.

**Down Where the Suwanee River Flows**—By Albert Von Tilzer, Chas. McCarron and Chas. S. Alberte. Published by Broadway Music Corporation. A splendid number, very catchy and being sung by Al Jolson in Robinson Crusoe, Jr., with big success.

**Eve Wasn't Modest Till She Ate That Apple**—By Albert Von Tilzer and Chas. McCarron. Published by the Broadway Music Corporation. A gentle satire on the way the girls dress at present. Will probably make a hit in cabaret work.

**Just a Little Kiss**—By E. S. S. Huntington and H. E. Sergeant. Rather a pretty song, but the melody could be touched up in several spots to good advantage.

**Back Again to Dear Old Dixie Land**—By Fritz Klem and Wells Gaskill. Published by The Harmony Publishing Co. We have nothing against Dixie land, but when this one gets back there, let it stay.

**I'm Satisfied With Uncle Sam**—By Marvin Lee and Terry Sherman. Published by Forster, Music Publisher. A very patriotic march song that is quite timely and deserves success.

**Lonesome Sal**—By Betty Bellin, Chas. Roy Cox and Haven Gillespie. Published by Pace & Handy Music Co. Rather a pleasing song.

**Woman Suffrage**—By E. Vane Sergeant. I don't care much for the lyrics. Might make a good quartette number.

**Little Girl With Golden Curls**—By Leo Friedman and E. Vane Sergeant. Rather pretty song with pleasing melody.

**Pick It—Boy**—By Tony Jackson. This is Tony's latest. I won't say it is his best, but it is a slow drag that will soon be heard in the cabarets and will be popular.

**The House That Jack Built**—By Harold Robe and Jesse Winne. Published by Morris Richmond Music Pub. Co. A very pleasing number both in lyric and melody.

**In the Valley of Sunshine and Love**—Music by Jerome Shay, words by Dave Green. Published by Morris Richmond Music Pub. Co. Quite pretty in melody, but in our opinion does not teem with originality.

**Oh Johnny, Oh Johnny, Oh**—Music by Abe Olman, words by Ed Rose. This is another Forster hit. Being used on the stage and in the cabarets with good success, and is, indeed, a very catchy fox-trot.

**Let Him Miss You Just a Little Bit**—By Chas. K. Harris and Van and Schenck. In our opinion, the lyrics are better than the melody.

**Silver Bay**—By Percy Wenrich. Published by Leo Feist. You have heard "On Moonlight Bay," "Chesapeake Bay," etc. Well, this is along the same line, pretty good number, and will probably prove popular.

**GLAD TIDINGS FOR AMATEURS.**

Here is good news for the thousands of song writers and composers throughout the country who have become down-hearted and dejected through failure of the music publishing concerns to recognize real talent. Cheer up,—there is still hope left as we learn that the Jos. W. Stern Company, a large music publishing concern of New York City, in an effort to bring out unknown musical talent have announced their intention of "discovering" at least one new musician each month for the next year. 'Nuff sed.

Margaret Foster, soprano, is a prime favorite among the hotel singers. She first came into prominence at Lexington, Kentucky, where she has a regular engagement at the Phoenix Hotel during the race meetings. During the present season she has made an extensive tour, appearing in Detroit, Cincinnati, Columbus and other cities. She has a voice of exceptional quality and works in leads in Revues. Miss Foster features her wardrobe and in addition to her vocal talent is said to be an accomplished pianist.



MARGARET FOSTER, Kentucky's Favorite Soprano.

**FILM STAR BECOMES COMPOSER.**

Mrs. Vernon Castle one of the latest stars of the legitimate to enter the films and now taking the leading role in the International picture "Patria" has written a song to which she has given the same title. The lyrics have been supplied by Geo. Graff, Jr., and those who have heard it are loud in their praise of this waltz number and claim it will soon be very popular.

**DANCE BY MUSIC SENT VIA WIRELESS.**

The world's first wireless dance was held recently at Morristown, N. J., at the home of Theodore E. Gaty. His two sons—John P. and Theodore E. Gaty, Jr., got up a dance and throughout the evening the seven or eight couples who had been invited danced to music that was played on a phonograph in Highbridge, at the northern end of Manhattan, about forty miles away from Morristown by air line.

The phonograph that furnished the dance music was played in the Highbridge plant of the DeForrest Radio Telephone and Telegraph Company, and the musical sound waves were received by the amateur receiver over Mr. Gaty's house.

The music, transmitted about forty miles through air and then nearly the same distance by ground wires, could be heard distinctly. The phonograph was telling how she could "yacki hacki wicki wacki woo" in Honolulu.

There seems to be some dispute as to authorship of the song. "There'll Be a Hot Time in the Old Town Tonight." In January "The January Review" noted the death of Jos. T. Miles in California stating he was the author of the song in question, but now comes no less an authority than Banks Winter with the statement that this song was written and sung in 1897 by Ren Shields while appearing in "Little Miss Chicago in Gay Paris" playing at Clifford's Gaiety Theater.

No longer will the jaz band leader be able to wind up a ragtime medley of popular airs with a bar of the national anthem to bring the crowd to its feet. And no longer will the cafe patron have to neglect his meal in order to be on his feet with the first strains of "O, say!" which the first part of an orchestral number has led him to suspect is coming. An ordinance just passed by the Chicago City Council prohibits the playing of the "The Star Spangled Banner" as a part of any medley in any public place and word comes from Denver, Colo. that same steps are being taken there.

Prof. Robert W. Stevens, of the University of Chicago, discovered that Brahms and Wagner wrote classy ragtime in their days.

## WHAT IS A JASS BAND?

By Gill.

The much-talked-of Jass Band has created no little excitement since they were given the positions of the so-called legitimate musicians. But the real truth is that the average musician and the general public do not know what a Jass Band is and why they have been so named. First I might ask that you, dear reader, make a search in your dictionary and see if you can find the word Jass. You will then be convinced that there is no such word, and you will not find one person out of one hundred that could tell you what the word meant other than it is a slang word of the underworld. To those who are one-step and fox-trot crazed the word when mentioned will at once express the style of music that is most desired, and if asked to explain what kind of music this refers to and you were forced to eliminate the word 'Jass' you would at once say: "Oh, the kind with that er—a—" and for lack of words begin snapping your fingers and go through the fox-trot step in order to impress upon your questioner your meaning.

It is a known fact that the negro possesses a different rhythm from any other nationality and that he has the natural ability to apply this rhythmical swing to anything that he is capable of doing, and more so if he finds enjoyment in his undertaking. Some of the best business musicians of the white race are at a loss to understand why there is such a vast difference in the way they play a rag number and the way their colored brother plays the same rag. The secret is that one plays the music note for note, and in a mechanical manner, while the other will improvise at times and be governed by his own ideas as to his style of playing. He will almost unconsciously pay as much, if not more attention to the musicians surrounding him than he does the music. The result is that by each man following this method they soon learn to quickly grasp the other fellow's rhythm. Did you ever hear a colored bunch play out of time? You may have, but I dare say that they were not playing a rag.

In New Orleans the white people wanted that certain rhythm to be played at their dances, and for a while they could not find enough colored musicians to supply their demands. The white musicians at once started to try and play like the "Jigs," and finally there were many with a good ear and a fair understanding of music to not only equal, but surpass the standard that was required to meet the demands of the dancing public. Still they were known as dance orchestras. A would-be cafe proprietor, in order to outshine the lesser lights of the cabaret world, went to New Orleans and imported five white boys that were at that time engaged at the Pup Cafe. They set the town afire with noise and when the smoke cleared away it was found that they

could not read, but were a bunch of good fakirs.

They were heralded as the "real Jass band" playing "real southern Jass." The "real southern Jass" was nothing more nor less than a few of those darky melodies played as raggy as possible with each man slurring and making as many discords as they could while slipping and sliding to the melody of whatever they were trying to play.

The public went wild over them for a short while. It appeared strange that there were no musicians in Chicago that played the new kind of Jass music. Someone asked for one of the latest popular melodies, and right there they died.

The boys got together and started to playing all the "Blues" they could find and the result was that the public at once arrived at the conclusion that there were musicians right here that could play that wonderful Jass music, hence the cabaret that has not a Jass Band these days is not considered up-to-date, and the musicians that these Jass bands are composed of are some of our best business musicians who are playing Jass music and don't know it.

The next Jass Band you have the pleasure of hearing will convince you that my argument is plausible. They are like eggs, however, some good and some bad.

## AN ANECDOTE.

By Prof. Hans Mettke.

Away from city strife, struggle and trouble, in a small town not far from a large city, was located a charming seminary for young ladies in a beautiful grove, hedged by tall, shady, leafy tree, with bushes underneath. The favorite church of these students needed a better organ and the principal of the school arranged with the director of music a special concert in the town hall.

With his assistant piano teacher he had rehearsed a favorite 'cello solo and for the sake of novelty chose a pizzicato piece for an encore, in which he was picking the melody on the strings of the 'cello with his finger, without using the bow, while a soft accompaniment on the piano gave it an artistic background. This selection, however, proved to be a genuine surprise to more than one in the audience on the evening of the concert to raise that organ fund and an old farmer, a regular hayseed, felt even cheated or dissatisfied, when he exclaimed behind the back of two students of that seminary: "By gosh; it took that fellow an awful long time to tune up!" He expected the regular piece would follow and was naturally sorely disappointed, when he did not get what he expected.

It is rumored that Fred Martin, one of Chicago's best ragtime players, is considering a summer engagement at an Atlantic City resort.

(Continued from page 4.)

"No," chanted the other three.

"Three fatheads, alright," chuckled Fatty. "A conductor on a Boston street car," he went on, "was collecting fares.

"'Fare, please," he said.

"The passenger was oblivious.

"By the ejaculatory term fare," said the conductor, "I imply no reference to the state of the weather, the complexion of the delectable blonde you observe in the contiguous seat, nor even to the quality of service vouchsafed by this philanthropic corporation. I merely allude, in a manner perhaps lacking in delicacy, but not in conciseness, to the monetary obligation set up by your presence in this car, and suggest that, without contemping your celerity with enunciation, you liquidate."

After a silence, Benson laughed heartily.

"What the devil's the joke?" asked Bradshaw, bluntly.

Fatty grinned. "The passenger paid his fare."

(Note to Readers:—Part Two of That Harmony Quartette will appear in next month's number of The Ragtime Review.—Editor.)

## ORGAN AND ORGANISTS

### SPENDS \$10,000 FOR MUSIC.

At Astoria, Ore., Manager Dean has signed contracts for the purchase of a \$10,000 Fotoplayer, the latest musical marvel, to be installed within two weeks.

The Fotoplayer was built especially for furnishing proper music for motion picture theaters and is a marvel of up-to-date technical construction.

The operator has at his disposal a high grade player piano, double tracker device, pressure reed organ 3 stops, tremolo, piano muffler, pipes or orchestra effects, violin, set of orchestra bells (31), xylophone, bass drum, pistol shots, double, cymbal, tom-tom, thunder, snare drum, door bell or telephone bell, bird whistle, Chinese wood drum, triangle, and many other effects.

A new \$3,500 Wurlitzer pipe organ has recently been installed in the Orpheum Theater at Enid, Okla. The instrument has ten combinations and the patrons of this up-to-date moving picture house can look forward to some musical treats in the future.

Prof. Earle Mørga the former well-known church organist of Lexington, Ky., has accepted a position with the American Theater at Terre Haute, Ind. We congratulate the management in securing his services as Earle is as good on popular numbers as classical selections.

# Honey Moon Rag

JAMES SCOTT  
*Composer of Grace & Beauty*

Do not play this piece fast.

The musical score for "Honey Moon Rag" is presented in five systems, each consisting of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Rehearsal marks with the number '8' are placed above the first staff of each system. The fourth system features first and second endings, indicated by the numbers '1' and '2' above the staff. The piece concludes with a final cadence in the fifth system.

The first system of music features a treble and bass clef. The treble clef part begins with a series of chords and eighth notes, marked with a mezzo-forte (*mf*) dynamic. The bass clef part provides a steady accompaniment with chords and eighth notes.

The second system continues the piece, marked with a forte (*f*) dynamic. The treble clef part features more complex chordal textures and melodic lines, while the bass clef part maintains a consistent rhythmic accompaniment.

The third system shows further development of the musical themes. The treble clef part includes some grace notes and slurs, and the bass clef part continues with its accompaniment.

The fourth system includes an 8-measure rest in the treble clef part, indicated by a dashed line and the number '8'. The bass clef part continues with its accompaniment.

The fifth system concludes the piece with a final flourish in the treble clef part, marked with an 8-measure rest. The bass clef part ends with a final chord.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It features a melodic line with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and eighth notes. A first ending bracket labeled '8' spans the final two measures of the system.

The second system continues the piece with two staves. The upper staff has a melodic line with various rhythmic values. The lower staff provides accompaniment with chords and moving bass lines. A first ending bracket labeled '8' is present at the beginning of the system.

The third system features two staves. The upper staff has a melodic line with some rests. The lower staff has a dynamic marking of *ff* (fortissimo) and contains dense chordal textures. A first ending bracket labeled '8' is at the start, and a *V. Fine* marking is at the end of the system.

The fourth system consists of two staves. The upper staff has a melodic line. The lower staff has a dynamic marking of *p - mf* (piano to mezzo-forte) and includes a *cresc.* (crescendo) marking. The system concludes with a *V. Fine* marking.

The fifth system consists of two staves. The upper staff has a melodic line with some rests. The lower staff has a dynamic marking of *ff* and contains dense chordal textures.

The sixth system consists of two staves. The upper staff has a melodic line. The lower staff has a dynamic marking of *cresc.* and includes a *V. Fine* marking at the end of the system.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex chordal textures and melodic lines in both hands.

Second system of musical notation, featuring a *ff* dynamic marking in the bass clef. The notation continues with intricate harmonic structures.

Third system of musical notation, showing further development of the musical themes with dense chordal accompaniment.

Fourth system of musical notation, maintaining the complex harmonic and melodic patterns.

Fifth system of musical notation, continuing the piece with similar textural density.

Sixth system of musical notation, concluding the page with first and second endings marked '1' and '2'.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *fz*. A first ending bracket labeled '1' and a second ending bracket labeled '2' are present at the end of the system.

Second system of musical notation, continuing the piece with complex rhythmic patterns and dynamic markings like *f*.

Third system of musical notation, showing a dense texture of notes in both hands.

Fourth system of musical notation, featuring a mix of melodic lines and harmonic accompaniment.

Fifth system of musical notation, concluding the page with first and second ending brackets labeled '1' and '2'.



First system of musical notation. The right hand (treble clef) features a complex, rhythmic melody with many beamed eighth and sixteenth notes. The left hand (bass clef) provides a steady accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present at the beginning.

Second system of musical notation. The right hand continues with its intricate melodic line. The left hand has some passages with beamed eighth notes. There are several accents (^) placed over notes in both hands.

Third system of musical notation. The right hand maintains the complex rhythmic pattern. The left hand accompaniment continues with chords and moving lines. Accents (^) are used throughout.

Fourth system of musical notation. The right hand has a *cresc.* (crescendo) hairpin. The left hand has a *L.H.* (Left Hand) marking. The system concludes with a *ff* (fortissimo) dynamic marking.

Fifth system of musical notation, labeled **TRIO** at the beginning. The right hand features a more melodic line with some slurs and accents. The left hand accompaniment is simpler, with fewer notes. The system ends with a *ff* (fortissimo) dynamic marking.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. There are several accidentals, including sharps and naturals, scattered throughout the system.

The second system of musical notation continues the piece. It features similar rhythmic complexity to the first system, with many beamed notes and various accidentals. The notation is dense and intricate.

The third system of musical notation shows further development of the piece's complex texture. The rhythmic patterns remain dense, and the use of accidentals continues to add to the harmonic complexity.

The fourth system of musical notation maintains the high level of rhythmic and harmonic complexity. The notation is very detailed, with many beamed notes and accidentals.

The fifth system of musical notation concludes the piece. It includes a first ending (marked '1') and a second ending (marked '2'). The second ending features a dynamic marking of *fz* (forzando) and a fermata. The notation is dense and intricate, typical of early 20th-century ragtime.

## AMONG THE THEATRES

### BASEBALL VETERAN MAKES BIG HIT.

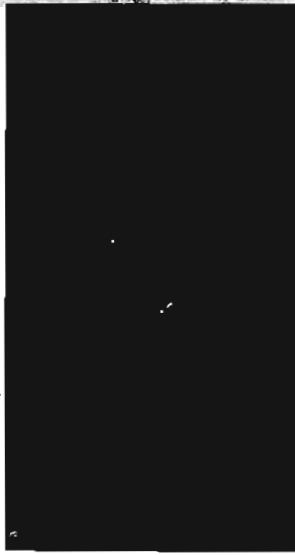
Adrian C. Anson, better known as "Cap" and "Pop" Anson recently appeared at the Majestic Theater in Chicago, scoring a big hit. Cap shared honors with his two daughters, Adele and Dorothy, and the three interspersed a lot of dance steps, some tunes, some poetry and a great deal of baseball lore with Ring Lardner quips. Ring wrote the sketch and the poems.

Part of the skit gave Pop Anson a chance to show how spry he is, despite his 64 years. He instructed the orchestra to strike up a tune so he could foot the intricate steps of the chicken reel, and also figured as a waltzer before the act was finished. Baseball friends, and a box of billiard playing associates were out in front to give the old leader of the White Stockings a hand.

### "HERE COMES THE GROOM."

This is the title of a new song being used by Raymond Hitchcock in "Betty" and which is said to be better than any of the former numbers made popular by this versatile star. While it is true that Hitchcock cannot sing still it must be admitted that he has a way of putting a song over in a characteristic manner that can't be beat. If "Here Comes the Groom" is handled by Hitchcock in any better or funnier manner than his "All Dressed Up and No Place to Go" or "Ain't it Funny What a Difference Just a Few Hours Make" then we want to hear it.

Of all of the younger dancers before the public today none are more attractive or better in portraying the classical dance in its modern variations, than Shirley Sherman. The word classical has been much abused, so much, that it is indeed a relief to see the work of this artist, quiet and original in effects of costume and lighting, but withal so pleasing in appearance and grace of movement as to typify the term, "simplicity of elegance." She avoids the conventional ballet and the over-emphasized and underdressed classical as it is generally understood, but presents a series of dances not lacking in their appeal to the public, yet characterized in every way by good taste. Miss Sherman filled an eight months' engagement in Chicago and more recently was featured in the Sinton Holiday Revue in Cincinnati, and has to her credit many club engagements, with the best clubs of Chicago and leading Central West cities. She is featuring The Pilgrim Maid, Water Sprites, Fox Hunt, The Dragon Fly, Hawaiian Love Dance, etc. All



SHIRLEY SHERMAN,  
Classic and Novelty Dances.

of Miss Sherman's costumes are designed by herself, and all dances are said to be original with the artist.

W. J. Prater has taken over the management of the Rex Theater at Pocatello, Idaho. The Rex is located in a fine, new building and Mr. Prater announces his intention of adding a number of new features to his show house.

The Colonial Theater in St. Louis has been re-opened under the management of Frank F. Tracy, who has obtained a lease on the pretty Seventh Street amusement house and is arranging to make it more popular than ever as a vaudeville and photo play theater. It is his intention to present two vaudeville acts of high grade and standard motion pictures at each performance. W. E. Robinson will be director of the Colonial orchestra, which is to be made an unusually strong organization.

After taking Omaha and Kansas City by storm, Sophie Tucker, known as the "Mary Garden of Ragtime" returned to the Palace at Chicago with her brand new "jaz orchestra" and proceeded to pack that playhouse to the limit at each performance. Sophie not only "pulls 'em in" but also "knocks 'em out" and the way she puts on "Mammy's Little Coal Black Rose" usually stops the show. If this does not prove that the majority of people like good ragtime properly handled, then we are very much mistaken.

The Electric Theater of Granite, Okla., has been purchased by Hatter McRee, one of the most progressive and wide awake young business men of that city and it goes without saying that he will have only the best in the show line.

### MINNEAPOLIS THEATER CLOSES.

Two weeks' notice was given to employees and performers at the Unique Theater that it will close Saturday, February 10th.

Patronage insufficient to make the property a remunerative investment was the reason assigned by Walter W. Rogers, one of the executors of the estate of the late J. E. Rogers, who built the theater in 1904. The house opened Sunday, August 21, 1904, as Minneapolis' first vaudeville theater.

For years the patronage of the Unique Theater was "capacity" for two shows in the afternoon and two at night. Police were at times necessary to keep the crowds. The capacity of the house was a trifle less than 1,000 seats. Its patronage has been dwindling of late years, since the influx of motion picture theaters. Three larger vaudeville houses also have offered, strenuous competition.

It is reported that Elliott & Sherman are planning to take the lease on the Unique and use the house for some of their large motion picture productions and perhaps vaudeville.

At Albert Lea, Minn., V. B. Vallean, owner of the Broadway Theater lease and who recently acquired the lease to the B. B. Theater, is arranging for opening of his latest acquisition. One of the first things that he did was to announce that hereafter the B. B. Theater has been renamed "The Idle Hour." This is the name of the first theater that Mr. Vallean opened in Albert Lea, and if there is anything in a name, the present place should be a success from the start. F. H. Mallery, local manager, will remain in charge of both places and Mr. Vallean's policy of bringing here only the best that can be obtained will be vigorously adhered to.

At Ellensburg, Wash., E. J. Baumgartner, an experienced motion picture man, has taken over the ownership and management of the Isis Theater. Mr. Baumgartner has been in the photoplay business for the past 12 years and should make a success of the local play house.

It is rumored the management of the Majestic Theater at Boise, Idaho, has taken out a permit to make changes about the stage of the theater building preparatory to installing a Wurlitzer Hope-Jones orchestra.

Mr. Will Wharton, who has had charge of the Amuse-U at Monticello, Ark., for nearly two years goes out of business and Prof. T. J. Ashford, of Camden, will take charge. Prof. Ashford has had charge of the B. & O. Picture Theater in Camden for the past five years and also the management of the A-Muse-U in Pine Bluff since last November.



### CABARET AND HOTEL ENTERTAINMENT

The Drexel, one of Chicago's most popular south side cabaret restaurants, is putting up a splendid line of entertainment—thanks to the wide-awake management of Billy Killin. Miss Olympia Walton puts on the rag songs in great shape, and Miss Josephine Merry handles the ballads and productive numbers in splendid style. Jack Meyers is doing some clever character work and doubles with Miss Walton, in "Yaddie-Kaddie-Kiddie-Koo" and other popular numbers. This is the fifth season for the original Drexel Four, featuring dance music de luxe, and Billy informs us he has "something up his sleeve" for the patrons of the Drexel in Knight MacGregor, operatic singer from Hotel Tuller, Detroit, who will do some original Scotch numbers in full costume. The splendid patronage of the Drexel is in a great measure, due to the entertainment provided. You can depend on Billy Killin to keep things up-to-date.

At Colosimo's, Miss Dale Winter, who recently created some stir in church circles in Chicago, is being billed as the "Operatic Queen of the cabaret," and her singing seems to justify the title. Irving Foster

puts over some songs in good shape and Jack Walters is using "Oh Johnny, Oh Johnny, Oh" to good advantage. Grace Hayes, singing popular numbers; Abe Arends in character songs; Walter Hastings at the piano and the Royal Italiane Serenade Orchestra all contribute to the entertainment.

The Winter Garden has an excellent bill under the management of F. Wheeler Wadsworth. The Andre-Sherri Reveu (formerly with Rector's, in New York for five months), is certainly making a big hit. The principals are Ethel Kirk, generally admitted to be the best dressed woman in Review work; the Glorias, Gardner trio, Mabelle Hamilton, and a chorus of eight Broadway beauties—not belles, but Beauties. The Jaz music put on by the eight-piece syncopated orchestra must be heard to be appreciated. F. Wheeler Wadsworth, the well-known saxophonist, directs both orchestra and entertainment, and the management is fortunate in having a man of his ability and capability in this line.

Mike Bernard and troupe of entertainers has been playing at the Portola Lourve Cafe in San Francisco, for the past several weeks.

### NEW ATTRACTIONS AT MELSHEIMER'S.

Patrons of Melsheimer's restaurant in St. Louis will find many new entertainers. Pauline Josef, "the girl with a million dollars' worth of personality," begins her St. Louis engagement at Melsheimer's. She has a program of songs ranging from popular numbers to classic ballads. Other entertainers are Julia Densmore, a dainty character singer, who comes here from a long engagement in Chicago, and Marie Le Claire. The Chicago Lyrics, five versatile singers, players and entertainers; Leo Terry, the St. Louis pianist, and Maurice Spyer, violinist, round out a well-balanced bill of high class restaurant entertainment. As a special added feature, the entire roster of entertainers will appear in a late ensemble number, "Garden of Roses," which has been so elaborately staged that it is a miniature musical comedy.

### SOME CHANGES AT THE MARYLAND.

One of the new members of the Maryland Musical Revue Company, which presents cabaret at the Maryland Hotel Restaurant in St. Louis, will be Miss Amelia Burnette, soprano. Miss Burnette, who comes to the Maryland from the vaudeville stage, will be heard in "Naughty, Naughty, Naughty," "I Met You Last Night in Dreamland," and other of her song specialty numbers. The Maryland Trio will be heard in "Hawaii," and other members of the company will be seen and heard in song and dance solo, duet and trio numbers.

The feature ensemble number will be "Our Country," in which the entire company will appear.

### VARIED BILL AT McTAGUE'S.

At McTague's Restaurant in St. Louis, the Arabian Nights Entertainers' Company, will present an entire change of program. The cast of the company will include several new faces and among the numbers announced are "Come Back to Arizona," in which Eldre Gilmore, Fred Fisher and Henry Merker will be heard; "I'm Going to Make Hay While the Sun Shines in Virginia," and "Toddle All Over Town." The vaudeville team of Ellwood and Coleman will present a repertoire of eccentric and other dances, which will include the "German dance." Miss Leda Seckler, late of the Park Opera Company, will be seen in a number of interpretative dances. A novelty concerted number in which the entire company will be seen has been named "Military."

A new \$3,500 pipe organ has been purchased by Mearle Eastburn, the enterprising proprietor of the Star Theater at Watska, Ill. Probably no other picture theater in the state, outside of the large cities, has such a splendid instrument.

**"FIRST CAST OUT THE BEAM OUT OF THINE OWN EYE."**

Might possibly be applied in this case. It seems that Miss Dale Winter, a charming young lady and possessing an exceptionally good voice was invited to sing at the Sunday services in the South Park M. E. Church by the pastor, Rev. J. P. Brushingham, and accepted the invitation. Now Miss Winter is the star cabaret singer at Colosimo's, in this way supporting herself and mother who is recovering from a long illness. Her profession becoming known some of the Rev. Brushingham's flock questioned the presence of a "cabaret" singer in the church but this failed to scare Rev. Brushingham who was big enough and broad-minded enough to again invite Miss Winter to take part in the coming Sunday service. However, Miss Winter who is as intelligent as she is charming and talented relieved the situation by refusing the second invitation and staying away stating that she did not care to scandalize any of the extra good people by cabaret contamination.

**RAGTIME AS A LIVE SAVER.**

A few days ago a fire broke out in a moving picture house in East St. Louis, Ill. Panic seized the audience and there was an immediate rush for the doors but fortunately the piano player kept his head and immediately started a popular ragtime march. The effect was almost instantaneous on the panic stricken audience.—the crowding and jostling stopped, and responding to the time of the music they passed out of the burning theater in order and without injury.

When re-organizing the Chautauqua Association at Columbus, Ind., a short time ago, a number of the stockholders entered very strong protests against too much classical music on the program, claiming that it was not popular with people generally. Why not give them ragtime and make everybody happy?

In a recent decision of the United States Supreme Court it was held that cabarets in hotels and restaurants are public performances for profit, and must not sing copyrighted songs without releases from the publishers or producers of plays of which these songs are a part. Victor Herbert composer, won the court decision.

Don't overlook the picture of Phil Kaufman in this issue. Phil teaches ragtime in Los Angeles and if he is as good a teacher as he is good looking, then he certainly is all right. It's a wonder some of the other teachers wouldn't send in a picture occasionally to grace the "Review."



**BOILLA & SHELLEY.**  
Popular Variety Dancers.

Boilla & Shelley, society, classical, and novelty dancers. Here is indeed a happy combination. Nicholas Boilla is very well known, having been featured in the Interstate Opera Company in the leading male roles of the Russian Ballet which was a feature of that organization and has filled engagements at the Hotel Bismarck in Milwaukee, Hotel Muehlebach in Kansas City, and other high class hotels. Miss Patsy Shelley, a descendant of the poet, Shelley, with all of the Irish romance and fire in her movements, has demonstrated her success as a leading danseuse in New York, Chicago, Kansas City, and other centers. She led the Heisen Revue in Kansas City and has been featured at the Winter Garden Revue in Chicago, and has had club engagements and solo engagements too numerous to mention. The repertoire of these two artists includes the medley dances, Gypsy dance, the dance of the Latin quarter, with some Russian dances by Mr. Boilla, and various novelty solo dances by Miss Shelley including classical interpretations, Irish dances, Gypsy dance, and others. They feature the latest ballroom dances and have an elegant wardrobe for society work and costume numbers.

**NOW WILL YOU BE GOOD.**

The Supreme Court of the United States has solemnly decided that the common or garden variety of cabaret:

Is not an eleemosynary institution.  
Is for people having limited powers of conversation.  
That its sole object is hot food, nor is it music.

That food probably could be had cheaper elsewhere.

The opinion was handed down by Associate Justice Oliver Wendell Holmes in a suit brought by Victor Herbert against a New York cabaret because its professional performers had used a part of his copyrighted musical play, "Sweethearts."

**A DISCOVERY**

By J. Forrest Thompson

(Read down center.)

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- PeOria.
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## ANSWERING THE CRITICS.

By W. T. Gleason.

Dr. Muck who has been leader of the Boston Symphony Orchestra for some time past has recently assured us in the most solemn and authoritative manner that ragtime is poison and that we are poisoning the musical life of the future at its very fountain head when we allow the youth of the country to devote themselves to ragtime in such widespread fashion as we see today; and he moaned in distress on the occasion of a visit he paid to a subscriber to the Boston Symphony Orchestra and found a gay collection of ragtime phonograph records in said gentleman's library; and he declared that this circumstance occasioned in him the grief one feels over the loss of a dear friend. There now! Poor Dr. Muck do you not feel sorry for him, and not only that are you not sorry for yourself also, getting poisoned all the time and helping to poison all the other fellows that are going to come after you? Say! This is rather a serious matter is it not? Let us look into it closer.

The good Dr. did not go to the trouble of explaining the why and the wherefore of these terrible statements, so if we want an explanation we have to find it out for ourselves. In the first place who is Dr. Muck any way, let us take a second look at him. He leads the Boston Symphony one of the best orchestras on this earth and he probably receives a very high salary. The Boston symphony is composed of players each of whom was individually excellent before he joined it and they became collectively excellent by daily practice for years under the direction of other leaders; so that the task of Dr. Muck was to continue the good work of others. He can

hardly claim the honor of making the Boston symphony orchestra what it is today.

In the light of this fact his importance is somewhat reduced, still in all fairness his standing is exalted enough, he must have felt that way at any rate when he denounced our national ragtime so strongly without giving us a single reason and expecting us to take his bare word only. So much for Dr. Muck.

Now as to ragtime: that joyous music of our own which in spite of all criticisms we have persisted in for twenty years without any sign of abatement, and the appeal of which has been felt around the world wherever music is loved. Unlike the symphony it does not require years of study to learn it or to listen to it with intelligence, it can be learned by the average unit of the masses in a few months and listened to with pleasure by anyone whether possessed of musical experience or not. It contains all the essentials of real music, viz.: rhythm, melody and harmony,—it affords scope for inspiration and a melody with a ragtime rhythm may be just as truly beautiful as a melody with a rhythm of any other kind; and as for harmony, while an average ragtime tune is harmonized simply enough it may at the same time and often is elaborated, by rich harmonic chord progressions, identical with those to be found in the words of the best classical writers. I have examined ragtime songs by the score and noted the harmony used and found the very same harmony again and again in the works of Chopin and others. Yet, while in the case of Chopin, these harmonies are accounted great and glorious, they must be set down as poisonous and immoral when used in ragtime. This one word immoral by the

way sums up the judgment of the honorable Olive Fremstad, opera singer, concerning ragtime; but why the C# Minor chord for instance should be pure and holy, and beautiful when used in the "moonlight sonata" and poisonous and immoral when used in a ragtime piece surpasses my comprehension, and I doubt if even Dr. Muck or anybody else could explain it.

It may be admitted that all ragtime is not equally good, that some of it may even be accounted trashy, but this is not a reason to condemn it from top to bottom because the same thing can be truly said in regard to music of any other kind, and we all know that there was plenty of musical trash before ragtime was ever thought of and plenty of such trash may be found today without taking a single step into the field of ragtime. Mr. Stark the well-known music publisher of St. Louis had the same thing in mind when he referred some time back on these pages to those "cold skeletons dignified by such names as "Preludims" or "Valse symphonique." Yet this sort of trash excites nobody's criticism,—ragtime alone must be made the goat and the outcast and indeed considering the manner in which year after year it has been cursed from the heavens above to the earth below the wonder is that it has not long ago perished from the face of the globe. It should not be forgotten that there is in the study of ragtime ample opportunity to develop at least the fundamentals of many things that are considered as of vital importance in classical music, for instance, technique, tone quality, strict time, etc.; things which the bloated pedagogue is accustomed to rave about and to claim for his very own. Ragtime pupils learn technique and learn something also, about gradations of tone; the pedagogue has no monopoly of these things. Another thing also may be pointed out; viz.: that while learning ragtime first, the pupil is able to discover whether he possesses a natural equipment sufficient to warrant him in the study of music more deeply. In some cases this is so and the study of classical music may be pursued with every prospect of success. In other cases where the mind of the pupil has been cast in smaller limits they become ragtime players anyhow and can thus feel a like move of the thrill and joy of living thereby, there are millions who can get a little pleasure this way and why should it be taken from us; but Dr. Muck says it is bad and poisonous. Whether it is better to spend years of time and labor in the drudgery of learning classical music only to fail 99 times out of a hundred and finally be compelled to satisfy oneself with ragtime as I have seen over and over again or to learn ragtime first and then go no further unless properly fitted to do so?

It is consoling however, when dealing with critics of ragtime to remember that other men standing high in the world of

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music do not all agree with them. Percy Grainger a very eminent pianist who has also come to the front as a composer for piano and symphony orchestra and has won high praise in many lands has publicly stated that he likes ragtime and don't care who knows it, and there are many prominent musicians who feel the same way. So it must have some beauty after all and one may like without being aesthetically dead, and it might be possible that Muck and Fremstad caught a glimpse of the Dollar sign floating across their mental vision and feared that symphony and Grand Opera might decline as ragtime increased in popularity.

(Continued from page 7.)

last week. He played solo fiddle and I seconded, so to speak. I had never played on a fiddle before, so I just sat there all night, sawing away on the blamed strings, and I never once troubled to tech my fingers to the keyboard. Open strings make so much more noise." He concluded, "Your fiddler can finger, though. You fellows are real sure-enough musici-ans."

Scene: Parlor of Mrs. G—'s home.

Orchestra playing a dainty selection from one of the light operas.

Action: Hostess steps up to me and whispers, "You're doing splendid, but tell the banjoist not to bear down so hard."

I'm puzzled and show it, as there is no banjo in the orchestra.

Lady explains, "There, that little fellow," and points to the bull-fiddler, who is bearing down on the bass, perhaps a little more than necessary.

I attended a band concert at the small village of W— last summer.

The band boys were all assembled and the concert was due to commence.

The alto player seemed to be disconcerted about something, and presently he exclaimed, "Say fellows, where the h—l is the alum?" And after the leader produced said alum, the boys all proceeded to apply same to their lips. The idea was to get a puckery tone, I suppose!

Such is the life of a musician in a country town. You players who started taking lessons from a real master, and have played only with first-class organizations, can hardly realize what fun you have missed by not doing amateur work in the country jaz-bands.

MERLIN L. DAPPERT,  
Taylorville, Illinois.

Gill's Wildfire Eight continues to draw big crowds to the north side cabaret, where this splendid organization puts on late numbers in a distinctly original style and in a manner that is hard to beat.

**RAGTIME CZAR TO OPEN BRANCH SCHOOL IN OTTAWA.**

Axel Christensen, well known the world over as the "Czar of Ragtime," and President of the Christensen Schools of Popular Music, with branch schools in every large city in the Union, has announced he will open a branch school in Ottawa.—From Ottawa, Ill., Free Trader.

Dance and song seem to promote longevity. Members of the Florodora sextet are still figuring in local history.

Joseph Brady, the former world's champion long distance piano player, aged 31, died suddenly at his home here. He established a piano playing record at Ely, Nev., in 1910, when he played sixty-two hours without stopping.

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# NOTES FROM THE STUDIOS

Fritz Christiani writes: "A lady came in the other day and arranged to take some lessons in ragtime. When I told her she would have to practice an hour daily she said, 'Oh, dear me, I did not know one had to practice, and I have no piano anyway.'" Fritz wants to know if we can suggest some "musical fluid" to be taken every hour and do away with practice? We pass.

Axel Christensen, "Czar of Ragtime" is again playing in vaudeville and is certainly making good as usual to judge by press notices reaching here."

Marcella A. Henry, the ragtime teacher at La Salle advises us that her pupils are certainly doing fine. One of her scholars Mr. Homer Patterson is playing for dances and another, Miss Grauer has recently accepted a position as pianist in a moving picture show. In this issue we print an article submitted by Miss Henry that is sure to prove of great interest to players in movie theaters. Don't fail to read it.

J. Forrest Thompson, manager of the ragtime school in Louisville, sent us several post cards that are certainly unique. One shows a sofa pillow with the staff and first ragtime movement handsomely embroidered together with his initials. Another shows a hand-hammered copper stein bearing his monogram and standing on a beautiful hand worked centerpiece, the gift of a pupil. Other photos show penants with J. Forrest's complete name worked on same by hand, and a very clever water color entitled "A Little Girl." It is easy to tell from his letter that J. F. T. is very proud of these gifts and it is perfectly proper that he should be as they are all very pretty indeed. Sorry they reached us too late to reproduce in this issue of the "Review."

Gertrude McCaull, manager of a school for teaching ragtime recently established in Des Moines writes us that she is being kept very busy and will probably require another assistant in the near future.

Push over a little and let Miss Izzora Webster get into this club. A new member who has recently opened a ragtime school in St. Paul. You know Miss Webster that it is customary for a new member to make a little speech after an introduction,—that is one of the strict rules, so will expect to hear from you through this department next month.

Prof. Hans Mettke lately put a big poster in his window announcing the fact that he was teaching "real ragtime in 20 lessons." Some of the musical "high-brows" immediately informed him such advertising would not produce business, but would lower him in the estimation of the real (?) musicians in Davenport. This did not scare the professor,—he kept the advertisement right where it was and found it was bringing in some business right along. Professor Mettke writes us that his pupils are so well pleased with the way they are getting along that they are bringing in their friends. That's the way to build up business,—satisfy your pupils,—show them you do just as claimed and they soon become your best advertising.

You all remember Mrs. Rogers,—well she is now teaching "real ragtime" in Kansas City. I know she is pretty busy but think she will have time to contribute something to Studio Notes next month, even if it is only a few lines. Welcome back to the fold Mrs. R.

Say, it never rains but it pours, another new member,—ladies and gentlemen, allow me to present Miss Bessie Yeager, managing a ragtime school in Minneapolis. Make yourself right at home Bessie, and please see remarks above addressed to Miss Izzora Webster, and bear in mind same rule also applies to yourself. Be seated.—Miss Yeager, will address you through these columns next month.

Grace Clement of Pittsburgh writes that she is giving about fifty lessons a week in ragtime and numbers among her pupils one entire family,—father, mother, two sons and a daughter. Can any of the other teachers of ragtime beat that record? How do you suppose they arrange their practicing Grace? Presume father comes last as usual.

Wait a minute. I think I hear a little timid knock at the door. Yes, I was right, there is a young lady out here who says she is entitled to get in, that she is managing a ragtime school in Oklahoma City and that her name is Nellie Chapman. Better let her in hadn't we? All right, step in Nellie. Welcome to the "Studio Bunch." Now Miss Chapman same rule applies to all new members—please note remarks above to Mrs. Webster and Miss Yeager.

You never can tell just where, when or how J. Forrest Thompson is going to break out. The following is his latest, just at hand:

"Earl Granger will have all the animals at the Kalama-zoo doing the Granger Twist if he continues his wonderful ragtime piano playing."

But look at this:  
A friend of mine once said to me.

You never work, that's plain to see.

A remark that caused me pain

But friend this is no idle jest

If you take a look at my middle name,

You'll note it stands FOR-REST.

What do you think of that? I make the first ragtime movement that we nominate J. Forrest Poet Laureate of the "Studio Bunch": Do I hear a second?

Miss Bessie Leithman, teaching real ragtime in Philadelphia, writes us that she has a large number of scholars who previously studied classical music for years with some of the finest teachers, and who give unlimited praise to her method of instruction and advise here that the system is not only exceptionally interesting, but also instructive. Bessie states she has one scholar who is a stranger in the U. S. A. and tells her "the best thing I have found in this country so far is your system of teaching ragtime." Some testimonial, yes?

Nex month we will meet here again and the meeting should prove very interesting. We will all be anxious to hear from the new members introduced this month and please bear in mind that Charter members will be expected to be present as usual. So long.

## PIANO PLAYERS AND TEACHERS

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Editor's Note.—To these and many other inquiring friends and subscribers, allow us to say that we review the new music of the day in a fearless but conscientious manner, stating our candid opinion. We do not withhold praise where it is due, nor do we hesitate to criticize if we feel warranted. However, we do not think it fair to us to give the address of publishers who do not advertise with us, and believe you will quickly see and appreciate our position in this matter. We believe the Music Publishers will soon wake up to the fact that we offer them a valuable market and arrange to use the advertising columns of our magazine regularly, to the distinct advantage of themselves, our subscribers and the "Ragtime Review."

W. I. Gleason, the enterprising ragtime teacher in San Francisco writes that Wm. Conway, one of the best pianists in vaudeville and now playing the Orpheum circuit, recently called at his school and was very much impressed with the Arpeggio ragtime variations. Mr. Gleason says business is booming.



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By R. F. Gunther, of Mt. Vernon, N. Y.  
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Bill—A mother of six boys had five apples. How did she divide them equally among the boys?

Will—That's easy, she made apple sauce.

Bill—No, you dub, she shot one of the boys!

The carriage waits without, my lord. Without what?

\* \* \*

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The Christensen System of teaching ragtime was established in 1903, and the first instruction book published and copyrighted in 1904. We have never seen or heard of any ragtime instruction book that was in existence or copyrighted previous to 1903.  
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