

Christensen's RAGTIME REVIEW

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



VOL. 1

A YEAR

MAY, 1915

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No. 5

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Christensen's

RAG-TIME REVIEW

DEVOTED TO RAGTIME AND POPULAR MUSIC

Covering the Field of Vaudeville and Picture Piano Playing

Vol. 1

CHICAGO, ILL., MAY, 1915

No. 5

NOTES ON NEW POPULAR MUSIC

BY AXEL CHRISTENSEN

The publishers of popular music are especially fortunate this year in their spring output of songs, rags, fox trots and "what not." Among the numbers listed and reviewed below there will not be found a single poor selection.

The writer has personally played each number and assures his readers that they range from good to excellent.

The Jitney Bus is now to be found in nearly all of our large cities and now we have the "Jitney Bus Rag," words and music by Bernard Brin of Seattle. This song is strictly characteristic of its subject and breaths strongly of gasoline, nickels and loving times in the loving Jitney bus.

Jerome H. Remick & Co., have issued a song with the anti-war sentiment, entitled "When Our Mothers Ruled the World." It has a real swing and at the same time delivers a worthy message. The same company is making great headway with "Everybody Rag with Me" which continues to have a big success—this is one of Sophie Tucker's numbers. "When I Was A Dreamer and You Were My Dream" is a ballad which belongs in the first-class and "Over the Hills to Mary"—another ballad—has a most novel chorus in that it introduces a new and pleasing rhythm by the use of a well placed triplet in several measures. "I'm on My Way to Dublin Bay," "In Old Missouri," are other numbers listed, not forgetting "On The 5:15" which tells its own story around the vaudeville houses.

A firm that seems to deal chiefly in ballads and songs that appeal to the heart is C. W. Thompson & Co., Boston. The following numbers are all good and can be used to advantage by the moving picture pianist who is short on incidental music to accompany pictures of a serious or

romantic nature. They are: "If I Were A Violet," "We're Growing Old Together You and I," "Whatever Is Best," "When the Stars Kissed the Day Good-Night," "The Moon Boat," "Mammy Mine" and a sacred song "Oh, Master Let Me Walk With Thee."

"Magical Ocean of Love" is one of the latest numbers by Frank Tyler Daniels and Leo Friedman and is full of merit. Leo Friedman uses the ragtime tie in nearly every measure so we are his friends. Another number by the same company is "In the Palace of Dreams" which has been featured by Reine Davies.

We have heard the "Humoresque" by Dvorak played a great many different ways—lately in ragtime in the medley number entitled "Desecration"—but now we have it in the form of a hesitation waltz, published by Carl Fisher of New York, and it is some hesitation, the music being well arranged for this purpose.

"My Love Is All For You" by Jean Oliver and C. Albert Grim is an excellent ballad in four flats and "Where the Shannon Bells Are Ringing" is also good, both published by the Lyceum Music Co. of Chicago.

Daly of Chicago has published three good waltz songs, "How Easy It Is To Remember Things That You Like To Forget," "Don't Tell the Folks You Saw Me" (which takes us back a few years to the time when she said "Just Tell Them That You Saw Me") and "Your Absence Is Breaking My Heart." The same firm also publishes a good number with a rag swing entitled "When I Get Back To My Old Girl" and their number "I Wonder What Will William Tell" is a corker, the music being more or less from the Overture William Tell and the words very clever.

Forster, Music Publisher of Chicago has produced a real hit entitled "In the Hills of Old Kentucky" which was a regular knock-out at the Palace Theater, Chicago, when delivered by La France and Bruce. Newhoff and Phelps, Brody and O'Brien, Brown-Fletcher Trio, Three Dixie Girls and other Orpheum acts are having splendid success with this number. The words and music take you right down to the mountain trails of Kentucky. This firm is also having tremendous success with "This Wide World Has Only You" a waltz song, and "The Song That My Grandmother Sang" which cannot fail to grip the heart of the listener when properly rendered.

Some very worthy numbers have just been issued by "Shapiro Bernstein and Co.," New York, among which are "Darlin" a ballad with a six-eight verse and four-four chorus; "Those Key-Stone Comedy Cops," a comic; "The Packard and the Ford," "Dancing Means the Irish Moon," "On My Way to New Orleans" and "There's a Light That's Burning in the Window of a Little House Upon the Hill." This last number is most excellent indeed, with a snappy two-four chorus and a splendid set of words.

"That Charly Chaplin Walk" is one of those overnight song sensations that are a success from the very start. This is not to be wondered at, considering that the music is by Roy Barton, whose ability to get up just the right kind of music to fit a set of words can never be questioned. He has succeeded in setting Charly Chaplin's characteristic walk to music and Roy Barton's arrangement contains here and there a surprise in rhythm that is refreshing. The words are by William A. Downs and are extremely clever—in fact, this is *some* song, published by Harold Rossiter Music Co., Chicago.

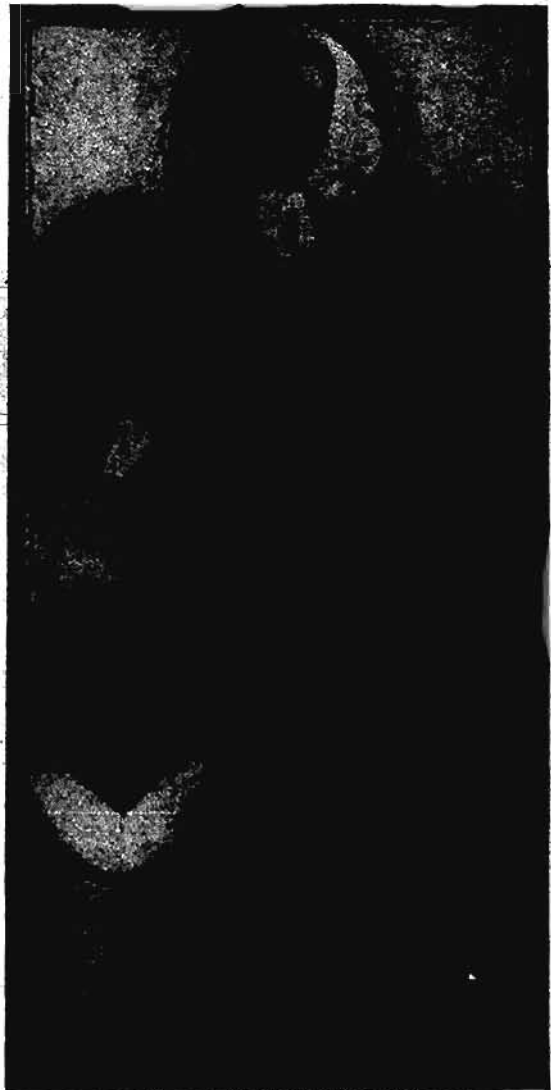
Will Rossiter has a great line of songs for spring delivery. "Loveland Days," by W. R. Williams is good; "I'm A Long Way From Tipperary" by Roger Lewis and Ernie Erdman is a great number, and among the big vaudeville acts which are using it as a feature are the "Connelly Sisters" who are getting away with it in great shape. The Connelly Sisters are more than clever in their line—give them a real song and they will make it a success. The same firm is publishing a great waltz ballad entitled "My Ship of Dreams" which cannot fail to go over and "I'm Coming Back In Springtime" is seasonable and good. The Will Rossiter Company have recently issued their "One Thousand Dollar Prize Collection of Dance Music" entitled "Danceland" containing music for The Half and Half, Maxixe, Tango, One-step, Trot, Fox-Trot, Argentine Tango, Slow Tango, Hesitation Waltz and Three-step.

A clever song is the "Monkey Jubilee" published by Frank K. Root & Co., others by the

same company are "I'm Longing for Old Virginia and You," "In Honolulu By the Sea," "Neutral Is My Middle Name," "When the Bells at Eve are calling," "I'll Return Mother Darling To You" and "Drifting Apart."

Otto M. Heinzeman, New York, who writes and publishes his own music gives us a nice Hesitation Waltz entitled "Love's Memories," a ballad entitled "My Heart's In Old Kentucky" and three other songs of merit: "Coaxy Eyes," "If Every Girl Were A Beautiful Rose," and "Last Night," this last being a ballad.

The Sam Fox Publishing Co., of Cleveland, is out with the instrumental stuff. The "Sam Fox



Successful Teachers of Ragtime.

Trot" is great, being written by George P. Howard, "The Hunt Club Fox Trot" is good and Knick-Knocks" a rag one-step or two-step, (preferably two-step) is something that is different from the usual run. "The Melody Maid's One-Step" is good with an exceptionally beautiful Hesitation Waltz.

"I Am A Lonesome Melody" is a new number published by Kalmar & Puck Music Co., which shows promise of success. "I'll Be Back In Me Low-Back Car" is another new song by this firm as is also "All For the Love of A Girl." The writer heard the last named song at a Sunday night concert in the New York Winter Garden a few weeks ago and immediately upon his return to Chicago told his office boy to go out and get it, it having caught his fancy. The office boy went out and after visiting most of the music stores in town at last succeeded in getting a copy of "All For the Love of A Dear Little Girl," which was written by Charles K. Harris long, long ago; this the office boy claimed was the nearest thing he could get to the title requested, so the song had possibly not reached the

music stores at that time. The title of the new song is very similar to the song written by Charles K. Harris but there the resemblance ends because the new "All For the Love of A Girl" is a regular "Hum-Dinger," with plenty of lilting ragtime and a splendid set of words, while the old song is one of those cute little stories of childhood that Charles K. Harris was so famous for in the days of "After the Ball," "I Don't Want to Play in Your Yard," etc.

In Chicago there are several moving picture theaters that run all night, in fact never closed, and as two of these have been in operation on this policy for several years it will seem that there is no lack of audiences in the small hours of the morning.

A Course in Vaudeville Piano Playing

By AXEL W. CHRISTENSEN

Arrangements by John S. Meck

Copyright 1912 by Axel W. Christensen*

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 cues, what to play and how to play it, together with practical information about the work that is usually obtained after years of experience.—Editor.

FIFTH INSTALLMENT.

TRANSITION IN THE SUB-DOMINANT HARMONY.

These harmonies have already been touched upon, in the April number. (Examples 42, 43 and 44.)

The Dominant Seventh of the Sub-dominant Key (when playing in the Key of "C" major) would be "F" major. The tonic chord of "F" major is F, A, C—same as the sub-dominant of "C" major; and the dominant seventh of "F" would be C, E, G, B flat. (See example 55.)

This harmony (dominant of the sub-dominant) is largely used when the sub-dominant harmony is to be emphasized, in which case it always precedes the sub-dominant chord. The seventh of the chord very often appears in the bass, in which case it progresses to the third of the tonic. (See second measure of example 55.) This example also illustrates a common use of the second dominant seventh (D, F sharp, A, C) in cadencing. Note the progression (2V, V, I).

Examples 56 and 57 illustrate the same principles.

EXERCISES: Example 58 consists of two phrases (four measures each) almost identical. There are two places in each phrase where the dominant seventh of the sub-dominant (in this case D, F sharp, A, C natural) can be used. We leave it to you to choose the correct place.

In example 59 play a chord to each note. Treat the notes with crosses above them as passing

58 *Alto Mod.* *From Whistling Tail*

59 *Allegro* *From Funct*

*Reproduction or infringement of any portion of this course will be promptly and vigorously prosecuted.

60 *Andte.* "Barling Kelly Song"

61 *Lento* From "Masses in de Cold Ground"

62 *Andte.* "Soldiers Farewell"

notes (i. e., not belonging to the harmony under them).

In example 60, use the ballad form of accompaniment.

Examples 61 and 62 need no comment, except that example 62 contains the second dominant formation.

Play as before, then write out the examples.

55

Chords: C maj, F maj, C, 2V

Roman numerals: I V I V⁷ I (C) 2V⁷ V⁷ I

56 *mod.* "Behave Me, of all those Endearing Young Things"

Chords: F maj, Gb maj, F maj

Roman numerals: V⁷ I (F) V⁷ I I V⁷ I

57 *Andte.* From "Midsummer Night's Dream"; Handelian

Roman numerals: I I I V V⁷ I (G) V⁷ I (G) I⁷ I

PLAYING THE MELODY WITH THE LEFT HAND. USING ARPEGGIO RAGTIME VARIATIONS WITH RIGHT HAND.

Piano players in moving picture and vaudeville theaters find it greatly to their advantage to be able to have a number of brilliant ragtime movements and variations at their finger tips, so that while playing the popular songs they can put new life into them by converting them into this fascinating style of ragtime.

The writer is therefore inserting into this course in Vaudeville Piano Playing, some practical hints on this class of work.

While these instructions and examples are arranged for professional pianists and amateur piano players of ability, still any person having a fair knowledge of the piano and who can play the average popular music as it is written with a strong and marked tempo, can master this style of ragtime if careful attention is given to the instructions and the exercises played slowly and carefully in the beginning.

Persons finding this particular style of ragtime too difficult will find the way paved for them in Christensen's Ragtime Instruction Book No. 1, particulars of which may be found in the advertising columns of this magazine.

We show herewith four different arpeggio ragtime movements which can be used with good results in converting any piece into this style of ragtime.

In the first measure of each movement is shown the chord of "C," while the next two measures show the same chord played in the various arpeggio ragtime movements.

You will notice that the first measure of the movement in each case is the same, being a simple arpeggio made up from the notes of the original chord.

The melody note is played in the bass and is indicated by the accent mark which is placed over it.

In converting a piece of music into this style of "rag" you will simply play the melody notes with the left hand, exactly where they belong, so far as the time is concerned, filling in all the vacant spaces between the melody notes with chords, simply using the chords given in the music.

Count eight beats to the measure, so that in two-four time a sixteenth note will receive one beat.

Now practice carefully the first arpeggio ragtime movement, counting the time carefully in order to thoroughly understand the construction of this movement. The difference in time will be found in only in the last measure of each movement.

The melody note should at all times be played with a good strong, firm stroke, and should be sustained by means of the pedal until the next melody note is struck.

The image contains four musical staves, each representing a different arpeggio ragtime movement. Each staff is labeled with a number (1-4) and the tempo '800'. The first staff is labeled 'FIRST ARPEGGIO MOVEMENT', the second 'SECOND ARPEGGIO MOVEMENT', the third 'THIRD ARPEGGIO MOVEMENT', and the fourth 'FOURTH ARPEGGIO MOVEMENT'. Each staff shows a piano part with a melody line in the bass and chords in the right hand. The tempo is marked '800'.

The chords in between the melody notes should be played with less force than the melody note itself, so that the melody may stand out at all times. This is also the case with the variations in the right hand. By this I do not mean that the chords and the variation should be played softly because ragtime to be effective should be played with a snappy strong touch but the melody notes should be played stronger than all the rest.

Now play example 1 carefully and slowly, using the left hand alone until you can play it perfectly. Next play both hands together, slowly, counting the time so that perfect accuracy is assured. After you have become thoroughly familiar with the movements, gradually increase the speed until you can play it quiet fast.

Then play the same example using the second arpeggio ragtime movement in the right hand, the left hand playing the same as before.

Next play the same example using the third arpeggio ragtime movement, and last using the fourth arpeggio ragtime movement.

After you have mastered example 1, follow the same routine in practicing example No. 2, which you will notice is written in the second ragtime movement. After you can play it well in the second ragtime movement play it also in the first, third, and fourth movements.

EXAMPLE NO 1.

gva.....

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of chords, primarily triads and dyads, with some slurs.

The second system continues the piece with similar melodic and harmonic patterns. The treble staff features more complex rhythmic figures, and the bass staff maintains the accompaniment with some changes in chord voicing.

The third system shows further development of the musical ideas. The treble staff continues with its melodic line, and the bass staff provides a steady accompaniment.

The fourth system concludes the piece. It features two endings: a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to an earlier section, while the second ending provides a final resolution. The notation includes various note values and rests.

EXAMPLE No 2.

First practice this exercise as written, then practice it in each of the other three movements.

8va

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of chords and melodic lines, with fingerings 1, 2, 3, and 4 indicated above the notes. The lower staff is in bass clef and contains a sequence of chords and melodic lines, with accents (>) placed above the notes.

The second system of musical notation consists of two staves. The upper staff continues the sequence of chords and melodic lines from the first system. The lower staff continues the sequence of chords and melodic lines, with accents (>) placed above the notes.

The third system of musical notation consists of two staves. The upper staff continues the sequence of chords and melodic lines. The lower staff continues the sequence of chords and melodic lines, with accents (>) placed above the notes.

The fourth system of musical notation consists of two staves. The upper staff continues the sequence of chords and melodic lines. The lower staff continues the sequence of chords and melodic lines, with accents (>) placed above the notes.

Tango Tea.

DANCE

ED. A. HALLWAY.

Tempo di Tango.

Sua ad lib.

Copyright 1913 by Stark Music Co.

This number is published in regular sheet music form. Get same
from your music dealer or from Stark Music Co.,
St. Louis, Mo.

The first system of music consists of two staves. The upper staff is in treble clef and contains a complex melodic line with many beamed eighth and sixteenth notes. The lower staff is in bass clef and provides a steady accompaniment with a repeating eighth-note pattern. The music is in a key with one flat and a 2/4 time signature.

8va ad lib.

The second system continues the musical piece with similar notation to the first system, showing the ongoing melodic and accompanimental lines.

The third system continues the musical piece with similar notation to the first system, showing the ongoing melodic and accompanimental lines.

The fourth system continues the musical piece with similar notation to the first system, showing the ongoing melodic and accompanimental lines.

The fifth system concludes the piece. It features a first ending (marked '1') and a second ending (marked '2'). The first ending leads back to an earlier part of the piece, while the second ending provides a final resolution. The notation includes various musical symbols such as slurs and repeat signs.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of chords and arpeggiated figures, while the bass staff provides a steady accompaniment with a mix of eighth and sixteenth notes.

Second system of musical notation, continuing the piece. The treble staff shows more complex chordal textures and melodic lines, and the bass staff continues with a rhythmic accompaniment.

Third system of musical notation, showing further development of the musical themes. The treble staff features repeated chordal patterns, and the bass staff maintains the accompaniment.

Fourth system of musical notation, with the treble staff showing more melodic activity and the bass staff providing a consistent rhythmic base.

TRIO.

Fifth system of musical notation, marked 'TRIO'. The treble staff features a prominent melodic line with repeated rhythmic motifs, and the bass staff provides a steady accompaniment.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains several chords and melodic lines, with some notes circled. The bass clef part provides a rhythmic accompaniment. A first ending bracket labeled '1' is positioned above the final measure.

Second system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with some accidentals. The bass clef part has a steady accompaniment. A second ending bracket labeled '2' is positioned above the first measure.

Third system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with some accidentals. The bass clef part has a steady accompaniment.

Fourth system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with some accidentals. The bass clef part has a steady accompaniment.

Fifth system of musical notation, continuing the piece. It features a treble and bass clef. The treble clef part has a melodic line with some accidentals. The bass clef part has a steady accompaniment.

Sixth system of musical notation, concluding the piece. It features a treble and bass clef. The treble clef part has a melodic line with some accidentals. The bass clef part has a steady accompaniment. First and second ending brackets labeled '1' and '2' are positioned above the final measures.



Christensen's Ragtime Review



AXEL W. CHRISTENSEN, Editor and Publisher

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"ON WITH THE RAG."

Recently a good lady residing in San Francisco became horrified at what she termed the debasing spectacle of an audience rejoicing in the singing of a couple of ragtime songs, accompanied by the band, at the Sunday afternoon concert in the park.

She wrote to the president of the Park Commission and pointed out to him how the good Easterners coming here to visit the fair were going to be shocked, etc. Strange to say the president agreed with her, said she was quite right and ordered the leader to be more careful in the future, especially on Sunday.

Immediately one of our public writers took the matter up, and wanted to know some whys and wherefores and what was wrong with ragtime anyhow? And this writer liked ragtime herself and said so in black and white.

And this writer also pointed out that the taxpayers who had a say in such things (seeing they provided the salaries for the Band and the Park Commission) were likely to furnish the good Easterners with one of the most lonesome spectacles in the world viz.: a Sunday afternoon band concert without an audience.

Then a horde of others, who did not know that ragtime was objectionable to anybody in the East or West poured a flood of indignant correspondence on the president's venerable head and they pointed out that Bach and Beethoven and Chopin and Tschaiakowsky all wrote ragtime, that it was played by the leaders of symphony orchestras

and if it was good enough for them it was good enough for the Park Band.

Well, what could the poor man do? He could not make a fight so he made a good run and as he began to fade from view he was heard to cry, "On with the rag."

W. T. GLEESON.

While the Hawaiian people have their own style of music which is plaintive, sweet, and satisfying, still they do love our American ragtime is stated in reports from Honolulu. Their musical programs are well filled up with the product of the American ragtime composers.

According to a decision handed down by Judge Courtney, a recent city ordinance in the City of Chicago which prohibited dancing in restaurants has been declared invalid, and he states that dancing if properly conducted cannot be considered as a nuisance and that the cafe and restaurant managers have a perfect right to permit dancing on their floors.



JOHN F. DENNIS

Eminent Chicago Ragtime Pianist

W. S. Stahl in Puyallup, Wash., is credited in the Tacoma Ledger with saying that most of the work spent on getting up a popular song went in making up an attractive title and placing it on a gaudy title page. The air was then written and but little attention paid to the words of the song.

If Mr. Stahl's remarks could be taken at their face value, the music publishing game would be

a soft proposition. The commercial artists would be working nights and we could use up that million or more sets of lyrics that are clogging the mails and driving music publishers to distraction.

SONG BOOSTING AT BALL GAME.

Ring W. Lardner, in the *Chicago Tribune* in writing up the first ball game of the season incidentally relates the following: "The management supplied a band to entertain the bugs previous to the start of the game. "Tipperary" and "Hail, Hail, the Gang's All Here" were played and "Baby Mine" was maimed, but the fans immediately recognized the melody and said, one to another: "That's Illinois."

A male quartet of song destroyers from —'s music house and a mixed sextet of butchers from —'s vied with each other in popularizing the latest productions of their respective employers. The modern method of popularizing a song is to say that the Swiss navy is singing it in the trenches or to have it gurgled at an opening baseball game. In the latter process megaphones are used by the singers and the "baritone," tenor, and bass are terribly audible, but the "lead" not at all. It is unwise and unnecessary to have the "lead" sung so that it can be heard, for if it's no good it's better suppressed, and if it's any good it's been good for so long that you know it better than the singers. The title of the song is printed on large cards which are held by the singers, and small cards inscribed with the "lyric" are passed to the audience, otherwise the audience would never guess what the words were. No provision is made for telling you what they mean.

Just at the end of one of the songs Fisher ran back of second base in practice and made a pretty stop. The crowd cheered wildly, whereupon the leader of the singers rushed to the phone, called up his office, and said that "My Tongue-Tied Baby" had gone over big.

PARK BAND AND RAGTIME.

At San Francisco, bowing to popular opinion as opposed to a few individuals, who have been posing as "high brows" of an extreme type, or else persons of intolerable puritanical leanings, the Board of Park Commissioners have notified the director of the Park Band that he may gratify the public desire for ragtime music to his heart's content, without fear of further restric-

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WHO IS

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tions. The desire for ragtime music when it is well played is quite evident from the encores these selections bring forth every time these numbers on the program were rendered. Naturally, there are people of different tastes, and when playing in a public park this should be considered, and a musical program for an afternoon concert should be so arranged to gratify the inclinations of all and not a few who happen to favor only one class of music. The raising of the ban on popular music at the Frisco band concerts will tend to increase the attendance and make the concerts that much more enjoyable for the masses.

COLOR MUSIC.

Just when everything was moving smoothly, along comes a Russian composer, Schriabine, and gives us "color music, and everybody thought it was here all the time. We certainly have had "blue," "green," "red" and "yellow" songs with us right along, for do you not remember "I Don't Want To," "And Then," "Smother Me with Kisses," "When I Get You Alone To-night," "I Love My Wife, but Oh! You Kid," and a few other delectable ditties. But our Russian friend displays a keen sense of humor when he gives "D" flat the color of "Glinted Steel," for he has evidently "free-lanced" or had a "drawing account." "Glinted Steel" comes only from the eye of the publisher when you ask for an "advance," or a larger than usual "touch." Believe us, we've seen it!—Teddy Morse, in the *New York Clipper*.

WHO IS BEST RAGTIME PIANIST ON PACIFIC COAST?

Editor RAGTIME REVIEW:

A great many people whom I have met, are of the opinion that Bernard Brin, who teaches the Christensen System of Ragtime piano playing here in Seattle, is the best ragtime pianist on the Pacific Coast.

Could you state with any authority on this matter, or what is your opinion?

REVIEW READER,
Seattle, Wash.

We know Bernard Brin to be a wonderful ragtime pianist, but we prefer not to go so far as to call any pianist the best, as there are many pianists on the coast whom we have not yet had the pleasure of hearing.

We therefore place the burden of deciding "Who is the Best Ragtime Pianist on the Pacific Coast" on the shoulders of our readers and solicit their opinions for publication in this magazine.

Let us hear from as many as possible—write in and boost your favorite pianist and explain why you think he or she, is the best. It will promote an interesting discussion and may bring to light some ragtime genius hitherto unknown.

Error.

VAUDEVILLE ARTIST RETIRES TO TEACH RAGTIME.

Fritz Christiani, known for the last ten years to the profession as "Fritz Christian, the Danish Character Change Violinist, has retired in his home town, Washington, D. C., and is opening a Ragtime Studio, met with instantaneous success.

Mr. Christiani closed his vaudeville season at the Casino in Washington and his friends remembered him after an absence of seven years, during which time he toured America, Honolulu, Australia, South Africa and the Continent.

Although Mr. Christiani used the violin on the stage he was quite a piano fiend, and his ragtime proclivities were often the pleasure of many a hotel gathering of artists.



FRITZ CHRISTIANI

Washington, Mr. Christiani says, will be a great field for teachers teaching ragtime and we believe it. With such popularity as Mr. Christiani has in Washington, he has, so to speak a "Half Nelson," on the situation.

We reprint a notice from a Brisbane paper, (Australia, August, 1911): "A number of exceedingly clever things were done by Fritz Christian, described as the silver violinist, and heard in this country for the first time. He started off with an American barn dance, came on as a Dutch professor of music, and played on a miniature fiddle, extracted dulcet strains from what appeared to be a common, or garden fire shovel and broom; and finally, attired as a famous Hungarian boy violinist, made music with the silver violin, from which he takes his title."

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QUESTIONS AND ANSWERS.

Editor RAGTIME REVIEW:

Please tell me through the question department of the the RAGTIME REVIEW how to distinguish the time of a one-step, two-step, tango, and a Fox Trot.

H. W. DAVIS.

There is no particular difference in the rhythm of a one-step and that of a two-step, except that the one-step is played a great deal faster as in dancing a one-step the dancer only two-steps are taken in each measure while in the two-step, three-steps are taken in each measure. Both are written in two-four time. The real tango is a slow six-eight movement, although the word has been used a great deal in reference to the one-step and many people call the one-step the tango. The Fox Trot is written in four-four time, the musical rhythm being very similar to the old Schottische that was danced years ago.

SONG WRITER DEAD.

Nathan Mann, known the world over for his songs and music, died at San Francisco, on April 13. Mann was probably best known by his song entitled, "Go to Sleep, My Little Pickaninny," which made such a wide hit throughout the country about fifteen years ago when sung by Fanny Ward, then a great favorite in vaudeville. Mann was forty-eight years old.

"Way Down Upon the Suwanee River" has supplanted "Tipperary" as the marching song in the training quarters of the British army at Salisbury Plain.

"I'm on my way to Dublin Bay," has "gone over big" at the Chicago Theaters and cabarets. The Chicago American made a quarter page feature of this song a short time ago.

LET IT BE RAGTIME.

When you're lonesome, play ragtime.

When you're blue, play ragtime.

When your temper gets away, play ragtime.

When your headaches, play ragtime.

If you don't play it, sing it; but, whether you play or sing, let it always be ragtime. These are some of the maxims of Miss Ray Samuels, known in vaudeville as the blue streak of ragtime.

PLAYS WITH HOLY CROSS MINSTRELS.

J. Forrest Thompson, known as the "ragtime king," was recently one of the big features of the performances given by the Holy Cross Minstrels at Louisville, Ky. Mr. Thompson is an enterprising booster for ragtime and operates one of the biggest schools for teaching ragtime piano playing in the south.

MUSICAL NOTE.

"How do you sell your music?" asked the prospective customer.

"It depends on the kind you want," replied the smart clerk. "We sell piano music by the pound and organ music by the choir."

SOME SUGGESTIONS.

Now that "I Didn't Raise My Boy to be a Soldier" has made a great hit in the music halls, why not try the following:

"I Didn't Raise My Auto to be a Jitney Bus."

"I Didn't Raise My Daughter to be a Fox Trotter."

"I Didn't Raise My Son to be a Lawyer."

"I Didn't Raise My Spring Onion to be a Dockweed."

"I Didn't Raise My Wife to be a Professional Clubwoman."

"I Didn't Raise My Chauffeur to be a Son-in-Law."

"I Didn't Raise My Waiter to be a Millionaire."

"I Didn't Raise My Hired Girl to be a Despot."

"I Didn't Raise My Boy to be a Dancing Teacher."

"I Didn't Raise My Salary Because I Couldn't."
—*Kankakee Republican.*

RAGTIME IN ST. LOUIS.

Dearest Editor—For the interest of our St. Louis and surrounding readers I'd like for you to give us a "write up" concerning the opening of a new ragtime school in this city.

Owing to the increase in our number of pupils, we are simply making our competitors look sick. Our new branch has been open for nearly two weeks and we had first intended that a teacher from the main office take charge there for a day or two each week, but we since find that we need a teacher that will devote all his time to this branch alone. This school is located in the popular Wieser Building, 2000½ E. Grand Ave. Our other branch office located on the corner of Meramec and Virginia Aves., is doing very nicely and is continually growing from the time it was opened, last February a year ago. Our branch in East St. Louis, Illinois, too, is doing very nice; not forgetting our main school at the Odeon Bldg., where we have a "night shift" of teachers in addition to the day staff.

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From the *Detroit Free Press.*

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HOW "MY BIRD OF PARADISE" WAS INSPIRED.

When a song becomes popular, many like to know how the idea of the song came to the composer. Irving Berlin, whom everybody knows took himself with a party of friends on a trip to the Panama Canal, where he visited the Hawaiian Islands, and, it is said that this is how the idea of "My Bird of Paradise" came to him. Mr. Berlin took it upon himself to buy a bird of paradise for a certain young lady in the party. Upon arriving in New York the custom house inspector informed him that he would have to relieve the charming young lady of the bird of paradise. Mr. Berlin remarked that he bought this expensive outfit at the Hawaiian Islands. But the inspector was forceful, and took it in his care. This almost brought tears to the composer's eyes, and he at once decided that if he couldn't bring the bird of paradise into the United States, and if the ladies could not have them, he would at least write a song, which would adorn the pianos in their homes. So it was that little incident that gave Irving Berlin the inspiration for the lyric of "My Bird of Paradise."

If "Tipperary" in the original bore you, as it does some persons, perhaps you would like one of the numerous translations of it. You think you would? Then here it is in pure Hindustanee:

Burra dur hai Tipperary,
Bahoot lumbah kooouch wo,
Burra dur hai Tipperary,
Saki pas pownchenay ko.
Ram Ram, Piccadilly,
Salaam, Leicester Square,
Burra, burra dur hai Tipperary,
Lakin dil hooaye phus-gayah!

"Let's Toddle At the Midnight Ball" is another publication published by Kalmar & Puck which may puzzle some pianists of only fair ability until they have toddled through it a few times, after which they will discover that it has splendid possibilities. The writer of the music, Bert Krent, has discovered some new rag movements, which will at first bewilder a person who has been used to playing the organ in church but which are most effective indeed.

The manager of a vaudeville house was testing the abilities of a few candidates for stage honors one day last week and this is how he let down one of the would-be funny men:

"Your songs won't do for me. I can't allow any profanity in my theater," said he.

"But I don't use profanity," was the reply.

"No," said the manager, but the audience would."

IN VAUDEVILLE.

Axel Christensen is billed as the headline attraction at the following Chicago Theaters:
American Theater, May 3, 4, 5.
Colonial Theater, May 6, 7, 8, 9.
Empress Theater, May 13, 14, 15, 16.
McVicker's Theater, May 31, June 1, 2, 3, 4, 5, 6.

THE CADENZA.

A bright and snappy piano department was recently started in the "Cadenza" a monthly magazine devoted to popular music. The editor of that part of the magazine devoted to ragtime and popular music, moving picture, piano playing, etc., is in the able hands of Edward R. Winn, whose years of experience as a player and teacher of ragtime, combined with his ability to write things worth while, insures the success of his department.

A SONG OF SPRING.

I don't know why,
And it's a funny thing
In the spring—
When the sun has melted the snow,
And the grass begins to grow,
And the birds are singing,
And life again seems worth living—
That the trees should leave.

—ALBERT LUND.

The latest Parisian instrumental hit secured by Jos. W. Stern & Co., is "Si Tu Veux Marguerite," written by Bosc, composer of "Indiana," "Mariette," etc. Mr. Bosc is now in this country especially engaged for the San Francisco Exposition, where he will conduct the principal orchestra and feature the above as his chief encore number.

"Ah, yes," murmured Miss Screecher, after the first selection at the concert. "I have had some very exciting experiences. Coming over here from abroad, a terrible storm arose, and I had to sing to quiet the passengers. You should have seen the heavy seas running."

And the big rude man in the pink necktie gazed out of the window.

"I don't blame the sea," he muttered.

He—Some tunes quite carry me away.

She—Only tell me one, and I will play it with great pleasure.

"My taste in music is improving," said Mr. Cumrox.

"How do you know?" inquired his wife haughtily.

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Why a Frown, When it Should be a Frown By Mrs. Clodfelter
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When the hour comes at morn, for stars to

me to part I feel so sad and lone-ly when I say, "Good night, sweetheart"
dis - ap - pear Be - fore I rise I won-der if you're dreaming of me, dear

Some how, when I go to bed All sleep is banished from my head But
Some how, when I close my eyes I seem to feel that you are nigh I'd

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(Continued on page 24)

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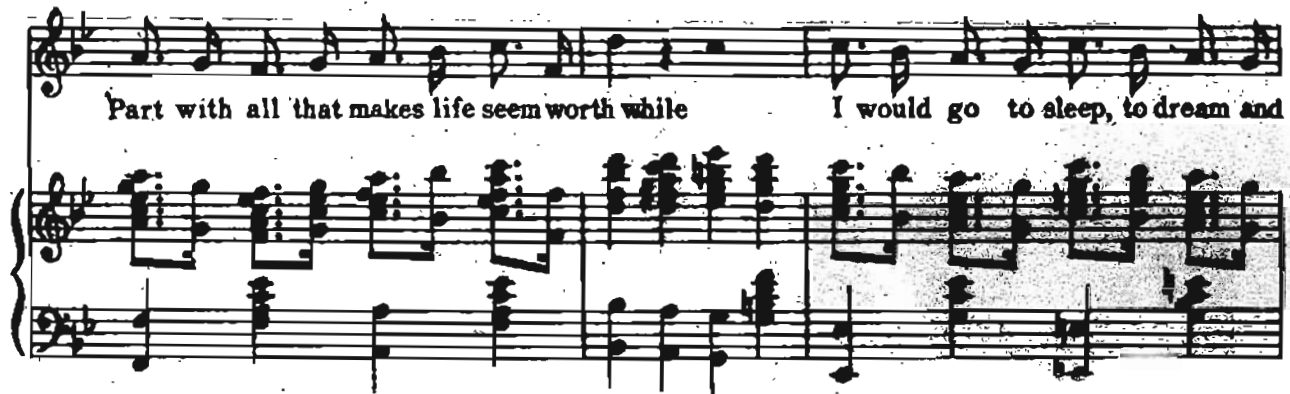
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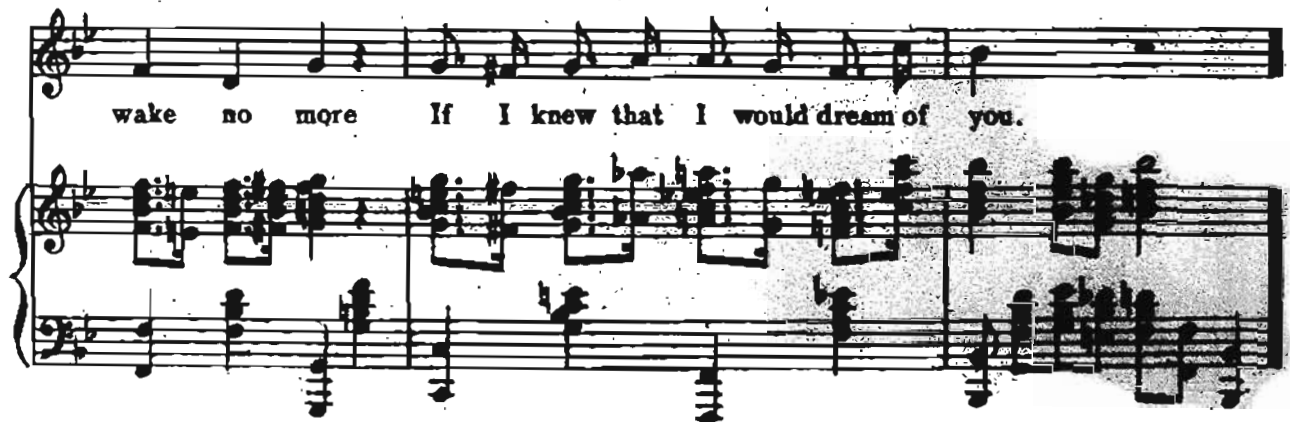
I would bid this world a . dieu It I tho I'd meet you in that



land of dreams. I would part with roses and with sun shine too.



Part with all that makes life seem worth while I would go to sleep, to dream and



wake no more If I knew that I would dream of you.

(Continued on page 26)

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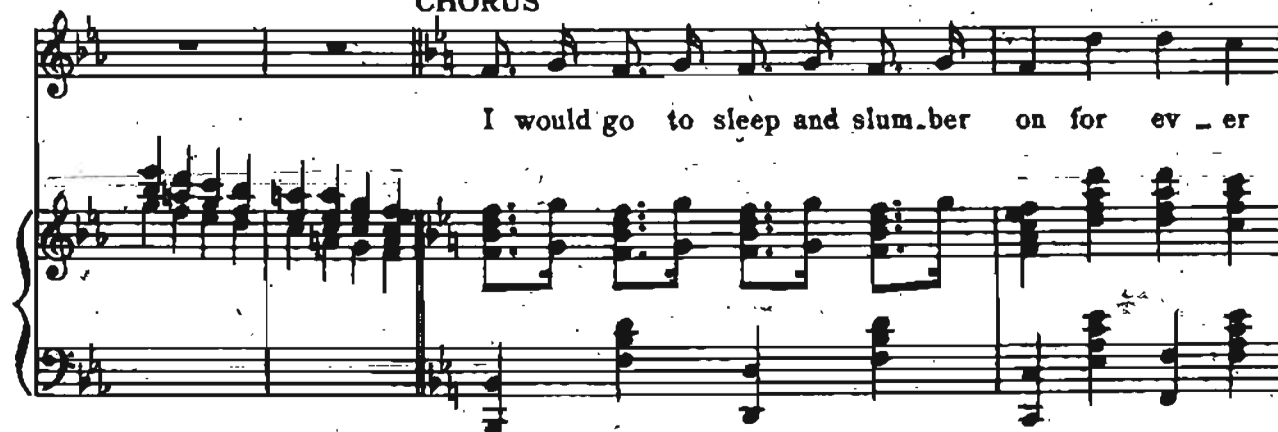


No. 1646



if I knew I'd dream of you then I would sleep my whole life thru.
 be con-tent and hap-py too in dreams if I could dream of you.

CHORUS



I would go to sleep and slum-ber on for ev-er



If I knew that I would dream of you I would close my eyes for ev-er

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