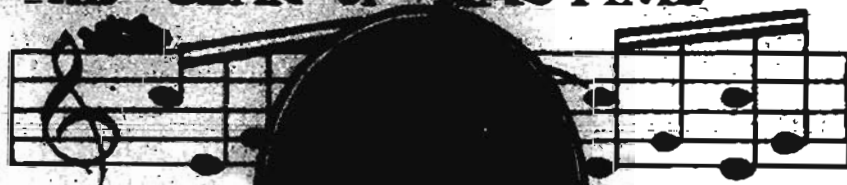


Christensen's RAGTIME REVIEW

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



Piano Music
in this Issue

—
Parade
of
the
Goblins

By
Chas. B.
Brown

Course
in
Vaudeville
and
Picture
Piano
Playing

—
Sixth
Installment

Vol. 1

A DOLLAR
A YEAR

JUNE, 1915

10 CENTS
A COPY

No. 6

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.

Christensen's

RAGTIME REVIEW

DEVOTED TO RAGTIME AND POPULAR MUSIC

Covering the Field of Vaudeville and Picture Piano Playing

VOL. 1

CHICAGO, ILL., JUNE, 1915

No. 6

CAN RAGTIME BE SUPPRESSED?

BY AXEL CHRISTENSEN

A short time ago some college students in one of our smaller cities, perhaps for the want of something else to do, organized a "Society for the Suppression of Ragtime Music in America."

No doubt they are sincere in their convictions, as there are some people who do not like ragtime, but we feel that they are just a little bit selfish in trying to take it away from people who do like it. Fortunately, however, the people who like ragtime are in such a great majority that the Society for the Suppression of Ragtime will find it harder than they expect to sweep the country with their movement.

Nearly every true red blooded American citizen likes real snappy ragtime, and he asks for it and gets it wherever he is, whether it is at the restaurants, at the theater, at the dance, or at home, and if he cannot play it himself he will have Mike Bernard, John Phillip Sousa and others play it for him through the phonograph.

Believe me, the Society for the Suppression of Ragtime in America, has some job on their hands and are doomed to disappointment.

Having spent several years on the vaudeville stage, during which time I have had the opportunity of studying audiences in every part of the country, I have always noticed that no matter how dormant or listless they might seem at the opening of the performance, they would instantly come to life the moment the orchestra played a good ragtime number and any performer on the stage who used ragtime in his or her act was sure of the heartiest appreciation. And when an audience applauded a ragtime act, it was not the desultory applause that marks the spots in the average vaudeville act where the audience is kindly supposed to applaud, but it was spontaneous, electrical, unanimous—applause that filled the house from the orchestra pit to the uttermost hidden regions of the gallery.

I have seen grand opera quartets that possessed wonderful merit—artists who had spent years in hard, painstaking training—fall flat and leave the stage at the end of their act with barely enough applause to take them to the entrance (in fact, I have seen them run to get to the entrance before the applause died out.) On the other hand, I have seen a slip of a girl go out on the stage and deliver a half dozen songs like "Alexander's Ragtime Band," "My

Bird of Paradise," "In My Mercer Racing Car," and the like, and simply stop the show, the continued applause making it practically impossible for the next act to go on. When it came to art she was not to be compared with the grand opera quartet, she had never spent any time in musical training, but when she sang ragtime songs she struck the responsive chord that is to be found in every American man or woman, and so she was successful.

Some time ago the London Times discussed ragtime at great length in their columns. The London Times is of the opinion that ragtime is the typical American music, the true music of the hustler, and that it is filled with the spirit and bustle of American life.

Some ragtime is easy to play and there is some that is quite hard to master. We have our classic ragtime that would baffle many a music teacher who has never played anything but the orthodox music and if the truth were known, many of the persons who are crying "Down with Ragtime" could not play ragtime as it ought to be played if their life depended on it. We are willing to admit that ragtime in the hands of some musicians (who would play a song like "Beautiful Eggs" with the same ponderous dignity that they would render "Asleep in the Deep") should be suppressed.

Sasanoff, the eminent Russian orchestra leader, became so enthusiastic on hearing an American orchestra play some real ragtime, that he decided that he would have it scored to be reproduced by his own orchestra in Russia. To his mind ragtime is to America what the folk songs are to Norway, Sweden, Italy or other foreign lands.

Many writers have endeavored to trace ragtime down to its origin, but there are almost as many opinions as to where ragtime had its source as there are writers on the subject.

Ever since there has been such a thing as ragtime, there have been people who would tell you that ragtime was on the decline and that it would soon be a thing of the past. Ten years ago a well-known music publisher told me in all seriousness to devote my efforts to something besides ragtime because the knell of ragtime had been sounded, that it had run itself to death and that the publishers would soon stop printing it altogether. He sagely

told me that if I had only gone into business a few years previous I might have made something out of it, but that there was no longer any hope. That was ten years ago and ragtime is now stronger than ever.

The ragtime of today, however, is not the same as the ragtime that was written twenty years ago. Such rags as the "Mississippi Rag," "The Georgia Camp Meeting," etc., depended mostly upon plain syncopation, while today ragtime is not a matter of mere syncopation because in addition to the syncopated rhythm there is the peculiar and pleasing breaking up and grouping of the chords.

Many millions of dollars are spent annually in America for popular sheet music and in the greater portion of it you will find the ragtime rhythm somewhere. We would recommend that the "Society for the Suppression of Ragtime in America" would devote its efforts to helping suppress the war in Europe, as being something that might be accomplished with greater ease.

JOS. W. STERN & CO.'S BIG PUBLICITY CAMPAIGN.

Realizing that they have an unusual song in "My Little Dream Girl," Jos. W. Stern & Co. are going after the number, tooth and nail. The lucky writers, L. Wolfe Gilbert and Anatol Friedland, have been working the west, with Chicago as their headquarters, and in less than four weeks the song has sprung into nation-wide favor. Liberal space has been contracted for in the principal theatrical and trade papers and the big popular mediums such as the Saturday Evening Post will assist in the publicity campaign. Never in the career of the house of Stern & Co., who have put over more ballad successes than any other publisher, have they had one which sprang into prominence as rapidly as "My Little Dream Girl"—and judging from the sales to date, this song is sure to reach the million copy mark.

NOTES ON NEW POPULAR MUSIC

BY AXEL CHRISTENSEN

The Joseph W. Stern Co. have issued a really wonderful ballad entitled "Beautiful Eyes." The words are adapted from the French by Louis W. Gilbert and the music is by A. Nilson Fisher. Most "Eye" numbers are the kind that call for shaking the shoulders and rolling the eyes when being sung, but this song is worthy of the best voice in the world and needs only to be sung to put it over.

Other numbers which have recently been put out by Joseph W. Stern & Co. are "Moshia from Nova Scotia," with a dandy, slow rag chorus that is almost too pretty, or prettier than you would expect from simply hearing the title; "Goofer Dust," good music and lyrics by Jim Buris and Chris Smith, deals with a love powder which is called "Goofer Dust" and explains that if you love some one and they don't love you, simply sprinkle a little goofer dust on them and everything is lovely. "By Heck," a typical rube number that is full of comedy, with the second chorus arranged in stop time.

What promises to be a big summer bit is "Vacation Time," by Robert Marine of New York. This is also published by Mr. Marine, who has had great success during the short time that he has been in the publishing game. "Vacation Time" is one of those simple waltz melodies that is beautiful on account of its simplicity and the kind that every one can whistle after hearing it once. If this young composer keeps on along these lines he cannot fail to be successful.

—On another page of this number you will find reproduced "Parade of the Goblins," by Charles B. Brown. We have had numerous requests from our subscribers for a good moving picture number and this is surely one of these. As a writer of positive hits Charles B. Brown is well known throughout the land. Who will ever forget his wonderful rag, "Chicken Charley," his "Mosquitos on Parade," etc. Mr. Brown writes the kind of music that is standard. Not the kind that is here today and is gone tomorrow. He writes the kind of music that orchestra leaders are anxious to get and willing to pay for, and after writing music for the various publishers for many years he has eventually started

his own publishing business. One thing about his music is you will not find it around the ten-cent stores because he holds it all at standard music prices, which he has no difficulty in getting. Other recent numbers by Charley Brown are "Watch Your Step," a one-step tango that simply makes you dance; "L'Amour Le Dira Waltz" and "Valse Eternal" are two entrancing concert waltzes. Mr. Brown has filled these waltzes with harmonies of heaven. "Valse Eternal" is if anything a little better than "L'Amour Le Dira," which, translated, means "Love Will Tell," but they are both so good that it is impossible to offer criticism of any kind. They are the products of a master mind who is giving to the public in these two numbers the music he has dreamed of at the piano.

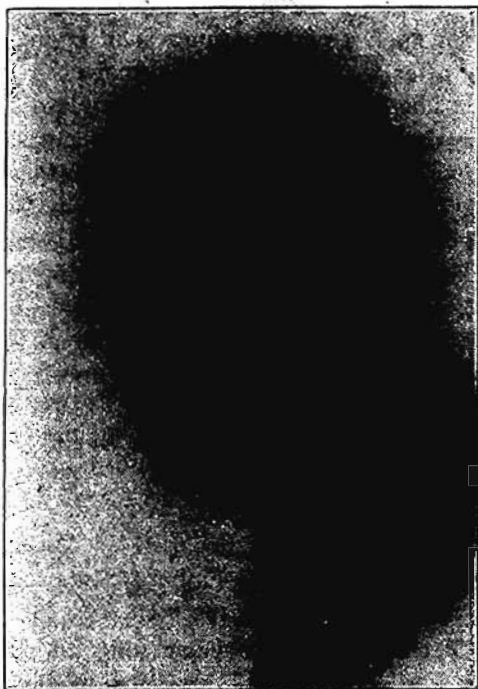
"My Little Dream Girl" (Joseph W. Stern). Here is another "You Made Me Love You" song with a beautiful sentiment set to delightful music.

"The Bulgarian Glide," written and published by Eben Smith of Rochester, N. Y. While there is a sameness in the melody all the way through, it has merit, and at the top of the first page the composer gives directions for dancing the "Bulgarian Glide."

"Listen Lue," a serenade song published by the Stark Music Co., has class. The verse is captivating, being in minor with an entrancing rag swing, and the chorus is simply a ragtime dream. "Listen Lue" should be on every piano.

"I'm Coming Back To You Sue," published by the Stark Music Co., is an unusually clever number. Like all the Stark numbers the music is based on rag, but the composer of the music, Lulu Sorensen, has discovered some new ways of handling ragtime. The lyrics take you down "Where the Bees Are Humming on the Mississippi Shore." This is also arranged in splendid shape for male quartet.

Another rag song that breathes of the sunny south, published by the Stark Music Co. of St. Louis is "There's Going to Be a Wedding Down In Dixie," and according to the song it's some wedding. And say, it has one of the best tango choruses you ever played. (I have just played it over again to make sure that I am right in what I say.) It's a regular "hum dinger" and we do not hesitate to give it our full approval.



BART MACOMBER.

His clever singing of that snappy automobile song "In My Mercer Racing Car" made both him and the song popular around Chicago.

A new Irish song with a waltz chorus that takes you right back to Old Erin is "My Colleen From Over the Sea," published by the Stark Music Co. Among the many Irish songs that have been brought out during the past two seasons this is one of the best.

A great instrumental number is the "Romany Waltz," published by Shapiro, Bernstein & Co. It contains not a single dull measure. Published by the same company, is "Dancing Around the U. S. A." which was used with great success in the New York Winter Garden production, "Maid In America." It's a rag, of course, and a great fox trot. Shapiro, Bernstein & Co. have come out with three other hits. "Ebony Echoes" is a good old fashioned cake-walk which takes you back to the days of Ely Greene; this is an instrumental number.

"Dancing 'Neath the Irish Moon," a corking good song with the snappiest kind of chorus. "In the

Garden Where Our Love Grew," a beautiful, sincere waltz ballad, full of restful melody.

"'Neath the Folds of the Red, White and Blue" is a truly patriotic number, the words being by Jockey Russell and the music by that of ragtime writers in St. Louis, Edward J. Mellinger. One of those pieces that bring out spontaneous applause, like "Dixie," for instance.

Not content with the immense popularity he has created for himself thru motion pictures, Francis X. Bushman, who has just signed a contract to appear in feature photoplay productions of the Metro Pictures Corporation, has turned to his pen for further popularity and has become a song-writer.

His first effort savors strongly of the professional rather than that of the beginner, and if he can but give the song-writing game the proper whirl, his name may soon be as popular in the melody as in the land of photoplays.

"My Ship o' Dreams" is the title of his first success, and we are not stretching it a bit by calling it a success, for it has already jumped forward as a best seller, and Will Rossiter, the song publisher, is sending all kinds of rush orders to the printers for more copies.

"My Ship o' Dreams" is a waltz ballad, the words by Mr. Bushman having evidently been written in appreciation of the sincerity of his many friends and followers and in the theme of friendship in general. The cover plate carries the information that it was composed with pleasant memories of his great photoplay success, "Dear Old Girl." At any rate, the story of the song rings clear with sincerity and fits very nicely with the melody, which was written by Frank M. Suttle.

Sophie Tucker, "the Mary Garden of Ragtime," never forgets a song once it is committed to memory. The songs of her childhood are as fresh in her mind today, she says, as they were when she sang them in the little red schoolhouse by the countryside. Miss Tucker continues to head the vaudeville bills, appearing at the principal Chicago theaters at present, where she has been breaking all records for attendance.

The Mellinger Music Publishing Co. of St. Louis have recently produced a great twelve-eight ballad entitled "Loveland of Roses and Dreams." For people who like ballads there is none better than this wonderful creation in three flats.

A publisher who makes a specialty of sweet, restful melodies is Torvald Frederiksen of Chicago, who has recently published three beautiful num-

Valse Eternal

By CHAS. B. BROWN

Composer of Policy King, Templar March, Watch Your Step, etc.

The greatest Hesitation ever written. You just MUST have this number.

Sent postpaid for 25 cents

Chas. B. Brown, Music Publisher
Suite C, 2518 Warren Avenue, Chicago

MARINE FOX TROT

ROBERT MARINE, who is the only Authorized Manager in charge of the New York and Brooklyn territory, teaching the CHRISTENSEN SYSTEM exclusively, has just written the above piece. This Fox Trot is new. Play it. As a Fox Trot or One Step it has the Rhythmic Dances are "hungry for."

Price postpaid 15c per copy

ROBERT MARINE, Publisher
151 West 125th St. NEW YORK
Tel. Maide 8950

bers, the titles of which are "The Land of My Dreams," "Love Me Forever My Sweet Little Heart" and "Evening Bells."

Another good song has made its appearance on the racks of the song shops. It is called, "When It's Moonlight In Mayo," and despite the fact that it is still very new, many of the leading singing stars in vaudeville have added it to their acts. Those who are habitués of the metropolitan vaudeville houses will doubtless hear much of it within a short time. The new song is a somewhat different ballad of superlative quality, and, as its title suggests, gives one a refreshing breath of Irish atmosphere, in which is conveyed the plaintive plea of an exiled son of Erin to his blue-eyed sweetheart in the picturesque Mayo, on the far side of the Atlantic. It is the joint effort of Jack Maboney and Percy Wenrich, a clever lyricist, and a composer who has given many sweeping popular song hits to the public. That they have even outdone their past efforts in the new song is the opinion of expert authorities on popular songs.

IRVING BERLIN'S CAREER.

The career of Irving Berlin, the famous song writer, dates from the time Max Winslow discovered him on Chatham Square, New York. Mr. Winslow, now the professional manager for Waterson, Berlin & Snyder, the music publishers, was then acting in the same capacity for another firm. Berlin called on Winslow for new songs. Max gave him one and told him to sing it that night, when he would go down to the "dump" with "a bunch," and if he (Irving) did it all right, he (Max) would get the crowd to "throw some coin to him."

That evening when the Winslow party arrived at the "dump" they found Berlin singing a "blue" parody on the original song. This is something that first attracted Mr. Winslow's attention to the youthful wonder. Whenever Irving got a new song, he would have a parody, usually off-color, to sing instead of the written words. Mr. Winslow became attached to the bright little fellow. They occupied apartments together on East 18th street, Irving having by this time secured an engagement at Kelly's, on 14th street.

Irving informed Max he could write songs himself, he didn't need those of others, and persisted until Max asked the publishing house (Harry Von Tilzer) he was then with, to "give the kid a chance at \$20 a week." Von Tilzer's said they couldn't afford it, although Winslow told Irving to write a song, and finally placed "Wait, Wait, Wait" with Von Tilzer, out of which Berlin realized \$200 in all. Irving "free lanced" for a while, getting \$25 for "Just Like a Rose," to which Al Pianodosa wrote the words.

About this time, Mr. Winslow joined the "Snyder firm" staff, and placed with it Irving's biggest flop, "Durando," originally written as a poem. Henry Waterson, head of the W. B. & S. concern, suggested music be placed to it. The

song was a big stage success, but no seller. Mr. Waterson took a personal interest in Irving, and shortly after the "Berlin hits" commenced to be sung. The boy turned out a new style of song that caught on, whether it was a rag, rag ballad, Italian or "Yiddish" number. He wrote them all. Among his early song hits were "Mendelssohn's Spring Song," "Next To Your Mother, Who Do You Love?" "Kiss Me" (an immense hit, in the writing of which Ted Snyder was concerned); "Sweet Italian Love," "Call Me Up Some Rainy Afternoon," "Wild Cherry Rag," "Land of Harmony," "When You're In Town," "When I'm Alone, I'm Lonesome," "Want to Be in Dixie," "Alabam," "Everybody's Doin' It," "When I Lost You," "Mysterious Rag," "He's A Devil," "Snook-ey Ookums," "This Is the Life," "Michigan," "Take a Little Tip From Father," "International Rag," and others that escape memory.

Mr. Berlin's greatest popular song hit, "Alexander's Rag Time Band," was not an acknowledged success until some time after it had been written. Mr. Winslow was the only one around the Snyder concern's quarters with confidence in the possibilities of the number. It had been tried by two or three people in vaudeville, and they had taken the song off as impossible. Mr. Winslow never lost faith. Gordon & North were producing "The Merry Whirl" as the show for the summer run of 1911 at the Columbia, New York. Max asked Ted Snyder to call with him on Aaron Hoffman, who was in charge of the production, and try to induce Mr. Hoffman to give the song a chance in the show. When the couple reached the stage door a boy got Winslow's name wrong, and Mr. Hoffman sent out word he was too busy. The next morning on the subway Max met Aaron and told him of the "turn down." Hoffman explained, and asked Max to come around that afternoon. The song went into the show, and the verdict of the first night crowd at the Columbia was that "Alexander" made "The Merry Whirl" that season. The song didn't take hold at once as a seller, although the melody spread rapidly. About August the sales shot up, until a total of 2,000,000 copies were sold over here. There is no record of the European sales, where "Alexander" afterward became as popular.

Another song hit of Irving's "My Wife's Gone to the Country, Hurrah, Hurrah," was written by him, assisted by George Whiting (George Whiting and Sadie Burt), while the men were being shaved. Mr. Whiting had just left the New York Central. He walked into the barber shop, saying, "My wife's gone to the country." Berlin remarked that was a good idea for a song, and before the shaving was completed on both,

they had, while seated in the barber chairs, written the first verse and chorus.

Of later events in Mr. Berlin's life the public is generally familiar, although the history of his famous "Friar's song" is worth mentioning. The Friars proposed a dinner at the Hotel Astor to Irving. In his customary way he fretted over what he should do and that he might "flop." Irving concluded to attempt a speech of thanks against the fluent speakers of the evening would be useless, and conceived the "song-speech" that he delivered before the "wisest" crowd in New York, to the greatest reception ever given a Friars' guest of honor. Mr. Berlin's "Friar-speech" was a marvel of ingenuity and the melody contained more "tricks" of composition (according to Irving's own admission) than any ten numbers he had ever written. Though pronounced by many of his friends before delivered publicly as the best thing he had ever done, Mr. Berlin was wobbly on his feet up to the moment he finished it.—*Variety*.

LATEST AND BEST POPULAR MUSIC

Any of the following pieces will be sent postpaid for \$1.00.

- When You Wore a Tulip and I Wore a Big Red Rose (Percy Wenrich's Big Hit).
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- Calico Rag (Some Rag).
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- In the Hills of Old Kentucky (My Mountain Rose).
- Peek-a-Boo—Rag.
- Aba Daba, Honeymoon.
- A Little More Pepper—(Tango or One-Step)—(New and Good).
- At the Garbage Gentlemen's Ball.
- Arline Syncopated Waltz (another great number like "Florence"). By E. J. Schuster.
- At the Tango Ball.
- All the Little Loving That I Had Is Gone.
- Banana Peel Fox Trot.
- Beantles of America Waltz.
- By the Beautiful Sea.
- Bring Me Back My Lovin' Honey Boy.
- Co-ed March Two-Step (companion to the popular "Frat" march).
- 'Cross the Mason-Dixon Line.
- Come Home, Honey.
- Dream Days.
- Don't You Wish You Were Back Home Again.
- Eileen (from Old Killarney). Positively the most beautiful Irish ballad since "River Shannon."
- Evening Chimes Reverte.
- If You Only Knew What I Know, Says the Moon.
- Florence Waltz Song (an adaptation of "Florence" Syncopated Waltz).
- Flow Along, River Tennessee.
- Floating Down the River.
- For Every Smile You Gave Me (You Caused a Thousand Tears.)
- Garden of Beauty Waltzes.
- Let's Fill the Old Oaken Bucket With Love.
- Since Home Rule's Come To Ireland.
- In Twilight Land.
- I'm the Man Who Paid the Rent For Mrs. Rip Van Winkle.
- In the Heart of the City That Has No Heart.
- I Had a Gal—I Had a Pal.
- In the Harbor of Home, Sweet Home, Song.
- In the Candle Light.
- I Miss You Most of All.
- I Wonder How the Old Folks Are At Home (Song.)
- I'm In Love With the Mother of My Best Girl.
- I Heard the Holy City (The Song I'll Always Love.)
- In the Town Where I Was Born.
- Just For Tonight.
- Just a Faded Flower.
- Log Cabin Rag (Fox Trot.)
- My Love Is All For You (2 keys.)
- My Croony Melody (Tia-da-da, Tia-da-da.)
- Mammy Jinny's Jubilee.
- Meet Me in Blossom Time.
- Mary Pickford—She's the Darling of Them All.
- Ma Pickanniny Baba.
- Nigger Blues (This is the Big One.)
- One Wonderful Night (New) Big Hit.
- Rebecca of Sunnybrook Farm.
- Sit Down, You're Rocking the Boat.
- The Garden Gate Was Open (My Beautiful Rose Was Gone.)
- Too Much Ginger (Tango or one-step.)
- Take Me Back to the Days Gone By.
- The Little Church Around the Corner.
- The Hours I Spent With Thea.
- There's a Girl in the Heart of Maryland.
- Tho' I'm a Long Way From Tipperary (My Heart Lies Where the Hills Are Green.)
- When I Found You.
- When It's Moonlight On the Alamo.
- Would You Take Me Back Again?
- When All the World's at Peace.
- When the Twilight Comes to Kiss the Rose "Good Night."
- When They Launched That Steamboat Alabam'.
- Who Will Be With You When I Go Away?
- You Are the Rose of My Heart (new Ballad.)
- You're the Fairest Little Daisy.
- You Made Me Love You, etc.
- You've Got Your Mother's Big Blue Eyes.
- You'll Have to Get Out and Get Under to Fix Up Your Automobile.
- Zudora (most widely advertised song on the market.)



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10 for \$1.00 postpaid

A. W. CHRISTENSEN

Music Department 526 S. Western Ave., Chicago

Parade of the Goblins

MARCH & TWO STEP
INTERMEZZO

By CHAS. B. BROWN.
Composer of L'AMOUR LE DIRA WALTZ
(LOVE WILL TELL)

NOT TOO FAST



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This piece is also published in regular sheet music form. Get same from your dealer, or send 25 cents to Chas. B. Brown, 2513 Warren Ave., Chicago.

Patience—Why did Wagner write such terribly hard music, do you suppose?
Patrice—Oh, I guess his wife was deaf and he did it to annoy her.—Yonkers Statesman.

"Why does the Senator keep talking in that rambling way? I don't know what he's aiming at, do you?" "Sure I do. He is filibustering to keep his daughter from singing."—Puck.

The image displays a musical score for two ragtime pieces. The first piece, 'Woman Herald of Ragtime', is written in 2/4 time and consists of six systems of piano accompaniment. The second piece, 'Jitney Bus Rag Going Big', is also in 2/4 time and consists of two systems. The first system of the second piece includes first and second endings. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings like 'p' and 'mf'.

WOMAN HERALD OF RAGTIME.

Mable Falser, who is the leading prima donna of "His Highness the Bey," the musical comedy, is one of the American singers who introduced syncopated melodies in England. Miss Falser was a member of the cast of American artists who appeared in the "ragtime revel" at the London Hippodrome's celebrated "Revue" last season and also was one of the first vaudeville artists to introduce ragtime in Germany.

JITNEY BUS RAG GOING BIG.

Ever since the jitney busses have become so popular throughout the country, it was only natural that numerous jitney songs were written. Of all the jitney songs, however, the "Jitney Bus Rag" which was written by Bernard B. Brin, is considered by far the best, and is conceded to be the REAL jitney song. There is a tremendous sale for this number especially on the coast. Published by the Pacific Coast Music House, 807 3rd Ave., Seattle, Wash.



REFUSAL TO PLAY RAGTIME COSTS HIS JOB.

Because E. T. Hackney, president of the state board of administration, wants more "ragtime" music introduced in the school of fine arts at the Kansas University, and because Dean C. S. Skilton insists on the classical brand, Skilton has lost his job in spite of the backing of every student in the fine arts school and Governor Capper.

Hackney insists that popular music would popularize the fine arts school. Skilton would not yield.

Upon Skilton's removal an indignation meeting was held by the fine arts students. Six young women were chosen to come from Lawrence to Topeka to ask Governor Capper what could be done. All the state's chief executive could say was that he was sorry. Mr. Capper did not hesitate to say that he wished Hackney would resign.

Mr. Hackney has not taken the hint and says he is not going to do so. He tells anxious friends that he likes his job, and that he likes modernized music. He adds that he is going to stand by both.



MELLINGER "MONTHLY" SONG REVIEW.

The Mellinger Music Publishing Company of St. Louis have been exceptionally lucky in securing the exclusive contracts of two of the best lyric and song composers of the Middle West, which gives assurance that their coming numbers will have the desired "snap" and "punch." Since they entered the music publishing field late in 1914 with that wonderful ballad, "In Love's Paradise," by Noah C. Henley and Edw. J. Mellinger, they have put out every kind of a number that helps to make a promising showing. Their later publications are: "That Easy Rag," by Edw. J. Mellinger; "Esther Rag," by David Reichstein and an up

to date war song, entitled "'Neath the Folds of the Red, White and Blue," by "Jockey" Russell of St. Louis. Also the following are in good demand: "Bandit King Rag," "Slippery Elm Tango," "Only for a Girl," waltz song, "Noisy Notes Rag" and the song, "Why Frown When You Can Smile?"

Gene Rodemich, known as the "Ragtime Pad-crewski," accompanist of Elsie Janis on her last English tour, eloped to Clayton, Mo., a short time ago, with Henrietta Paul, nineteen-year-old daughter of Henry E. Paul, millionaire manufacturer, according to the Chicago Examiner.



AXEL W. CHRISTENSEN, Editor and Publisher

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Changes in advertisements must be ordered by the 10th of the month.

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MUSIC PIRATES.

—“There are land rats and water rats, land thieves and water thieves,” said Shylock a good many hundred years ago, and they are still with us.

In the days of Shylock there were no music publishing concerns to speak of, and no copyright laws or else he might have said “there are land thieves and water thieves and music thieves.” We have often come in contact with music thieves—time and again we have seen them steal the ideas of others, clothe them with a little different wording, change the general appearance a little and peddle them to the public as their own. We have seen them come and go. We have seen them reach out hungrily for the reward that another man's labor had created, and we have seen most of them go down to dismal failure—drowned in the cesspool of their own iniquity. Alas, poor fools, in the end they learned they could steal a man's ideas, but they could not steal his brains.

A CALL FROM MEMPHIS.

Give us Ragtime—home grown and American made.

We have to have it when we dance, but we want it in our band concerts too.

In Memphis these lively numbers are few and far between. But when they are given the applause is so long and continued the leader has been known to call intermission in order to continue with his programme.

In fact, the whole tango craze that is sweeping the country has hit Memphis a terrific blow. In face of grave faced opposers, the directors of public schools here have not only permitted, but encouraged the social dances on Friday evenings in the school auditoriums where children, teachers and parents join hands and dance to the strains of popular music.

Someone has truthfully said that “youth is the symbol of activity.” Happy children dance in their

play. Youth must have some outlet. So must the grown up youth have play also.

Is not the small boy irresistibly drawn to the circle of musicians—to watch the maneuvers of the trombonist? At the dances and musicals, who but musicians are the most envied of those present. Far back in the world's history the dances were almost as varied as they are today. They have been revised and renamed, but never reduced, and will always remain. And for all these dances there has always been some form of lively music, be it on hurdy-gurdy or the finest string band; they have generally played ragtime.

There is surely nothing unhealthy or lascivious in the music itself—indeed, its very vigor and rhythm must have a stimulating effect on the popular musical mind.

The inefficient soprano who cannot leave her high notes will be hard put to it to make anything out of ragtime. They must set their house in order before it will have anything to say to them. Harry Lauder, from the coal mines of his native Scotland, comes with his message, told in his own way and in his own words, and with not only the bur-r-r of his his native land, but with the very aroma of the heather and the atmosphere of the hills—and he enraptures us because of his sincerity and fidelity. We know that he is not acting. He simply IS. True Americans are not beginning to stop acting in the matter and are coming out on the side of ragtime—and are being simply themselves.

MRS. C. C. NANCE.

Memphis, Tenn.

BEST SONGS NEVER MAKE HIT.

The Stark Music Company, of St. Louis, has no doubt published more real “rags” than any other publishing house in the country. It was John Stark who first brought out Scott Joplin with his “Maple Leaf Rag,” the “Cascades Rag” and John Stark has been the champion defender of real “rag” ever since such a thing was known. His views are therefore well worth reading. He says:

“It is a maxim among publishers that the best songs never make what is known as a ‘hit.’

“The pieces that rage at picture shows and cafes are songs with a catch phrase, or an imitation of dog barks, cat calls, or auto or boat whistles, and like a stale joke, are dead when heard twice.

“Many of them are unfit to be seen on your piano or to be sung to your friends.

“The methods of selling them are wide of our conception of how the ‘art divine’ should be dispensed. They are hurled across the country with a whoop and hurrah, while the songs that teach and thrill the purer souls too often lie silent on the shelf.

“Full many a gem of purest ray serene

The deep unfathomed caves of ocean bear.

Full many a flower was born to blush unseen
And waste its fragrance on the desert air.”

“Full many a mushy, gushy song—and vile,

Is sold by methods—sure the devil's own,

Full many a gem of art and love—the while
Lies silent, sadly waiting to be known.”

PIANO PLAYING IN COURT.

At Memphis, recently, the offices of local magistrates were involuntarily converted into piano establishments, and deputy sheriffs with sufficient dexterity to manipulate such compositions as “He's a Rag-Bag Picker,” were at a premium.

During the past few weeks magistrates have been swamped with musical white elephants in the shape

of pianos upon which the purchaser has defaulted payments. The property has been replevined and the magistrates' offices have been the receiving stations.

It is said that at least eight magistrates now have pianos added to their regular office furniture. The presence of some player-pianos and the fact that they cannot be worked with slugs in lieu of nickels precipitated a hurried call for deputies who imagine they are obscure Paderewskis. As the result, during leisure moments business cares are forgotten while the musical deputy takes out storage charges on piano keys.

George Bernard Shaw is engaged in writing a lyric, which, when set to a ragtime tune by Irving Berlin, will be interpolated in both the New York and London productions of "Watch Your Step."

SOOTHING THE SAVAGE BEAST.

Music, it has been found, is an effective preventive of crime.

Time was when a cop was called in to arrest
A man with a violent jag on,
He would rap on his roof as a passing reproof:
And turn in a call for the wagon,
And when the offender was lodged in a cell,
Where victims to slug were denied him—
Tho his dome was stove in—the original sin
Was still unextinguished inside him.

But now when a man starts to rough-house the town,

With a nightstick his skull isn't cloven;
The cop chants a lay from Berlin or Bizet
—Or whistles a-bar-of-Beethoven—
And if these do not melt the most criminal heart,
The Judge, in the place of a sentence,
Will soften his soul with a barcarolle
Till the roughneck sheds tears of repentance.

Instead of with locust and handcuffs a cop
Now wars on the forces of sin
With the subtle toot-toot of an ebony flute
Or the wall of a young violin.
They play 'em in haunts where the crooks hang their hats—

And if the performers are clever—
The thugs, with a sob, swear they'll lay off the job
Of bunking and burgling forever.

—Louisville Herald.

MUSIC AT THE WORLD'S FAIR.

Many of the most illustrious in the world of music will be found at San Francisco this summer. Saint-Saens has promised to make the pilgrimage and conduct a series of concerts, using his own compositions, in June. Edwin H. Lemare, the world's most eminent organist, will give 100 recitals in Festival Hall, beginning in June. Gabriel Pares, with the French band, Creatore, Thavie, Conway, Mollenbauer and John Philip Sousa are booked for long engagements. Philip Pelz, Russian Imperial Court Conductor, comes later; and at intervals will occur massed band concerts, participated in by about 200 performers.

OPEN SEASON FOR PIANOS.

We reprint the following from the St. Louis Post-Dispatch of April 21, 1915:

"Now that the parlor windows are open up and down both sides of the street, we are almost moved to regret portents like these—right in our own

paper where we conscientiously strive always to elevate the tone of things:

RAGTIME playing taught in 20 lessons;
book mailed free. Christensen. 2000 1-2
E. Grand.

RAGTIME or vaudeville piano playing guaranteed in 20 lessons; book mailed free.
Christensen Schools, Odeon Bldg.; branch, Virginia and Meramec.

Yet we would be the last to put the soft pedal on joy expressed in syncopation, even haltingly and inharmoniously. A philosopher, none other than the late Mr. Browning, observed that joy was partly plain anyhow. Let us make the best of it. For the benefit of everybody we call attention to these safety first invitations, also found in our musical classification:

FIRST-CLASS tuning and repairing pianos and players; \$1.50 tuning; 25 years' experience. H. Kautz, 2529 S. Jefferson; Sidney, 1797R. Victor 2376L.

\$1.50—EXPERT piano tuning, first-class repairing of pianos and player-pianos; reasonable; all work guaranteed. M. Feldman, 2718 Park. Phones Grand 3900, Victor 462L.

There is no law or ordinance requiring pianos to be in tune, nor do we propose one; but on broadly humanitarian grounds intimately related to public health we crave this small boon from virtuosity.

She—What is a measure?

He—A measure is a poor excuse for correct weight.

F. J. A.

FORSTER

Music Publisher

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WRITE FOR CATALOGUE

NOTES on VAUDEVILLE and CABARET

VAUDEVILLE SALARIES.

While salaries in vaudeville are not always as high as advertised, still vaudeville pays the highest salaries in the theatrical business. There is hardly a "single" on the big time who gets less than \$100 per week. But lay-offs are frequent and there are many expenses, besides 10 per cent commission, divided between the agency and artists' representative. Teams (two persons) get from \$175 up and trios from \$250 up. On medium time, singles get \$75 up, teams \$150 up and trios \$200. There is little difference in the low limit, but big time will go "up" a good deal further than medium time.

It is true that headliners are often paid big money under the impression that they "draw" at the box office. Musical comedy favorites often get as high as \$1,000 a week, although the number of the lucky ones is set at less than a score. Legitimate stars share in the profits above a reasonable salary.

A POPULAR PIANIST ON THE COAST.

Probably no cabaret pianist on the Pacific Coast at the present time is attracting as much attention as is Roscoe V. Knuppe, pianist at the Breakers Cafe, Seattle, Wash. Mr. Knuppe possesses everything that could be desired of any pianist. His transposing at sight is marvelous; his style of ragtime superb and his playing contains great brilliancy. Cabaret entertainers who have worked with the best pianists on the coast, admit that they must all take off their hats to Knuppe. Knuppe is also associated with Mr. Brin of the Seattle School of Popular Music which features the Christensen system.

CAESAR HAD CABARET SHOW.

Old Nero used to run cabaret shows that would make our millionaires look like "pikers" in the host and hostess line. "A hundred thousand dollars to feed a few friends—now, a mere trifle," says Bert Lennon in the Chicago Herald.

According to manuscripts taken from antiquated tombs a Roman in a jiffy spent \$12,000,000 upon decorations for his house. Another plutocrat spent \$90,000,000 in one year. On one occasion Nero's bill for roses on his banquet tables came to \$175,000.

That the American millionaire dinner is a cooking class lesson in economy compared to that of the ancients is borne out in the study of ancient Rome made by Jakob von Falke, whose principal work was translated by William Hand Browne, professor emeritus of English literature in Johns Hopkins University. Not only in elaborate dishes served at dinners, but in cabaret (that's really what it was) did they make us look like "pikers."

Nowadays, a girl whose specialty is singing "It's a Long Way to Tipperary" and a dancing team who step the fox trot to the accompaniment of a banjo orchestra go to make up the major part of a cabaret entertainment. How Nero would pull the sick wife excuse in order to break away from a party in a modern cafe! When he ran a cabaret there was dancing, to be sure, but, oh, what dancing! Lithe, brown Andalusian girls who swayed with revel and abandon.

But that was not the only feature of his cabaret—far from it. Declaimers and readers sought to please both ear and mind; jugglers and rope dancers displayed their dexterity; buffoons cracked jokes and played pranks; actors gave scenes of tragedy or comedy.

LEROY & CAHILL ON UNITED.

Vic Leroy and Mae Cahill have just opened at Keith's theater, Cincinnati. After playing eight weeks in the big eastern vaudeville theaters the act will open for a return engagement over the Pantages circuit. Miss Cahill has been in Chicago for the past few weeks, having beautiful gowns made. The new dresses are said to be wonderful creations of modern dress. Many new songs have been added to the act and there are few acts that can do as well with a "rag" number as can Leroy and Cahill.

They are going to make "I Want to go to Tokio" a special number of the summer musical shows and it will be in many of the big revues. It is to be offered in Japanese style with native costume.

DAISY HARCOURT IN CHICAGO.

At McVicker's Theater, Chicago, Daisy Harcourt offered four songs in her remarkable manner. "Oh, John," in bridal gown, opened the act neatly. "She Never Goes to Work, So Why Should I?" "A Wife in Every Port" and "Has Anybody Seen My Soldier Boy?" made up her singing repertoire. Each number proved sure fire for her, scoring to big applause.

CHRISTENSEN COMES BACK; SCORING HIT AT AMERICAN.

After Six Months Out of Vaudeville, "Czar of Ragtime" Registers.

(Reprinted From the Chicago Vaudeville Breeze of May 14.)

Axel Christensen, known as the "Czar of Ragtime," returned to vaudeville this week at the American Theater after a six months' lay off. When the master of the baby grand put in an appearance for the first performance Monday night the audience gave him a reception that brought a huge smile to his lips. He acknowledged the applause by a nod of his head and took his place at the piano and from that time on the audience was treated to the rarest of piano playing rendered in various forms.

Christensen opens with a march ballad, entitled "I'm a Long way From Tipperary." The tune carries a military swing and his playing made the entire house tap time. Following he gave his conception of an "entertainer's ragtime playing," in which he offered the fastest piano playing seen in some time. "Marching Through Georgia" was played with Christensen using his left hand, while with his right he played arpeggio ragtime variations. The audience proved able judges for this difficult piece of work and their applause was gratefully received by the master of the instrument.

Christensen then offered a syncopated version of Tannhauser in such a manner that the writer of the grand old selection would have congratulated the "Ragtime Czar" upon his able manner in handling the difficult number in both ragtime and proper manner if he had been in the audience. Following this bit of raggy operatic music Christensen wandered into a medley of popular hits, using "Love's Own Sweet Song," "In the Hills of Old Kentucky," "When You and I Were Young, Maggie" and "Omar Khayyam."

The applause accorded the artist was tremendous and he was forced to offer an encore in the shape of a pianologue, entitled "The Girl on the Stairs." Following this number the audience continued to applaud and another encore was forced upon him. Not knowing what to offer, he inquired of the orchestra leader if any of the acts had offered "Woodman, Spare That Tree," and upon finding that they had not, Christensen concluded his performance by singing that number in a negro dialect and accompanying himself on the piano. He scored a solid hit at the first show at the American on Monday night.

Egbert Van Alstyne and Alfred Bryant, popular song composers, have just written three new songs for Remick. "My Tom Tom Man," which Al Jolson is using to big success in "Dancing Around," "Y'allanti," a novelty song, and "I Want To Tango With My Tea." All three carry the prediction of big hits.

Dave Ferguson, who is at the Wilson this week, is singing "Shooting the Bull Around the Bulletin Board" and "When the Band Played An American Rag."

The new offices of Tell Taylor and F. J. A. Forster in Chicago are now in readiness for active business.

Bert and Hazelle Skatelle, who are at present touring the west with their wonderful roller skating and singing act are about to appear in the east with a special new act which was written expressly for them. The new vehicle permits both of these clever people to show their talents to the best advantage. They attribute their success to the fact that their act has always included some real rag numbers.

Copeland, Draper & Co., are enjoying a prosperous season in spite of the fact many theaters have been closed. There always seem to be more managers that want these clever people than they can accommodate.

Jimmie Henshel, manager of one of the most popular cabaret shows in Chicago has just made a tour of the Pacific Coast with a view to getting new material. Henshel is a hard and enthusiastic worker and it is due to his untiring efforts that the North American Restaurant in Chicago is now so popular that it is almost impossible to get a table unless reservations are made well in advance. Lew Lipski is receiving the compliments of his many friends for the manner in which he is handling the North American orchestra during the absence of Jimmie Henshel.

Frank Rose, recently a cabaret favorite at Detroit, is at the White City cabaret, Chicago, for the summer. He is using several popular numbers, among them "When I Was a Dreamer," "Everybody Rag With Me" and "I'm On My Way to Dublin Bay."

Sheridan Inn Gardens will open its season in Chicago on Decoration Day. One of the garden's features will be an eight-piece Hawaiian orchestra. Headline attractions of the cabaret world will be seen weekly. Morris Silver is booking manager.

Carey Morgan, the composer of "Dicty Doo" Fox Trot, "Florence Maxire," etc., etc., has just completed a new one-step entitled "Trilby Rag." This number has been featured by Banjo Wallace, of Rectors, in New York, for the past six weeks and promises to be one of the season's successes. Jos. W. Stern & Co. are the publishers and piano copies and orchestration are now on the press.

EVERYBODY RAG WITH ME.

It is said about the song, "Everybody Rag With Me," that sometime ago the writers took the song to Al Jolson, the Winter Garden pet. He liked it very much, and was rehearsing it for the show, "Dancing Around." Jake Shubert heard it at rehearsal one day and said: "Al, that sounds terrible. Throw it away." Al did.

Several months later Messrs. Jolson and Shubert were dining at the Biltmore hotel in New York, and Mr. Shubert suddenly went wild over a melody the orchestra was playing. "What's that, Al?" "That," replied Al, "is the rotten song you told me to throw away." Mr. Shubert investigated, and the song was soon being sung in "Dancing Around." It is easily the big hit of the show and is whistled by thousands as they leave the theater nightly. It is one song that proves that you never can tell, but it is now at the stage where anyone can safely predict that all America will sing "Everybody Rag With Me."

RAG-A-LAUGH COLUMN.

By J. Forrest Thompson.

Music Teacher—Explain to me what a half tone is.
Scholar (a young printer)—Why a halftone is made from copper.

AN ODE TO THOMPSON.

To the Tune of "How Tired I Am."
A friend of mine once said to me,
You never work 'tis plain to see.
I says, my friend I don't mean to jest,
But take a look at my middle name
And you'll find it's For rest.

I can play two instruments at the same time—
fiddle with one hand and violin with the other.

Hoax: I thought you said that Jones was a musician?

Hoax: Nonsense!

Hoax: You certainly told me he wrote melodies.

Hoax: I told you he was a composer of helms. He sells soothing syrup.

BERT and HAZEL SKATELLE


That "classy" couple on skates now being featured over the western Vaudeville Circuit.

PERMANENT ADDRESS

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Recently of the Sullivan-Conaidine Circuit—now touring the middlewest with tremendous success.




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

WHO IS COPELAND, DRAPER & CO.?

ASK CONEY HOLMES, W. V. M. A.

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 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.

SIXTH INSTALLMENT.

LESSON 12—TRANSITION INTO MINOR KEYS.

In introducing minor harmonies in major keys the dominant of the minor chord used often precedes, but in many cases it also follows the tonic minor and falls on the climax or important note of the phrase, in which case the tonic minor becomes the passing chord.

Example 63 illustrates the first proposition and Example 64 the second.

There are, of course, various other ways of introducing this harmony and of resolving it, which the earnest student may discover for himself without much difficulty; but the above examples show the two commonest and most useful formations. Also,

remember, minor harmonies other than the relative minor are introduced in the same way. The relative minor harmony can be regarded simply as the submediant chord and treated as such, and the mediant triad (also a minor chord) can be introduced by its dominant seventh. (In the Key of "C," this triad would be E, G, B, and its dominant seventh, E, D sharp, F sharp, A.)

Study the following examples and write out as before.

Example 65 is a fragment of Chopin's famous funeral march. The accompaniment should consist of chords broken up into eighth notes similar to Example 45.

Example 66 should be set to a "waltz" accompaniment—a bass note followed by two chords—"after beats"—and two such groups in each measure—all eighth notes, of course.

In Example 67 we have a fine bass progression, commencing on the first measure of the second line and ending on the sixth. The first bass note is E natural. Now see if you can study out this progression. No harmonies to be used but those you have already studied.

In Example 68, play a bass note on the first beat and an accompanying chord on the fourth beat throughout.

In all the above make use of the various harmonies which we have gone through thus far.

"THE RAG!"

Written for Christensen's "Ragtime Review" by
William H. Hughes.

Oh! the Rag!
Ah! the Rag!
If ever a sensation—
Ever tickled all the nations
It's the Rag,
Yes, the Rag.

You can't be sad—
It makes you glad
When you hear the syncopation
And sweet tintinnabulation
Of the rag,
Seductive Rag.

Care flies away,
It cannot stay
For it gets your pulses throbbing,
And it sets your head a-bobbing
Does the Rag,
Resistless Rag.

Your nerves they ting,
You'd like to sing,
And you want to start a-dancing,
For it makes you feel like prancing
Does the Rag,
Joyous Rag.

If pulses lag,
Just start a Rag,
Without a moment's hesitation,
You'll begin perambulation
To the Rag,
Happy Rag.

With joy you thrill,
And how you fill
With a wild exhilaration,
And a joyous exultation
At the Rag,
Tinkling Rag.

So let it stay
For aye and aye,
And when from earth I'm slipping,
I would like to go out tripping
To a Rag,
Heavenly Rag

RAGTIME INCREASES TYPEWRITING SPEED.

It appears that a Miss E. B. Dearborn, in charge of the commercial department of the high school at Red Bank, N. J., has evolved a theory that if you can get unwilling feet to move in rhythm by playing a one-step, just so surely can you make awkward fingers play upon the keys of a typewriter in rhythm. Having used a phonograph in teaching for the last three months, she is convinced that learning to typewrite is a lot easier when set to music.

For instance, when her typewriting class is in session, she puts the record of "Tipperary" on the phonograph.

At the sound the young men and women at the typewriter battery prick up their ears as if getting ready for an attack. A few preparatory bars are necessary for the "tempo." When she gives a signal, fingers fall in unison and work rapidly along with the rhythm of the piece.

THE PRINCESS OF RAGTIME.

Although Ruth Roye is one of the youngest singing comedienne featured in vaudeville, she is already recognized as a record breaker who bids fair to rival Eva Tanguay and several other popular favorites who have been winning honors on the stage for several years.

It is less than a year since this little singer of syncopated melodies, who has been called the "Princess of Ragtime," first appeared in vaudeville, yet she has played in every big city on the circuit, and this is her second trip around without missing a week. Miss Roye made her first appearance at the Palace Theater, New York, unheralded and practically unknown, but was such a success that she remained there for seven weeks, a record never before or since equaled by any other singer. During that engagement Miss Roye was awarded a handsome silver cup as the world's best ragtime singer, and her success has continued ever since.

Ruth Roye is only a slip of a girl, but every bit of her radiates personality, and as a singer of syncopated songs she is supreme. Her majestic manner compels an audience to take her to their hearts and she fairly makes those in front feel the songs she is singing. Last season Miss Roye scored one of the biggest hits of the whole year in this city.

63 *Slow*

g maj. *Love's Old Sweet Song*
E minor

64 *Morziale*

f *Bb maj.* *Maid from Faust*
f *g minor*

65 *Marche Solenni*

mp *Funeral March - Chopin*

66 *Allo.*

p *Flower Song - Faust*

67 *Allegretto*

La donna è mobile - Pavarotti

68 *Andantino*

Knows the old land? - Wagner

LEFT HANDED WILLIAM.

By AXEL CHRISTENSEN.

8va

8va

8va

The pupil will now fill in the required movements in the treble.

8va

Arpeggiò.	First movement.	Second.	Third.

Copyright, 1900, by Axel W. Christensen.

After you can play examples 1 and 2 in all four movements (see May number), then play "Left Handed William" all the way through sev-

eral times with the left hand only. As soon as you can play it readily in this manner, then play both hands as far as written, after which fill in the

Arpeggio. Fourth. First. Second.

Arpeggio. 8va First. Third. Fourth.

Arpeggio. 8va First. Second. Third.

8va

movements that are requested in the succeeding measures.

In forming your arpeggios, use only the notes of the chords given in the bass. You will usually get the most effective results by starting the arpeggio on the next step higher than the melody

note of the chord which forms the harmony in that particular measure, although this rule is not iron-clad and there are times when it is advisable to start the arpeggio with the same note as the melody—one or two octaves higher, of course.

TEACHERS' AND PUPILS' CORNER

William Braun, a lad of nine, has proven to be a "Mozart of ragtime." He has taken eleven lessons from me and he is a wonder. At his eighth lesson he could play "Home, Sweet Home" in strict ragtime as good as a person who has been playing and studying the old method for five years.

His father says, "He doesn't know if it is the boy's ability or my teaching or the Christensen System responsible for the success.

J. FORREST THOMPSON.
Louisville, Ky.

HAD TO HIRE ASSISTANTS.

To any musician, young or old, let me state that there could not possibly be a more profitable and pleasant, as well as interesting line of employment—steady employment—than an opening the Christensen School might offer.

Have been teaching this system in St. Louis since December, 1909. One year later had to get an assistant, and in 1911 had to get another man, making three teachers in all. This year we are

handling around three hundred scholars a week and are supporting five teachers. A persistent teacher in any city or town has unlimited opportunities before him or her. Further correspondence in reference to the starting of a school will be immediately attended to by

EDW. MELLINGER,
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MISS GERTRUDE FROMWILLER,
Swormville, N. Y.

Have taken the course of ragtime lessons at the Seattle School of Popular Music and am able to play all the late songs in a manner that makes my friends sit up and take notice. I didn't know one note from the other before I started. I surely take great pleasure in boosting the Christensen School. I also wish to take this opportunity to say that I think Bernard Brin, the ragtime instructor, is by far the most brilliant ragtime pianist I have yet heard.

SAM H. PILES, JR.,
2051 Dearborn St.,
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I have taken fifteen lessons under the instruction of Miss A. Thomas, and am very pleased and satisfied with the advance I have made.

MRS. LUCY E. GREINER,
427 12th St.,
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Mr. Hubert Muck is teaching the Christensen method of popular music in one of my studies. I cannot but notice the progress pupils make with him and do heartily recommend this method to those wanting quick results in piano.

MRS. J. D. TUNING,
Teacher of Voice,
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Have taken music before, but have taken more interest in the Christensen ragtime than I have ever taken before. The instructions are very interesting and hold your attention from the very beginning. I will answer gladly all inquiries.

DR. H. A. McLAUGHLIN,
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Am very much pleased with your system and also with the teacher here. Must say would not hesitate to recommend it to anyone.

GEORGE P. VEINARD,
2450 Amber St.,
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I entered your school and I did not know one note from the other. In fact, I did not know more than to tell a black note from a white one. After four lessons I was playing in a way that had nearly all my friends calling at your school and enrolling. I finished your entire course in fifteen lessons and I feel qualified to take a position in rank with the best pianists of this city. I will gladly refer any inquirers to your offices and it would be folly to wish you success, since it will come to you without any further effort than to teach others as you have taught me.

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Editor RAGTIME REVIEW:

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ANDREW F. LARSON,
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Editor's Note: All teachers of ragtime piano playing are earnestly requested to send in articles, testimonials, photographs, or items of news concerning themselves, their schools, their pupils, etc., for publication in this column every month. All contributions should reach this office not later than the 25th of the month.

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