

# Christensen's RAGTIME REVIEW

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



Piano Music  
in this Issue

—  
The Webster  
Grove Rag

—  
In My  
Mercer  
Racing Car  
(Song)

## Special Notice

¶ This issue is dated March instead of February, but subscribers will receive their full twelve issues just the same.

¶ Hereafter this magazine will be published and mailed on the 20th of each month, but the date on the cover will be that of the following month.

Course  
in  
Vaudeville  
and  
Picture  
Piano  
Playing  
—  
Third  
Installment

# A Letter to You

Dear Sir or Madame:—

If you like REAL RAGTIME and popular music—if you are willing to practice an hour a day and take one lesson a week—here is a proposition that will interest you.

You can learn how to convert any piece into REAL RAGTIME, and the style of ragtime you will then be able to play is so far superior to the RAGTIME you usually hear that it cannot be classed with it at all.

You can also learn how to play all popular music (songs, two-steps, etc.) with that snappy and pulsating swing that makes a person want to dance.

When you can play like this you are bound to be the most popular person in your crowd, at a party, summer hotel, or wherever you happen to be. A good ragtime piano player makes a hit every time, everywhere—and you know this fact to be true.

Even if you don't know a thing about music, you can learn in 20 lessons to play REAL RAGTIME to your heart's content, and you will be able to read music well enough, when you complete the course, to learn any average popular song or ragtime two-step with a little practice, and without the assistance of any teacher.

If you already play the piano and read music, you can positively learn how to play any piece in REAL RAGTIME—mind you, not only will you be able to play a piece the way it is written, but you can also convert it into snappy, sparkling RAGTIME, at the same time preserving the original melody.

Lessons are all private and are given by thoroughly competent teachers, who are located in nearly all the principal cities of the country and whom I have personally instructed and drilled, so that they understand every detail of the Christensen System of Ragtime Piano Playing.

Telephone the nearest school for an appointment for your first lesson and save a trip, or call and talk it over.

*(This space for address of nearest school.)*

Cordially yours,

AXEL W. CHRISTENSEN.

P. S.—If there's no Christensen School in your city, I will teach you by mail, in which case address me personally at Room "M," Christensen Bldg., Chicago.

# FACTS ABOUT THE CHRISTENSEN SYSTEM

## WHAT IS RAGTIME?

The famous author and writer, Opie Read, says: "It is the doubled harmony of tune."

A. G. Shaw says: "Ragtime is to music what cream is to milk."

Hon. Barney Benson says: "A sure cure for 'that tired feeling,' the kind of music everybody likes."

Regardless of what may be the exact and proper definition, the fact remains that ragtime is the most popular music in the world today—the kind that makes the heart throb and the blood tingle—that makes the feet shuffle and the mouth pucker—that makes you forget your troubles and worries and feel at peace with the entire universe.

## THAT IS THE KIND OF MUSIC WE TEACH

to any person, anywhere, easily, quickly and thoroughly, regardless of whether you are now a piano player and read music, or whether you don't know one note from another.

This is an age of specialists—the teaching of Ragtime piano playing is OUR specialty and in this field we have NO EQUALS and but few, if any, imitators.

## OUR SCHOOL

was established in 1903 for the sole purpose of teaching Ragtime piano playing to either beginners or advanced players by a systematic method that is easily and quickly learned.

## OUR METHOD.

Every part of our method of teaching Real Ragtime is completely and thoroughly protected by U. S. Copyrights and cannot be used in teaching by any other individual or institution without our written authority or consent. Any infringement of our copyrights will be promptly and vigorously prosecuted. There is only ONE SCHOOL teaching ragtime by this practical, systematic, easy method, and that is the Christensen School of Popular Music.

## WE GUARANTEE YOUR SUCCESS.

Remember, we guarantee this course to you, just as we have to hundreds of other people who have become students of the "Christensen" system all over the country. They have found the course simpler and even more wonderful than they ever had imagined. Just think of being able to sit down at a piano anywhere—YOU—and play off ANYTHING you have a mind to—YOURSELF—in snappy, witching Ragtime. This simple course puts people who have never felt right in company, in a position where they will be LIONIZED, by their friends. If you are a lady, or a fellow, you can't help but be immensely popular if you take our course and know Ragtime. You will be in demand everywhere! These are not exaggerations—just look at the popular people about you—in your own circle—and prove it—with your own eyes. There is no age limit.

Let us tell you a few things about Axel Christensen. He is the man who is known in theatrical circles the world over as the "Czar of Ragtime." He gets offers from theatrical producers every day, but is too busy to accept many of them. He has played engagements in all the principal theaters from Boston to San Francis-

co. Recently he was especially engaged by the Shuberts to appear at the famous "Winter Garden" Theater in New York City.

And now, by means of the simplified method he has invented, you can get his expert instruction right in your own city.

In a few weeks, with just a little application on your part—an hour a day—you will be able to play on the piano ANYTHING your heart desires in RAGTIME; and it makes no difference whether you can now play the piano, or not.

## SURE CURE FOR THE BLUES!

What we all want is HAPPINESS. It is what all Humanity is striving for. If we would but fill each precious minute with sixty seconds worth of wholesome, healthful pleasure, we would have a heaven-on-earth.

Music is the highest expression of human emotions. But there are many moods to music. Some music gives heart felt expression to sorrow, pain and fear, some to love and hope, and some to JOY. The music that fills our heart with HAPPINESS is RAGTIME. Ragtime is the language of the feeling of JOY. If you hear Ragtime—or better yet, if you can yourself play it—sorrow, pain and regret vanish as if by magic before the brilliant rays of laughter and exhilaration. From the dark-room of depression, it takes you through the open door of cheer into the glorious world of unfathomed HAPPINESS.

## IN ENTERTAINING FRIENDS.

This simple course in Ragtime piano playing will earn you the reputation of the most delightful host or hostess. It makes you a favorite among your friends. It gives you social distinction. It makes your soul the headquarters for Happiness.

## IT WILL BUILD YOUR CHARACTER.

Scientists prove that we are all building onto our Characters every day. We radiate to those about us the feelings we take into our own hearts. If we become human refrigerators and only take in cold thoughts and emotionless feelings we will impress our friends as icebergs. Don't you know people who impress you that way? On the other hand, if we take in a bit of "Life" and Happiness and cheer and good-fellowship, we will radiate the same to those about us; and they will love us, in approval, as they love the glowing coals of warmth in the family hearth on a winter's night.

## THESE ARE FACTS, NOT THEORIES.

Some people imagine that because the cost of our instruction course is so low and because results are secured in such short time, that our claims are impossible, but such is not the case.

We are able to make the price low because of the fact that we have so many hundreds of pupils.

We are able to produce results so quickly because we teach ragtime piano playing by a practical, systematic method that eliminates all the unnecessary time and work involved in the old methods of teaching. The Christensen method takes you directly to the point you desire to reach, over the shortest and quickest route and in the best and easiest way. Our system or method of teaching was originated, arranged and perfected by our Mr. A. W. Christensen, who is uni-

versally known and acknowledged as America's greatest ragtime player and composer. Since the fall of 1903 we have been teaching ragtime piano playing. During this time thousands of pupils have taken our course of 20 lessons and found they could play ragtime to their entire satisfaction, and bear in mind the fact that many of these pupils did not know a single note of music when starting.

What this method has done for so many others it will do for you—it is simply a case of getting started, and the earlier you get started the quicker you will become a ragtime piano player.

In a gathering of ten or twenty persons at a party or dance you will probably find there is but one young man or lady capable of playing a few bright, catchy pieces on the piano, while the others fold their arms or crowd around the piano and say, "Won't you please play another piece," or something to that effect.

#### DO YOU KNOW THE REASON OF THIS?

It certainly is a well-known fact that no one cares to be what is usually termed a "wall flower." When everyone likes music so well it certainly seems strange that so few should be able to play, but the reason is very simple—very few persons have the time and patience to spend four or five years in studying the old methods of learning to play the piano, or can spare the money to pay for a long, drawn out course of instruction of that kind, and that is absolutely the correct and only reason that so few people play.

#### RAGTIME PLAYING AS AN OCCUPATION.

If you are ambitious and want to make some REAL MONEY consider the opportunities in Ragtime piano playing. In the large cities every street now has its "Movie" in the smallest hamlets the "movies" have become the most popular centers of entertainment. The United States is moving picture mad. In all these moving picture theaters Ragtime piano playing is the most desirable music; moving picture theater owners everywhere are clamoring for Ragtime players. The demand is far greater than the supply. The salaries paid are high; and the road to advancement to larger theaters in the cities; and from there to the vaudeville stage itself, is rapid and most pleasant for the efficient player.

Young women are in just as big demand as young men. In the field, they make just as high wages. They are on an equal footing.

#### A COMPARISON BETWEEN THE OLD METHOD AND THE NEW.

To illustrate the old method of learning to play the piano in comparison with the "Christensen System," we will take for an example a person somewhere between the age of 16 and 60 years, who, we will say, has become tired of being a "wall flower" at the various parties and entertainments that he or she attends and has decided to learn to play the piano. Now this party knows little or nothing about music, and is not seeking a complete musical education, has no idea or desire to teach, but simply desires to learn a sufficient amount to enable him or her to play the late songs, popular pieces, etc., as they are published. He or she decides to take some lessons, and what is the result? The first few lessons are devoted to learning the notes and their location on the keyboard, after which the pupil is started on the scales. After taking eight or ten lessons on the scales in the right hand it is then discovered that the same thing is to be

repeated in the left hand; so the pupil becomes disgusted and quits. About twenty lessons have been taken, \$15 or \$20, or more, have been spent and the pupil is probably able to play one or two scales.

Now, if this same pupil desiring to learn to play ragtime had taken the "Christensen Course of Instruction" he would have found all of this scale and technical work eliminated—he would have found the lessons to be fully, clearly and simply explained, his progress would have been rapid right from the start and long before twenty lessons had been reached this pupil would be playing in a manner that would astonish himself and his friends, and it would be a pleasure for this pupil to recommend our method and school to friends and acquaintances.

If you desire to secure a thorough and complete classical musical education, and can devote the years of time and study necessary to accomplish this object then we recommend the old method, but if you are like the party taken as an illustration above, or if you are like thousands of our other pupils and desire to learn a sufficient amount to allow of your playing the late songs and popular pieces in a snappy, pulsating, swinging manner, and you want to accomplish this easily and quickly, then the Christensen School of Popular Music is exactly what you are looking for.



#### YOU GET HANDSOME DIPLOMA.

A large, ornamental, steel-engraved diploma is issued to all pupils of the Christensen School of Popular Music who complete our course.

#### WE SAY WHAT WE MEAN AND WE MEAN WHAT WE SAY.

Since 1903 we have been teaching Ragtime piano playing, and during this entire time we have never received one single complaint from any pupil who has taken our course and followed our instructions. This is a record that any institution could be justly proud of—it shows how we treat our pupils. Hundreds, yes thousands of persons who knew nothing whatever of music when taking up our course of instruction, and who are now playing ragtime to their entire satisfaction, are actual, living, breathing proofs of our ability to teach this class of music and the simplicity of our method. We could fill many pages like this with letters similar to those printed herein—letters from pupils who have taken prizes in piano playing contests—letters from pupils who have played before audiences of from 500 to 1,500 people—letters from pupils who frankly state that they would not take \$100 for what we taught them in twenty lessons.

(Continued on page 29)

# Christensen's

## RAG-TIME REVIEW

DEVOTED TO RAGTIME AND POPULAR MUSIC

*Covering the Field of Vaudeville and Picture Piano Playing*

VOL. 1

CHICAGO, ILL., MARCH, 1915

No. 3

## RAGTIME ON THE COAST ITS TITLE DISCUSSED

BY W. T. GLEESON

### A LETTER FROM SAN FRANCISCO.

Hello! Mr. Editor:—This is San Francisco. Here's to your new RAGTIME REVIEW. We are all glad you started it and wonder someone didn't do so before, because of all the music we have, ragtime is the one kind we have originated ourselves.

The love of it has spread all over our nation and continent, has held the hearts of the people for nearly 20 years and has been considered worthy of imitation and adoption by the other nations of the earth. It is the only kind of American music that can make this claim.

There is much that can be written about it that will be not only interesting but instructive and occasionally it can be defended also against the sneers of the insignificant and misguided few. This will be in part at any rate the mission of the REVIEW.

Do we have ragtime in San Francisco, well I should say yes. The young and old and gentle and simple and the others also play it and sing it, and dance to it and sway with it. Even the seals at the ocean beach have been noted by scientists to possess a kind of motion that is not due to the mere fact that they are seals, but which must be laid to the influence of those ragtime strains that are always sounding in their ears from the Cliff House and nearby resorts.

From reading your former issues we note with joy that the ragtime habit greatly prevails in our sister cities of Los Angeles and Seattle and that these places both have Christensen schools which are already great and respected; but be it known, promulgated and proclaimed, that of all cities on the western edge of the great Republic San Francisco (usually first in everything), was

first to establish a Christensen school and since the start, 6 years ago, it has been the mecca of all aspiring ragtime players from all over our city and county and the neighboring counties as well. At times in its history it has been unable to receive all who come to enroll and was reluctantly compelled to turn many away.

### The Title "Ragtime."

It is sometimes considered unfortunate for ragtime music that it was not better favored in the matter of a title. The word "Rag" in its literal meaning cannot claim association with the bright and better things of life. We think of rags as something only fit to be thrown in the gutter or to be found in the squalid places oftentimes in company with poverty and starvation and sorrow and dull care, yet it's scarcely possible to even think of these things when listening to ragtime music, the effect of which is to banish most of them and to bring joy and smiles. Where then is the appropriateness of the word "rag" as a title. Of course, it will be answered that in the same way that a garment is a rag when broken and tattered and frayed, so also a march or two-step is called a rag when it is syncopated and broken in fragments and marked by an irregular accent. Viewed in this way, the name seems expressive enough, yet I maintain that it is a pity a better sounding name was not chosen. The very word "rag" seems to invite a sneer from a certain class—not from the good musicians, many of whom have said something in favor of ragtime—not from the masses who love it, but from the fro-flusher, the half cultured, the cheap pedagogue and the penny-a-line critic. These people

wish to be considered as very cultured, but their only claim is the ability to show contempt for what is commonplace. Many of them if put to the test could not distinguish between ragtime and grand opera. They make no bid for musical importance by proving their ability as players or composers, because they would then be seen at their proper level and they don't want that. They wish to pose in a sphere for which they are not qualified and where they have no business.

We may not be able to change the name "ragtime," but we can earmark these critics so that they will be known for exactly what they are, and they will not then so easily mislead the young and unsophisticated as they sometimes do at present. Let us see if we cannot do something to make them stay where they belong—in the sphere of oblivion and obscurity.

W. T. GLEESON.

### LEARNING MUSIC BY NUMBERS.

BY CARL DORR.

A few people have got it into their heads that they can teach others how to play a piano with the aid of numbers.

You should just hear these "number musicians."

The method of learning "number" music is very interesting because after two lessons the pupil can play with one finger, the others being all wrapped up in the palm of one hand while the other hand is holding down a number for a guide, and this makes him or her think they are doing finely, but after about ten lessons are over they find that they cannot play much more than they could at end of the second lesson. Now if these pupils had been taught music from the musical staff they would find that within four lessons they could not only play with one finger but could play a small piece with TWO HANDS and that like a human being and not like a dumb animal following signs and numbers.

There should be some law to keep people from acting like fools but there isn't, so when we meet a "number musician" it is better to try and help than to hinder them. Should you happen to meet such a person and make an attempt to "reform" them as it were, you will find it a "hard job" as everyone knows that when you get on the wrong track it is mighty hard to get "righted" so the best way to help, is at the start; when you hear your friend say: "I'm going to take music lessons by that "number method" that is your time to take him in a corner and show him the picture of a monkey trying to shave himself with a spade, "cause that is what 'number musicians, generally come to."

It's true "Time and Tide Waits For No Man," but if it's in 2-4 time and count 4 and 5 are tide, you'll have to wait for it.

### SOPHIE TUCKER, THE MARY GARDEN OF RAGTIME.

Without a doubt the greatest living exponent of ragtime on the vaudeville stage, vocally speaking, is the peerless Sophie Tucker, who is known from coast to coast as the Mary Garden of Ragtime. Miss Tucker is now touring the Pacific coast on the Loew Circuit and the editor of this sheet had the pleasure of appearing on the same bill with her in Kansas City last November, where she broke all records at the Empress Theater.

Miss Tucker is called "The Mary Garden of Ragtime" because she resembles the famous grand opera singer in that she is greatest of her kind. She has a voice that would do justice to grand opera and she sings a larger number of popular melodies than any songstress past or present. She permits her audiences to select any song they want and she sings them all.

In a week she averages from one hundred twenty-five to one hundred fifty different popular songs, and she puts into all of them that raggy, snappy swing that makes a person want to dance. Her voice has tremendous power and she has a personality that never fails to get her audience and when she leaves the stage after singing for 30 minutes, they want more.

### SONG BOOSTERS NIGHT.

The popularity of ragtime and popular music is demonstrated again in the great enthusiasm with which people attend song boosters night at the vaudeville theaters throughout the country.

This has become quite an institution and is known to be one of the good drawing cards for filling a theater to capacity.

The usual matter of conducting one of these affairs is to throw the lists open to all comers among the people who write and boost the sale of popular songs. Each one of the contestants then comes out on the stage, hands his music down to the musical director in the orchestra pit and immediately without any preliminary rehearsal sings what he thinks is his best song, getting the audience to join in with him if possible in singing the second chorus—it is considered a great boost if you can get the people who pay money to hear you sing to do the singing instead—then, after all of the contestants have done their best, or worst, as the case may be, they are lined up in front of the audience and the contestant that has the most friends out there gets the prize. The prize is given to the one who receives the most applause when his or her name is called.

While this seems to be a very unfair way to award prizes and no doubt is from a just point of view, nevertheless, it was found to be the best policy because each singer is sure to bring all his friends and all their friends to the song contest on the night in question. in order to give

him a big boost and as there is no free list on that night the theater makes a lot of extra money out of it which is, of course, the real reason for giving the contest.



**SOPHIE TUCKER**

Ragtime Piano Playing contests are run in the same manner and in many theaters they give over a certain night every week when aspiring ragtime pianists can get in public and show

what they can do. This is a great stimulant and boost for ragtime. It certainly is a great thing for young pianists who feel they have talent for the stage, as they are here given an opportunity to show it before an audience of people who paid good money to hear them and, outside of their own friends, who will not give them applause unless they deserve it. Many performers on the vaudeville stage today received their start by appearing at one of these contests or on amateur night.

#### WHOLESALE SONG WRITING.

Some people may think that Irving Berlin, Charles K. Harris or Harry Von Tilzer hold the endurance championship for song writing but this seems not the case. The championship has been held by an Englishman, born away back in the year 1812. All the modern inhabitants of Melody Lane find they are beaten by several city blocks when they measure up with the record of Henry Russell who left behind 800 published songs.

Russell was a child of the theatre. At six he was singing ballads behind the footlights and at eight he was a leading member of a children's opera company on tour of the cities of England. At thirteen he went to Italy to study with Rossini and afterwards he was a member of the Italian opera company, the leading baritone of which was Michael William Balfe, the composer of "The Bohemian Girl."

Four of Henry Russell's songs are "The Old Arm Chair," "Woodman, Spare That Tree," "Cheer, Boys, Cheer," and "A Life on the Ocean Wave." The last named song was written for The Royal Marines. Sir Augustus Harris arranged a Henry Russell night at Drury Lane October 12, 1891, and at this occasion the aged composer appeared and made a speech.

#### POPULAR SONG WRITERS WRITE PRODUCTION.

Andreas Dippel, the great impresario and producer, announces that he has engaged L. Wolfe Gilbert, the author of "Waiting For The Robt. E. Lee," "Hitchy Koo" and a hundred other popular song hits and Malvin Franklin, the composer of "The Wife Hunters" and "All Aboard" to write all syncopations and special numbers to Harry and Robt. B. Smith's book of the new Dippel Musical Extravaganza "Queen Of The Roses." These two young composers have also written special numbers for the "Lilac Domino" including a great big, pretentious carnival number for the Bal Masque and Carnival Scene in "Lilac Domino," a beautiful tenor solo for the tenor of this production, and a syncopated version of "The Lilac Domino Waltz." These two new entrees in the production field will bear watching.

# Ragtime the American National Music

BY BESSIE HANSON.



BESSIE HANSON  
Operating the "Christensen Schools" in Milwaukee

What so typifies genuine Americanism as real ragtime? The foundation of American music is, and always will be syncopation.

The remarkable commercial strides made here within the last ten years can be attributed in a large measure to the impetus and relaxation afforded by a real ragtime tune. Consider even for the present our national state of peace. Have the good old works of Wagner and his school materially aided Germany and her neighbors? Music to be appreciated, must breathe the spirit of the country wherein it was written and, to say the least, syncopation breathes the very spirit of our existence, forms the foundation of all later compositions and is with us to STAY.

Real ragtime has been described by the president of the Audubon society as being taken from the "birds of the air." He tells us he hears the most beautiful syncopation in the song of the Oriole and that in his life study of the song birds he has heard naught but ragtime. How then could such music help but become a fixture with a nation as intelligent and joy-loving as ours.

Then, too, just a word about ragtime's little cousin, the new dance. To what source can we attribute this gymnastic boon but to modern American music.

Last, but not least, let us give due credit to the good scout Axel, who will go down in history as the father of ragtime and who has done more than anyone can or will to place our music in the position it now occupies.

## HOW TO DANCE THE FOX TROT.

The fox trot resembles the onestep, but is a slightly faster dance and is quite easy to learn. The exaggerated movements of the shoulders and arms, characteristic of the turkey trot, the things that made it capable of vulgarity, are absent from the fox trot. Here are the four figures of this dance:

Fig. 1.—Four slow steps, four running steps and four running steps turning. Repeat four times.

Fig. 2.—Two slow grapevines and four running steps. Repeat four times.

Fig. 3.—One polka step and rest: four running steps. Repeat four times.

Fig. 4.—Four wigwags, then three steps to each side.

## NO RAGTIME THERE.

"Suppose I buy a bale of cotton," said Mr. Crosslots, cautiously. "Why, it'll take up as much room as a piano."

"Think of the advantage! No amateur musician is going to sit down in front of a bale of cotton and try to play and sing."

## ONLY AUTHORIZED NEW YORK SCHOOL.

The only school in New York City holding a franchise to teach the "Christensen System," in New York City is at 151 W. 125th St., under the direction of Robt. Marine.



Dedicated to my friend Daniel A. Hill

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## THE WEBSTER GROVE RAG

AXEL CHRISTENSEN

## Introduction

The musical score for the Introduction of 'The Webster Grove Rag' is written for piano in 2/4 time. It consists of five systems of music, each with a treble and bass staff. The first system includes fingering numbers (1, 2, 3) and a key signature change to one sharp (F#). The second system includes a dynamic marking of 'sf' and more complex fingering. The fifth system ends with a 'Fine' marking.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, often beamed together. The lower staff is in bass clef and features a steady eighth-note accompaniment.

The second system continues the piece with similar rhythmic patterns in both the treble and bass staves.

The third system shows a continuation of the eighth-note accompaniment in the bass and more complex melodic lines in the treble.

The fourth system includes first and second endings, indicated by the numbers '1' and '2' above the treble staff.

TRIO

The fifth system marks the beginning of the Trio section. The key signature changes to one flat (B-flat), and the time signature changes to 2/4. The bass line features a simple, steady eighth-note pattern.

The sixth system continues the Trio section with a more active treble staff and the same steady bass accompaniment.

The image displays a musical score for a piano piece. It consists of six systems of music, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first five systems show the main body of the piece, while the sixth system concludes with a first ending (marked '1') and a second ending (marked '2'). The second ending leads to a section labeled 'D.S. al Fine'.

The Webster Grove Rag 3



AXEL W. CHRISTENSEN, Editor and Publisher

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#### A PLEA FOR RAGTIME.

Perhaps the unkindest things that have been said about American ragtime came recently from the lips of the lovely Olive Fremstad. Whoever had the bad judgment to interview her on this subject ought to be punished. Obviously, a Wagnerian opera singer is the one person least competent to judge of the merits of American popular songs.

"The popular music that is so blandly introduced into our drawing rooms, that is so guilelessly sung by our daughters," says Mme. Fremstad, "is vicious. The words are evil. And the music, which to some extent interprets the words, is still more immoral. The songs are sensual, and they appeal to audiences who frequent music halls, restaurants and dance halls for that very reason. They are searching for excitement and stimulation, and find it in the foolish yet suggestive words in the insidious rhythm of the latest rags."

What sort of rags can Mme. Fremstad have been hearing? Her scathing description certainly cannot apply to the ordinary popular song of the day. The words of the average song may be foolish, even meaningless—but rarely evil. In fact, the American popular ballad is rather freer from suggestion and double meaning than its counterpart in England and on the Continent. And as to the music: Ragtime is frequently quite clever and has a lilting rhythm all its own which

is stimulating to some people, but cannot by the widest stretch of imagination be called immoral.

Mme. Fremstad's artistic soul rebels against "this terrifying love of indecent and even uninteresting music." She finds in it a sign that American people do not want to think. They are afraid to use their minds at all. They want pleasure and they want it in the quickest and easiest way possible. Hence the popularity of ragtime.

This is a revival of the old fallacy that the American people are on the whole incapable of appreciating good music. It ignores the fact that America has the best opera organizations in the world, supports some of the best symphony orchestras and pays liberally for the privilege of hearing the leading musicians of all nations. It pre-supposes the notion that one cannot have the faculty of appreciating a symphony concert and at the same time be able to enjoy a cleverly written popular song.

For all its boasted superiority in musical taste, Germany has taken most kindly to ragtime. It is not inconceivable that the ears of Mme. Fremstad have been offended in Berlin itself by the hearing of "Alexander's Ragtime Band," an American song which spread across Europe with the speed and virulence of a typhoid epidemic, and returned to American shores with its words quaintly translated in many languages. Considered from the lofty heights of classic tradition ragtime may indeed be a "noxious weed," but its baleful influence appears to be something from which no people are immune.—*Philadelphia Press.*

Music and pictures are the two universal languages. Without understanding French you may be moved by the martial tones of the Marseillaise. Sydney Lanier speaks of the almost perfect sense of rhythm the colored race possesses. This is not at all confined to civilization. Music though looked upon rather askance by the Puritans has a large share in everybody's make-up; and Holy writ speaks of it as taking an important part in the future life.

There will come a time when we will be able to sit at the fireside and listen to music over the telephone. It is claimed that a phonetic apparatus has been perfected that will enable us to do so.

Not one man in ten thousand is proof against the fascinations of the girl who can play such music as he can understand and enjoy.

The girl who entertains well, however, if she is really sympathetic in spirit, captivates all hearts. Every man loves to be entertained and the woman who understands how to do this is ever popular.

# In My Mercer Racing Car

Words & Music by  
**AXEL CHRISTENSEN**  
 and  
**JOHN S. MECK**

A119

Piano introduction in G major, 2/4 time. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment.

First line of lyrics: "Come the hour is near; Hast-en, What, you did - n't pack? Well, we".  
 Musical notation includes piano accompaniment with dynamics *p* and *mp*, and the instruction *Basso sempre*.

Second line of lyrics: "hast - en, dear: Now the coast is clear. All is can't go back Pa - pa's on the track. Hear the".  
 Musical notation includes piano accompaniment with dynamics *p* and *mp*, and the instruction *Basso sempre*.

read - y, Kate, Car is at the gate Dear-est don't be late  
 "Old man" shout. He's a game old scout But he's los - ing out.

Ah, at last you're here! Sit be - side me, dear. Hug me  
 Though it's aw - ful bad, We will beat your dad. Gee, I'll

while I steer! With my Mer - cer car that gink  
 bet he's mad. Here we are, Hoo - raw and your

Loch - in - var. has got not a thing on me!  
 fox - y old paw will soon be my fa - ther - in - law.

CHORUS. *Bien marcado* (well marked)

In my rac - ing car Like a shoot - ing star, thru the si - lent night we'll fly With the

(well marked)

throt - tle wide Like the wind we'll ride - And watch the coun - try flash - ing by! Courage!

La - dy fair! We will soon be there, for it mat - ters not how far Ere the

ris - ing sun You and I'll be one, Thanks to my Mer - cer rac - ing car.

**"RAGTIME—NO! NEVER!"**

"Never."

Slowly and with great emphasis, Herr Christian Timmner, of Cleveland, Ohio, pronounced the word when asked whether he would conduct ragtime concerts in the parks next summer, according to the newspapers of that city.

"I will die first. I will not conduct ragtime concerts. We have been achieving the crescendo in our musical efforts. Why should we abandon the crescendo for the diminuendo? We must go forward, not backward."

Whether we are going forward or backward depends on the point of view.

Ragtime certainly never ruined the famous Brooke and his wonderful band. He believed in catering to his audiences and succeeded in pleasing his listeners—the immense popularity of his concerts prove this.

Herr Timmner believes in catering to himself, evidently, which is of course the proper thing to do if he can "get away with it," but we firmly believe that his park concerts would be all the better attended if he would play a rag number now and then.

**NEW DANCING RULES.**

Charles S. Hubbard, public safety director of Pittsburgh, has just announced that the "safety first" position will be taught to all women and girls who attend the public dances in that city, according to the *New York World*.

"In this way," he declares, "we shall obviate the close embrace which has been one of the most objectionable features of modern dancing."

A "safety first" position has been taught by New York dancing masters and practiced in New York ballrooms. It was specially posed by the instructor at the tea dances in the Hotel Astor.

In the "safety first" position the woman stands with her left hand on her partner's right shoulder, the four fingers outstretched and slightly bent so that she may quickly tighten them to a grip or double them to a fist. Her right hand is not on her partner's left shoulder, where he can cover it with his own and surreptitiously squeeze it, but is held out at least eighteen inches from her body, parallel to her shoulder, and just touches her partner's fingers. Her head is erect and slightly thrown back, which prevents even a man of exactly her own height from bringing his face too close to hers.

If the man attempts to move his right hand from its proper position just above her waist, she may put it where it belongs by bringing her left elbow sharply down on the inside of his right elbow. If he stands too close she has but to make a fist of her left hand and, moving it swiftly downward four inches from the man's shoulder to his chest, press him firmly away from her.

Young men and women don't dance this winter with their hands resting on each other's shoulders or locked around each other's necks. They don't hold their heads close together under the girl's picture hat. Their bodies do not touch, and there is no exaggerated interlacing of the feet.

And dancing this season is characterized by "sanfty first" as well as "safety first." From madness it is becoming a jolly, immensely popular game. Instead of seeking new and daring bodily contortions, men and women are approaching the dance in a more childlike spirit. They don't want suggestiveness. They want fun.

That is why the fox trot is so popular. There isn't a movement or a pose in it to which the moralist can take exception. The turkey trot was a sensational wriggle. The fox trot is a quick, gay rythm, with lots of action and variety and yet simple enough for anyone to learn. Its as innocent as a folk dance.

**BABY WHISTLES HIS OWN LULLABIES.**

According to the Chicago Tribune, Benjamin Patterson Wheat, who is just 9 months old, whistles "Tipperrary" and other snappy selections as readily as a messenger boy. All his mother, Mrs. Ida Field Wheat of Agassiz hall, in Cambridge, Mass., needs to do is to say: "Benjie, whistle," and he whistles. The sound of the word is so much like a whistle that it gives him the idea, or perhaps after all he understands, his parents assert.

One night his mother found the baby sitting up in dark, whistling as he played with a small stocking, a ribbon, and hood. Since then he whistles himself to sleep and never requires to be rocked as do other babies. He whistles his own lullabies.

Mrs. Muggins—Does your husband appeal to you as a vocalist? Mrs. Buggins—Not exactly. In fact, it's the other way. When he begins to sing, I appeal to him.

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BERT AND HAZEL SKATELLE—In Vaudeville

### THEY DANCE RAGTIME ON ROLLER SKATES.

It was at the Apollo theater, Chicago, several years ago, that the writer first met the Skatelles, Bert and Hazel. The editor of THE RAGTIME REVIEW was then in vaudeville, and was standing in the wings, idly waiting for his turn.

If by any chance Axel had secretly nursed the idea that his was the only ragtime act on the program that evening, he soon discovered his error when the orchestra started a lilting ragtime number and out upon the stage skated the Skatelles, both in faultless, flawless evening attire—the man hadn't even forgotten the monocle—a picture of positive "class."

It would be hard to do justice to their wonderful performance by mere description—it beggars description—because they did everything, on roller skates, that any other performers ever did on their feet and a lot of new things that had never before been done either way. Their music was all ragtime, carefully and well chosen, and they danced every note of it and when they

danced their closing number, the "Texas Tommy" (on skates, mind you) to the thrilling and pulsating rhythm of "King Chanticleer," the audience went wild.

That was the first time the writer met Bert and Hazel Skatelle—the next time was in New York City, at the famous Winter Garden, on Broadway, where they were daily received with highest honors by the two-dollar audiences, and it's some jump from the Apollo theater, Chicago, to the New York Winter Garden.

### NEW CHRISTENSEN SCHOOL IN EVANSTON.

The latest addition to the chain of Christensen Schools of Popular Music, has just been opened in Evanston, Ill. The studio is a bright, airy room, on the third floor of the Rood building, which is located at 703 Davis street, right in the heart of the business center of Evanston. This new school will enable persons living in Wilmette, Glencoe, Highland Park and other North Shore towns to get their lessons without being

put to the trouble and inconvenience of traveling all the way down to Chicago. Persons living in Rogers Park, south of Evanston will also find the new Evanston school a little nearer than the school at Belmont and Sheffield avenues, which heretofore has taken care of such pupils.

#### NOTES FOR PICTURE PIANISTS.

Eugene A. Ahern, pianist in a motion picture theater at Twin Falls, Ida., has written a book on "What and How to Play for Pictures," which has been placed on the market for the particular benefit of musicians in motion picture theaters. A lot of practical hints are included in the book which shows that in addition to real practical knowledge of the show business, Mr. Ahern possesses a strain of humor in his makeup.

Here are some of them:

#### DON'T.

—Play the "Flower Song" for every pathetic scene.

—Go to sleep during a war drama. Let the ushers do that.

—Play "Everybody's Doin' It" unless two or more parties die in the same scene.

—Play on one melody any longer than 20 or 30 minutes.

—Try to silence a baby's cries by playing loudly. The softer you play the sooner the mother will quiet the child.

—Look at the audience all the time as the pictures require your attention now and then.

—Chew the "rag," as there are "minors" in the "flats" above and below.

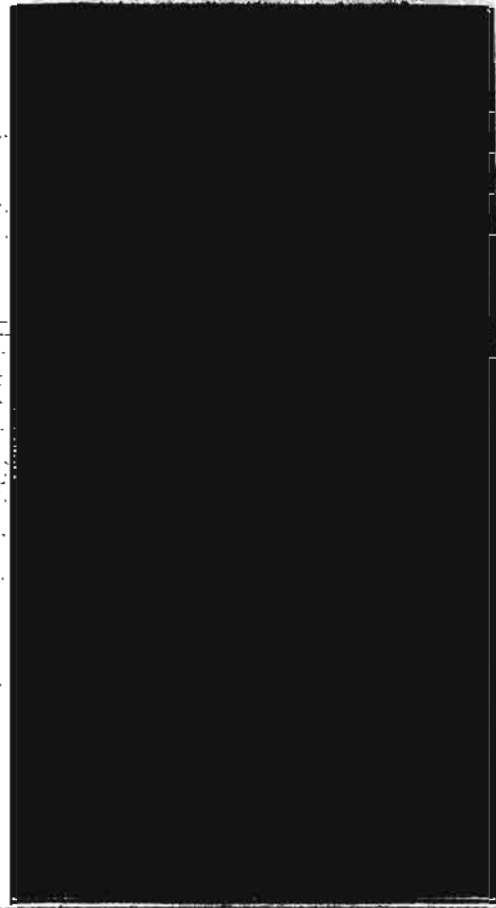
—Play so loudly the patrons can't see the picture.

✓—Ridicule a person by your gaze, when he is enthusiastic about the pictures.

—Play a waltz for an Indian unless a dead one, and not then.



FOLLOW THE LEADER



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#### JETER AND ROGERS A HIT ON S.-C. VAUDEVILLE CIRCUIT.

For about five months last summer and fall while touring the Sullivan-Considine-Loew vaudeville circuit, this clever team successfully opened the show at every performance. The reader is perhaps aware that about the hardest spot for a performer to "get away with" his act is in the number one position of the program, and on the road shows which start every week from the east and travel intact throughout the entire circuit it is the policy to put a strong act on first, in order to start a fast pace for the following acts, so that the entire show may run with speed and snap.

This was done by Jeter and Rogers, who never failed to wake up the most dormant audience with their snappy offering on skates in which there was something doing every minute. The artistic work of Jeter stands out prominently, as he is a past master in his line and the act is woven mainly around his effort, the comedy work done by his partner, Rogers, adding just that snap and finish to the act which helps to make it a rousing hit. Jeter's personality makes him a lovable chap, both on and off stage, and his charm and good nature, coupled with his undiminished ability to handle himself on roller skates will make it easy sailing for him on the sea of life.

**"RAGTIME PHILOSOPHY."**

By J. FORREST THOMPSON.

First Darkey—Does you know dat fireman dat lives down thar by me wuz a piano player?

Second Darkey—Why no—how does you make dat out?

First Darkey—Well, when dey had dat fire at dat "Adler Piano Factory" dat old boy jes take dem hose and play all over dem pianos.

**EDITOR RAGTIME REVIEW:**

Cy Perkins sez you wus putty good on figgers and I want to know if you know what key the "Melody of F" is written in?

Just about as foolish an answer:—It may be in Paderews key, but I don't think it is.

**TALENT.**

Young Schuman Hoffman Wagner  
Was a pianist quite grand.  
When only three he used to play  
Bach fugues with either hand.  
He then took up Beethoven  
And practiced many years,  
And when he played sonatas  
His audience shed tears.  
"We'll send him cff to Europe,"  
His folks said, "Where he'll learn  
To get the soulful feeling  
Out of that there Fifth Noctürne."  
He studied many years or more;  
His talents seemed to grow,  
For now he tears off ragtime  
At a moving picture show.

—Don Allen.

**TIRED OF SINGING CLASSICS, STUDENTS DEMAND RAGTIME.**

At Yates Center, Kan., tired of singing "Misereere," the quartet from "Rigoletto" and other classical airs, students of the Yates Center high school recently presented a petition to the faculty asking for some popular music. The petition was signed by 103 students.

"Broadway Blues" is being featured by Sophie Tucker in vaudeville on the Western time. It is one of those "slow drag," captivating songs written in the style of ragtime known as "Blues" and never fails to bring an avalanche of applause when rendered as only Sophie can sing it.

**MUSIC AND RHYME.**

"Some of your hymns are very poor poetry," said the critical theologian.

"That doesn't signify anything," replied the clergyman. "We all know of some very fine poetry that would make exceedingly poor hymns."  
—Washington Star.

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E. L. GAMBLE, Playwright, East Liverpool, Ohio.

# A Course in Vaudeville Piano Playing

By AXEL CHRISTENSEN

Arrangements by John S. Meck

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

## THIRD INSTALLMENT.

Up to this time we have confined ourselves to simple melodies each note of which has its own separate and distinct harmony. We will now consider the more complicated melodies, wherein groups of two or more notes are played to one harmony.

In Example 32 this melody is one in which each group of two notes is to be harmonized. Start as before, on the tonic. Measures one and two are easy to understand. The harmonies are as a rule, to conform to the note on the accented part of the bar, that is, on the first and second beats, the other notes being termed passing notes. In measure three, however, a little reflection will show that the note on the beat (E) is the pass-

ing note, so we will use the harmony for "D," instead of the sub-dominant as we might otherwise do if we were harmonizing each note individually.

The closing phrase of a strain is called the "Cadence" and, when composed of the harmonies I, V, I (the most common of all cadences) the first chord is usually a 6/4 chord (fifth in the bass). See measures 7 and 8, also 15 and 16 in Example 32.

Example 33, three notes to each chord, is so simple and indicates the harmonies so unmistakably as to require hardly any comment. In this example the chords are introduced on the *strong* beats of the measure, i. e., the first and fourth (counting 6 beats to the measure)—the others, being *passing* notes do not need to harmonize; however, in cases of this kind, as in following examples, *groups* of notes, rather than *individual* notes are to be harmonized. From now on the "ear," or musical understanding, must be the best guide. For instance, in the first measure, the *tonic* tone, being so strongly emphasized, demands the tonic harmony, similarly in the second measure every note except one, belongs to the

32 *mod.to*

The musical score for Example 32 is presented in three systems. Each system contains two staves: a treble staff and a bass staff. The first system covers measures 1 through 6. The second system covers measures 7 through 13. The third system covers measures 14 through 16. The score includes melodic lines and chord symbols (I, V7, IV, V) written below the bass staff. Measure numbers 1 through 16 are indicated below the bass staff. The piece concludes with a double bar line at the end of measure 16.

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tonic harmony. In measure three the first group is unmistakably dominant and the second group tonic, and so on, throughout the piece.

The last measure (14) presents a problem to the student. Ordinarily the succession of IV, V harmonies is forbidden in strict musical writing as it involves "parallel fifths," i. e., the interval of B flat, F, followed by C, G, as marked in this illustration. In this case, however, it is almost unavoidable and custom sanctions its use.

Be it understood that although we are using only the three principal chords in harmonizing these melodies, they are to be improved later on by using other chords and by introducing transitions, which will be explained in due course.

Example 34 illustrates the "grand march" form.

Example 35 is a fragment from the beautiful meditation from "Thais" and illustrates how whole measures are often set to one single chord. Shows also how this one chord is broken up or dispersed, forming a beautiful flowing accompaniment.

Example 36 is another example (from Raymond overture) showing how entire phrases are harmonized by one chord (also dispersed).

In harmonizing melodies of this kind carefully note each phrase or group of notes, and play that chord, the notes of which are contained for the most part in the phrase; also see which note in

the phrase comes on the *strong* beat of the measure, which one strikes the ear most forcibly, which are the passing notes, etc. A little practice and study will enable you to do all this *instinctively* and your hand will fall into the most natural positions for the various harmonies.

EXERCISES: Play the following melodies, as in the previous lessons, beginning with Example 37. In Example 37, instead of playing long chords, break them up and form the accompaniment figure as illustrated in the first four measures. This is the conventional *ballad accompaniment* and is the most common form in use when playing ballads of this type. Regard the note in the left hand in the principal beats of the measure (first and third) as *bass* notes.

Example 38 illustrates an old and almost obsolete form of ballad accompaniment. This triplet figure was often used in many forms and is composed of triads broken up. The first note of each group is the bass note.

Example 39 is the familiar march or two-step form and needs but little explanation. The fifth of the chord is often used on the second beat in the bass to relieve the monotony of a constant repetition of the root.

Example 40 illustrates the modern waltz form, where the accompaniment is played together with the melody in the right hand, and the left hand plays the bass only (in octaves). This is only

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34 *marziale* *March From "Aida"*

35 *Andte. (slow)* *From "Thais"*

36 *Andte (very slow)* *(minor)* *From Raymond*

possible, of course, where the melody is composed almost entirely of long notes.  
 Example 41 is a conventional minor melody.

Select your own style of accompaniment.  
 Write out all the examples, 37-41, and harmonize them.

37 *Andte* *"Swan's River"*



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38 *Molto*

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39 *Allo molto*

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I have read your little adulation on the cover of one of the numbers and I must say that you merit the whole of it. I loaned these pieces to another leader, and when he returned them it was grudgingly.

I am a leader far away and with no "horse to sell," and I must say that these numbers are great, and would like to know if you have more like them.

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### MEMPHIS COMPOSERS PRODUCE NEW "RAG."

F. Frayser Hinton and Donald Stonebraker, two Memphis young men, have collaborated in the production of a new ragtime selection which has been named "The University Rag." The piece has been placed on the market and is already creating a favorable impression in musical circles. The selection is dedicated to the Cornell university glee club, by which it is now being featured. Words for the song were composed by Mr. Hinton.

#### ONE MINUTE LEFT.

Hearing of the ragtime craze that raged in England some time ago, two youths who had been playing the piano and singing in a Chicago cafe, working ten and twelve hours a night, got money enough to reach Liverpool and applied to the manager of a music hall for a job.

He looked them over and engaged them.

"How long do you work?" he asked. They were puzzled. "How long is your act?" said he.

They had been used to working all night and did not know what to say. Finally, after consultation, one replied: "Oh, about twenty-five minutes."

"Twenty-five minutes!" exclaimed the manager. "Why, my dear sir, ours is a very long bill. I cannot give you twenty-five minutes. I would suggest that you go on for eight minutes."

"Eight minutes!" screamed the pair. "Why, we bow for seven minutes!"

#### A RETREAT.

"And you call this your music room?"

"Yes."

"But there are no musical instruments in it."

"No. It's so constructed that I can't hear any of the surrounding music that may be turned on from time to time."

#### A BOOSTER.

I received the December number of your RAGTIME MAGAZINE, and it is worth many times the amount you charge.

MRS. MABEL E. FRIEDMANN,  
Medinah, N. Y.

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Giving a startling and entertaining program of from 15 minutes to two hours.

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#### WHAT THE PAPERS SAY

Christensen is in a class by himself in the production of piano ragtime melodies, and his performances yesterday evidenced his remarkable ability along this line, while his more classical selections were equally pleasing. His versatility was demonstrated further by his musical monologues, elicited by repeated encores, and the audience compelled him to extend his allotted time for several minutes before allowing him to retire.—Spokane Spokesman-Review.

Axel Christensen, the pianist, gets first place. It is doubtful if any piano player, who has appeared here in many moons has received more enthusiastic recalls than he did yesterday. To the critic it would seem that it was not that he played ragtime, but that he made ragtime stuff sound like real music. Anyone can take a popular air and rag it, but it takes an artist to handle some of the so-called ragtime favorites as Christensen handles them. He also gives a couple of imitations of Bert Williams that are very amusing.—Vancouver Province.

Axel Christensen is showing patrons of Loew's Empress theater this week some undiscovered possibilities of the piano. Christensen is more than a rapid and vigorous technician; he is a musician, and his virtuosity mightily pleases the people.—Los Angeles Express.

Prominent among the specialties was that of Axel Christensen, the celebrated pianist, who by the system of ragtime playing he introduces, gained worldwide fame as the "Czar of Ragtime." With the greatest ease he plays with ragtime variations the great masterpieces in a manner that compels admiration for his work. His execution is marvelous, his technique perfect and this together with expression unlike any other delicacy ever displayed by musicians on the vaudeville stage puts him in a class by himself. Incidentally the "Czar of Ragtime" brings Bert Williams before his auditor in a manner rivaling the original acting and impersonating of that famous comedian. Recognition of his work at the Orpheum was given in repeated encores.—Ogden Examiner.

Axel Christensen scores heavily at the Empress this week with his syncopated revelations on the piano. His ragtime would make that particular style of modern music acceptable in any company.—Sacramento Star.

His ragtime might well be termed "double ragtime," as he manages, while retaining aid and rhythm, to incorporate just double the number of notes the average "Ragtime King" can produce in a similar offering.—Seattle Times.

Axel Christensen, billed as "The Czar of Ragtime," is a distinct hit. Why the press agent did not call him the "Man with the Syncopated Fingers" is a mystery, as Axel plays all of the old masters in syncopated melody. The act is a particularly good one and was highly appreciated.—Salt Lake Herald-Republican.

Axel Christensen is the best of numerous ragtime pianists. His playing is really artistic and his execution in double harmonies is remarkable. His playing of popular melodies gives them a new angle.—Minneapolis Tribune.

Few piano players who have come to the Empress are the equal of Axel Christensen.—St. Paul Pioneer Press.

A musical treat was offered the patrons of the Metropolitan Opera House in Christensen, a wonder with the piano. Christensen played both classic and popular music in a manner seldom heard, his dexterous fingers invoking splendid chords and time from the instrument.—Philadelphia Telegraph.

Axel Christensen, the "Czar of Ragtime," is popular in Chicago, having played practically every theater in this city, and in the East where he conquered New York and Philadelphia and even made "Classical Boston" sit up and take notice. The best part of it all is that Axel Christensen is not at all limited to playing ragtime, but always has a number in store for the lovers of classical music.—Chicago Saturday Telegraph.

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(Continued from page 4)  
**MONEY WELL SPENT.**

You perhaps spend money to go to the theater, and, if the show includes some snappy, catchy, ragtime music, you probably think you are getting a good money's worth.

The pleasure you get out of the money you spend in the theater only lasts until the curtain goes down on the last act, but the pleasure you get out of the money you spend for a course in ragtime piano playing will stay with you as long as you live—a continuous, daily performance.

Let's make things lively and get started right away.

**FIRM TOUCH IS REQUIRED.**

Real ragtime is played with a firm, strong, legato touch and the time must be absolutely even and correct. These two features are also greatly desired in classical music, (or any kind of music for that matter) and yet these two important features are most often found lacking in the average piano student who has taken the orthodox musical course. In learning real ragtime the pupil also learns to play with a correct touch and in proper time. The pupil studying the Christensen system learns many things that are essential and helpful in playing classical music and not a single thing that could possibly be hurtful in any way, or nothing that will in any way interfere with classical playing, if such is desired.

**WHAT YOU WILL RECEIVE FROM OUR TEACHERS.**

As a pupil of our schools you will receive at all times a full 30-minute lesson, the most diligent attention, the most courteous treatment, the most painstaking instruction that it is possible for your teacher to give you.

If for any reason your teacher should neglect to give you these things write at once to Axel Christensen, Christensen Bldg., Chicago, who will at once see to it that you receive the best possible service and instruction.

Such letters should be marked "Personal" and will be considered absolutely confidential and the teacher will never know who made the complaint. We earnestly ask your co-operation in this respect.

**NEVER TOO OLD TO LEARN.**

The other day we received a letter from a gentleman who said he would like to take up our course, only he thought he was too old to learn. Many others, no doubt, have the same idea, so we would like to say to all of you that you can never be too old to learn to play ragtime. It is quite possible for a person to be too young—and we do not care to accept pupils much younger than sixteen years—but we can promise splendid results to persons anywhere from sixteen to sixty years of age.

**DID YOU EVER HEAR ANYONE SAY.**

"I would give anything if I could play like that?" Usually you will hear from one to half a dozen persons make a remark of this nature after hearing someone dash off a catchy selection on the piano.

You know, as well as we do, that most everyone likes music and it is for this reason that the piano player at a party, dance, reception or entertainment of any kind is usually found to be about the most popular person present.

Do not allow any skepticism on your part, or any prejudices against ragtime on the part of

your friends prevent you from trying this system and finding out for yourself.

Anyone who can sit down to a piano and play a ragtime piece is sure to be popular. Here is an opportunity for you to acquire a talent that will please and entertain yourself and your friends. Don't let this opportunity pass unheeded.

If you are skeptical begin anyway. We take particular pleasure in converting skeptics.

**HERE IS THE PROOF**

Mr. A. W. Christensen.

Dear Sir:—Your method of teaching ragtime piano playing has proven a revelation to me. I thought your statement "Any person taught to play ragtime in 20 lessons" was an exaggerated bluff, but my actual experience proves you were right.

I started taking lessons from you without knowing a sharp from a flat, or one note from another; in fact, had never taken a single music lesson of any kind. I thought when starting that you would probably insist upon my practicing three or four hours a day, with the understanding that at the end of 20 lessons I might be able to play some simple nursery jingle.

What actually happened was that before I had taken 20 lessons I was playing a number of right up-to-date popular pieces in a manner that was a pleasure to myself and caused my friends and acquaintances to "sit up and take notice." The time I have devoted to practicing will not average one hour per day and I would not take \$100 for what I have learned from your method.

What you have done with me in such short time proves conclusively that by your method any person can learn to play ragtime in 20 lessons, and I desire to apologize for doubting your statement at the start, and to thank you for the care and courtesy shown me in the past.

Yours very truly,

(Signed) F. G. CORBITT,

300 W. Washington St., 2nd Floor, Chicago.

I wish to take this opportunity to thank you for the pupils you sent over at different times during the past season to the Star & Garter Theater to take part in the ragtime contests.

It gives me great pleasure to note that the majority of the prizes were awarded to your pupils.

W. J. HERMANN,

Mgr. Star & Garter Theater,  
Chicago, Oct. 18, 1900.

You certainly made good with me. I never had the patience to practice before I started with you, but you made everything so plain and interesting that it was a pleasure to study the lessons. I would not take a hundred dollars for what I have learned.

J. F. DENNIS,

Business address, 2222 W. Lake St., Chicago.

Your method of teaching ragtime piano playing so easily and quickly is certainly wonderful to say the least. Your course of instruction is so plain and clear that I really believe a child could learn to play. Undoubtedly your success with pupils is partly due to the fact that the lessons are so interesting right from the start that practicing becomes a pleasure and consequently a person is playing ragtime before they realize it. I always like to give credit where credit is due and it will be a pleasure for me to recommend your method to my friends and acquaintances.

Yours respectfully,

EDW. STRAUSS,

614 W. 71st St., Chicago.

Of ragtime, the doubled harmony of time, Christensen has made classical, scientific and artistic.

OPIE READ.

I am very much pleased with your system as it helped me very much.

Yours truly,

PHILIP SCHROTH,

2900 N. Sydenham St., Philadelphia, Pa.

I am highly delighted with your method of instruction and feel convinced that none could be better nor more thorough.

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**MORE PROOF**

I wish to say your system of teaching ragtime is very good. I have taken ten lessons and I find I can play ragtime very well. I am sure much credit is deserved by my competent instructor.

(Miss) LORETTO HUSTER,  
201 Hickory St., Buffalo, N. Y.

It is hardly necessary to add that I am over-satisfied with your course and Buffalo teacher.

Yours truly,  
F. R. BRISSON,  
36 Bolton Place, Buffalo, N. Y.

I am glad to say I am well pleased with the lessons I have taken,

Yours truly,  
D. S. HAYNER,  
R. F. D. No. 2, Waterbury, Conn.

I couldn't read a note when I started, but am learning faster than I ever expected.

WM. E. OLSEN,  
2640 Pillsbury Ave., Minneapolis, Minn.

My success in my present position is due solely to my training at your school. As to financial returns—I made the price of my entire course in one week's time.

BLANCHE E. SMITH, 664 35th St., Milwaukee, Wis.

Although I was skeptical at the time I took up your course, I must say that you have convinced me that you can make good.

MISS MATILDA DISFLOE, 333 Middle St., Dayton, Ohio.

I have studied the "Christensen" Ragtime Method at the Hogue School of Music, and consider it very necessary to any pianist to know this method.

MISS CELDA BOSSERMAN, 3706 W. 48th Ave., Denver, Colo.

I consider the course of instruction offered by the Christensen system the "best ever," and shall continue to recommend pupils to your school, having already induced several to take your course.

Very truly yours,  
P. ROBERT G. BRAUN, 1829 Logan St., Cincinnati, Ohio.

I am much pleased with the Christensen System, and also my teacher. It is all they claim for it.

FRANK E. ROSS, 444 McDuggal Ave., Detroit.

I can now play both of the Instruction Books, and three popular songs converted into ragtime, including a ragtime bass. I did not know a thing about music in the beginning and now none of my friends will believe that I have taken only fourteen lessons. Would not quit now for anything.

(Signed) WILLIAM SCROGGINS,  
3833 17th St., San Francisco, Cal.

The course has more than met my expectations in every way. My friends are all very much surprised and are planning to take the same course. They will not believe that I have actually taken less than ten lessons to date under Mr. Marline's instruction.

JOHN LATHROP,  
Editorial Writer, 226 West 25th St., N. Y. City.

I wish to express in few words my extreme gratitude in behalf of your wonderful system of ragtime piano playing and my instructor, Mr. Kaufman, in his ability to administer the work so capably. I highly recommend the work to anyone who wishes to learn in the quickest possible time.

Yours sincerely,  
MRS. W. E. THOMPSON,

414 So. Manhattan Place, Los Angeles, Cal.  
After having studied your course of instruction, I can conscientiously say that your system is the best and easiest method of learning to play ragtime.  
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