
Christensen's RAGTIME REVIEW

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



Piano Music
in this Issue

—
"Rosalie"
New Song
from the
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Rag

—
Top
Liner
Rag
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VOL 2 NO. 4
MARCH 1916

MARCH, 1916

NO. 4

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RAAG-TIME REVIEW

Vol. 2

CHICAGO, ILL., MARCH, 1916

No. 4

NEW AND POPULAR MUSIC.

The following songs are now being sung in Chicago and New York. For convenience of our readers the publishers are arranged alphabetically:

Allanson Publishing Company, 50 Auditorium Bldg., Chicago, Ill.: THE SWEETEST ROSE IN JUNE; THAT LITTLE FORD OF MINE; WAITING FOR YOUR EYES OF BLUE.

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

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

Broadway Music Publishing Company, 145 W. 45th St., New York City, N. Y.: GIVE A LITTLE CREDIT TO YOUR DAD.

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

Brockman Publishing Company, Jas., 145 W. 45th St., New York City, N. Y.: THE KID IS CLEVER.

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

Connett Street Music Company, Newport, Ky.: ACROSS THE WAVING WATERS, MY SWEETHEART CALLS FOR ME; KENTUCKY BLUES.

Carroll Company, Will, 191 Garfield Pl., Brooklyn, N. Y.: ROSALIE.

Chaubam, L. C., Cincinnati, Ohio: IKEY'S LAUGHING FIT; THEY CALL ME FARMER JAY.

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

Flacher & Bro., J., Bible House, New York: MUSKOGA MEMORIES; IN SPRINGTIME; ELFENTANZ.

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

Dixon Music Publishing Company, 243 Frankfurt St., Elizabeth, N. J.: ON THE BANKS OF THE SUWANEE RIVER.

Daniels, Charles N., San Francisco, Cal.: MY PEARL OF HONOLULU "HULLA BOOLA."

Daniels, Charles N., 213 Post St., San Francisco, Cal.: THE FORGOTTEN MELODY.

D. D. C. Music Company, 512 Third Ave., New York City, N. Y.: LONG, LONG LETTER BOUT HOME, SWEET HOME.

Doyk, James P., 52 E. Eagle St., Buffalo, N. Y.: BE A GOOD LITTLE CHICKEN AND LAY IN MY LAP.

Poster & Co., C. E., 845 S. Broadway, Los Angeles, Cal.: THE LITTLE FORD RAMBLERS RIGHT ALONG.

Forster Music Company, F. J. A., 529 S. Wabash Ave., Chicago, Ill.: IN THE HILLS OF OLD KENTUCKY.

Granville, Bernard, 154 W. 45th St., New York City, N. Y.: UNDERNEATH THE DIXIE MOON THAT UKELELE BAND.

Holland & Hartley Music Company, Terre Haute, Ind.: WE'LL BE READY WHENEVER YOU CALL.

Harris, Charles K., 701 Seventh St., New York City, N. Y.: CAN YOU PAY FOR A BROKEN HEART; DADDY, I WANT TO GO; THE LIGHTS OF MY HOME TOWN; ALL I WANT IS A COTTAGE, SOME ROSES AND YOU.

Howley Music Company, P. J., 146 W. 45th St., New York City, N. Y.: THEY CAN'T ALL HIT THE TRAIL WITH HOLIDAY; THE MAKING OF A DARN FINE MAN.

Hughes, Joseph H., Saginaw, Mich.: WHERE THE NIGHTINGALE WOES THE ROSE.

Irwitz Music Publisher, Fred, Chicago, Ill.: I'VE GOT A REMEDY TO CURE THE BLUES.

Kriegerbocker Music Company, Louis Blk., Canton, Ohio: GLORY, PAL, I HARDLY KNEW YUH.

Kendis Publishing Company, 145 W. 45th St., New York City, N. Y.: AT BREAKFAST TIME HE ALWAYS HAS A LILLY.

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

Lycenm Music Publishers, Grand Opera House Bldg., Chicago, Ill.: COME BACK TO YOUR LONESOME GIRL; IN THE GOOD OLD UNITED STATES.

McGinty Music Publishing Company, Austell Bldg., Atlanta, Ga.: I'M ON MY WAY TO JACKSONVILLE; MY ISLE OF DREAMS; I SAID I DIDN'T LOVE YOU (BUT I DO) BACK HOME IN TENNESSEE; KISS ME SOME MORE.

Melodie Shop, Peekskill, New York: I'M GLAD THAT TIPPERARY'S FAR ACROSS THE SEA.

Magbee Music Company, Columbus, O.: WHERE THE PEACEFUL SUSQUEHANNA WINDS; ALLIGATOR PARADE RAG.

Magbee Music Company, Columbus, O.: TANGO AROUND WITH ME ONCE MORE.

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

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

Music Shop, 315 Blanchard Seddo Bldg., Los Angeles, Cal.: WHEN I AM FLYING.

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

Pope Music Co., 6955 Ozark Ave., Chicago, Ill.: WHEN THE EAGLE SCREAMS.

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

Robinson, James A., Durham, N. C.: WHEN THE CORN IS POPPING IN THE POPPER.

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

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

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

Rork, Ernest A., Paducah, Ky.: TWENTY-THREE WAS MEANT FOR ME; AN OLD PORCH SWING; A MOONLIGHT NIGHT AND YOU, DEAR.

Steege-Miller Company, 17 E. Poplar St., Harrisburg, Ill.: ONE LITTLE SMILE.

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

Shapiro, Bernstein & Co., 224 W. 47th St., New York City, N. Y.: WHAT A WONDERFUL MOTHER YOU'D BE; I FALL FOR EVERY BOY I MEET; UNDER SOUTHERN SKIES; OH, GOD, LET MY DREAM COME TRUE; ALL ABOARD FOR CHINATOWN; CUMBERLAND.

Stern & Co., Jos. W., 1536 Broadway, New York City, N. Y.: THERE'S A WEE BIT OF BLARNEY IN KILLARNEY; SCADDE-DE-MOOCH; I LOVE YOU, THAT'S ONE THING I KNOW.

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

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

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

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

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

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

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

Von Tisser, Harry, 125 W. 43rd St., New York City, N. Y.: AFTER TONIGHT.

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Available articles and items of interest on Ragtime will be paid for at space rates.

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GOOD-BYE; OUTSIDE OF THAT, WHY HE'S ALL RIGHT; CLOSE TO MY HEART; HELLO, BOYS, I'M BACK AGAIN; PRETTY PLEASE; YOU'LL ALWAYS BE THE SAME OLD SWEET-HEART; IT'S A HUNDRED TO ONE YOU'RE IN LOVE; ON THE HOKO MOKO ISLEM HONEY BUNCH.

Witmark Publishing Co., 144 W. 37th St., New York City, N. Y.: PEACEFUL RAPTERTY; DOWN AMONG THE PINES OF GEORGIA; DOWN AT THE FARMER'S BALL.

Wilsky, Abe., 302 Parkway Bldg., Philadelphia, Pa.: EVERYONE LOVES SOMEONE "SO I LOVE YOU."

Waterson, Berlin & Snyder, Broadway and 48th, New York City, N. Y.: WHEN I LEAVE THE WORLD BEHIND; THE ROCKY ROAD TO DUBLIN; MY MOTHER'S ROSARY; HELLO, HAWAII, HOW ARE YOU; I'VE BEEN FLOATING DOWN THE OLD GREEN RIVER.

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

Williams & Co., Warner G., Indianapolis, Ind.: THE MINNIE HA HA HA; IN THE HILLS OF OLD KILLARNEY.

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

A STAR "RAG" SINGER.

Frankie Fay, prominent in vaudeville, says that singing ragtime gains more recognition and brings in more money than any selections from the classics. And she ought to know for she has tried both. Miss Fay, who played the Orpheum Theater, Detroit, while the editor was in that city, says she has been forced to change the repertoire because of the desire of the public to hear songs in syncopated time.

"When I started out I didn't descend to anything more melodious or select than 'Annie Laurie,' she said. "I found that 'Home, Sweet Home' and other airs had their following, but that the performers whom the public really like sang the topical numbers of the day. Give the public what it wants, is my motto."

CABARET CURES SICK.

"Dr. O. U. Cabaret, M. D., Song Cures and Telephonepathy. Hours, 8 p. m. to 1 p. m."

This might be the business card of the latest form of treatment for invalids which has been introduced in Chicago, says the Chicago Daily News. A wealthy business man on the south side is the pioneer patient of "Dr. Cabaret," and each evening while he lies abed he is soothed and his nerves caressed by raggy, rollicking cabaret melody. The music is not served up on the disk of a phonograph, but is actually rendered by human voices six miles away from the patient's sickbed.

In a downtown cabaret each evening about 8 o'clock there is a purr of a telephone bell, which the trained ear of a waiter can hear even while the piano is being polished for trying to accompany the megaphone quartet. The waiter calls the manager to the telephone. There is a brief and pleasant parley. Then the manager calls a ragtime soloist.

The singer steps into the telephone booth and closes the door. He smiles and utters a few pleasantries over the wire. Then he clears

his throat, with a noise like cranking up a delivery truck. He parts his lips as far as possible and begins to sing—into the telephone transmitter.

Although the booth door is closed, his voice is plainly one which may be canned, but not cooped. In the narrow "song cell" his shoulders sway and his hands clap, but the full blast of his harmonic artillery is sent directly into the helpless telephone.

After he has done his bit, he steps out of the booth and a girl singer takes his place at the telephone. She sings more sweetly.

"The man they are singing to over the phone is ill in bed," said the restaurant manager. "He is an old friend of mine, and he likes ragtime music. Every night he calls up and the singers give him the 'song cure.' His doctor approves of it."

MUSIC IN THIS ISSUE.

We are pleased to be able to give our subscribers two such splendid numbers as are contained in our musical section this month.

Both publishers, the Will Carroll Company, and the John Stark Company, have been represented in these pages before and know-

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ing that the RAGTIME REVIEW circulates among theatre pianists throughout the country. These pianists and the RAGTIME REVIEW are splendid mediums for bringing them in touch with clever pianists that work between them and the public, demonstrating the publishers' new products and creating a demand for them.

The readers of the RAGTIME REVIEW are earnestly requested to give their consideration to the new songs and arrangements in this magazine every month, boosting the same wherever possible.

SEATTLE NOTES.

Mr. Roscoe V. Knappe, ragtime instructor at the Seattle School of Popular Music had his tonsils removed. He was laid up for a few days, but he says he feels better than ever and feels more fit than ever for teaching.

John W. Conditine, Jr., recently entertained the Franklin High School students, their parents and the faculty at The Express Friday night. About six hundred attended. As a leading feature Samuel Piles, Jr., and Miss Catherine Newson, both students at Franklin, entertained with the piano and several songs. Both Miss Newson and Mr. Piles conducted themselves like veterans before the large audience. They were given a rousing reception on their entrance and were cheered to the echo when they had finished. Sam Piles is a pupil of the Seattle School of Popular Music, having started without knowing one note from another. His progress has been remarkable and he now plays at numerous entertainments, etc. Sam modestly says that he has Bernard Brin to thank for all he has learned about ragtime piano playing. Incidentally, Sam is one of the staunch supporters of The Seattle School of Popular Music.

The Jimmy Bus Rag, which was written by Bernard Brin, was the feature number of the Orpheum orchestra recently. It was "put over" in great style as only "Tiny" Burnett and his orchestra can do. Incidentally, Mr. Chas. Burnett, the leader, commonly known as "Tiny" has made a big impression with the local theatre goers on the way he has conducted the Orpheum orchestra in the past. Mr. Burnett and Bernard Brin are good friends and they both have a great regard for each other's ability in their respective lines.

Friday evening, February 18th, an elaborate banquet was given at the Boulevard, Seattle's Popular boulevard resort. Bernard Brin played and assisting him was Miss Babe Egge, one of the most promising ragtime violinists in Seattle. Mr. Brin very rarely plays at dances as he's too busy. He accepts an occasional banquet engagement, however. It is a known fact, that Mr. Brin's services for an evening are probably more expensive than any other Seattle musician.

My pupils are just doing dandy, and every one is getting the ragtime fever, even to my wife. I have applications even from moving picture theatres. It's just the "stuff" and is gaining popular favor daily.

AVG. A. BARNUM, Parkton, S. Dak.



BERNARD BRIN, "Ragtime Wizard of the Northwest," as he appeared in the Golden Potlatch Parade, at Seattle, Wash.

THE SECOND ADVENTURE OF GEORGE AND JIMMY:

At Schulte's Studio, Cleveland, Ohio.

By P. C. CROKER.

Now get this straight, Kid, I'm all in. Y' remember I signed up with me friend George—him that's battin' over 400 in the Ragtime League—and yesterday I ambled up to his joint to take my first lesson. Hully Gee!

I eases myself into the reception room, and melts into a chair. All around was doors, and thru them doors ya could hear all kinds of music—near music—almost music, and no music.

Then allava sudden one of those doors opens quick, and his nika, Lord George, pokes his knob out and lampe me.

Happens there's a dame just finished her lesson, so George is very polite, and he says, as dignified as a church, "Hum-haw-er just a moment, Mr. Horri-gan."

Get that? "Mr. Horri-gan" and me bein' used to spewerin' up part to "Jim." But soon that dame goes out, and I goes in and he gets busy with me.

He opens up thursly,—“How much do you know about music?” “Not much,” I admits. “Well, sit down at the pianer.” I does so.

“Now look at the Keyboard.” Now the only Key-board I was acquainted with, was the one back of the clerk's desk at the Hotel de Rosch, where I does the hoppin', and blast me if I could see anything around that boom box that looked like it.

“Humph,” grunted his lordship, do you know anything about scales?”

“Says thing” says I, I got one from the Boss this A. M. which says I was to get to work at seven o'clock, or else he'd tie the boiler to me.” “Oh, so,” blinks George, “I mean really notes.”

“No,” says I, “I do not.”

“All right,” remarks George, “put your finger down, pointing to one of the ivories, that's C.”

“Oh,” says I.

“No,” C” says he.

“See what?” inquires I.

“C” natural.”

“Well, I do.”

“Do what?”

“See nat—” but I didn't get any further. George looked as if he was trying to swallow a prickly pear, but he gulps once or twice and then gently but VERY firmly took me in hand, and believe me, in fifteen minutes I learned SOME things about that old pianer.

Well we got along great after we understood each other, and I discovered that 'C' was natural sometimes, and then again it wasn't.

He gave me a cute little book, all filled with funny lines and dots with cute little curly-cues hitched onto 'em, and told me I must learn to read 'em. I axed him if he thought I was an ancient Egyptian. But he only grioned and said I'd "get there."

I wonder if he meant Egypt.

That was sure some busy 30 minutes, but it was SOME profitable one, too.

Just ask me the dif between A sharp and B flat, will yah? Huhl, puhln'.

(To be continued.)

Next month, "Jimmy" will tell you about his second lesson.

THANKS, THOMPSON!

That verse which was written by Thompson, Displayed his wit and whim,
If I'm ever so lucky to be down in Kentucky,
I want to shake hands with him!

BERNARD B. BRIN.

A WONDERFUL PATRIOTIC SONG.

Jerome Remick & Co., have recently issued a splendid number entitled "Our Flag," which we believe will eventually be sung from coast to coast.

The song "Our Flag" has an interesting origin, as related by its author Wm. J. Dawson, secretary of the Detroit Lodge of Elks. It was born of a remark overheard on the street car in the city of Detroit, made by a gentleman who had traveled extensively in Europe, and in the United States. When commenting upon the attitude of President Wilson, in his strenuous endeavor to maintain the neutrality of the United States, he said: "In all the capitolis of Europe the bronze monuments they have erected are to commemorate the glories of war; but there is a glory in peace, that has never yet been adequately expressed; the peace of power, the power of peace, for there is a power in peace, besides that of preparedness, the power of conscience, and I would like to see a song expressive of that sentiment, composed and sung in every school house in the United States."

With that suggestion and with that impetus, Mr. Dawson constructed the song "Our Flag." The poem has elicited the commendation of Walter Damrosch, Carrie Jacobs Bond, and Prof. Leopold Breunner, of St. Paul, Minn., who all united in characterizing it as a splendid lyric and a valuable contribution to the song literature of the day.

RESPECTABILITY OF RAGTIME.

By JOHN STARK.

I note that the controversy still goes on as to the respectability of ragtime.

In the first place the name no doubt was a handicap.

Then there were quite a number of fairly good players that could not play it and of course these were against it, and again there were and are yet a large number of people who have no other way of showing culture and good taste (as they think) but to berate ragtime.

And last there were quite a number of good souls who really believed that there is something evil lurking somehow in ragtime.

All of these people have cultivated these ideas until it has taken possession of their wills. The mind of man consists of a will and an intellect. The will is a silent partner

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and is all powerful. The intellect is a puppet slave hustling around to find ways and means to justify the decision of the will.

Jesus said: "If they believe not Moses and the prophets neither would they believe though one rise from the dead."

Mohammed said: "If we should open a window in heaven and show you the angels you would say 'our eyes deceive us,' ye would not believe."

Shakespeare makes kind Henry IV say: "The wish was father to that thought Harry."

And an old saw among the people has it:

"Convince a man against his will
He's of the same opinion still."

And further: "A" is a Democrat and lives on one side of the street. "B" is a Republican on the other side, each has five sons. A's sons are all Democrats and B's all Republicans, all are bright fellows, what did the intellect, or common sense have to do with it?

Now whether the better instrumental ragtime will ever beat down and conquer the enslaved intellects, we will have to leave to the future.

Mark Twain, I believe has said that classic music is much better than it sounds. Ragtime fortunately is not handicapped that way. If you want to wake up an audience just start up the "Catract" or the "Old Maple Leaf Rag."

As to the evil in ragtime feared by some good souls I may speak in the future if this letter doesn't stampede your subscription list.
JOHN STARR.

ANOTHER SYMPHONY ORCHESTRA FALLS FOR RAG.

No one need shudder because Director Zach, of St. Louis, saw fit, at a recent Sunday's "pop" concert, to insert a lively bit of "rag" into a program which was otherwise as eminently respectable as the names of Glasounow, Ponchielli, Massenet and Thomas could make it. For we have it on the authority of Carl Van Vechten, a well-known writer on musical subjects, that Irving Berlin is a greater genius than Sir Edward Elgar.

Those who have sat through many hearings of Sir Edward's bombastic "Pomp and Circumstance" may find little that is sensational in this dictum. But that is not the sum of Van Vetchen's championship of syncopated music. In a book just published, under the title of "Music After the Great War," he weighs the composers of many lands and finds most of them wanting in promise for the future. Richard Strauss has exhausted all that he had to say; Debussy's recent works are not epoch-making; d'Indy has not written a vibrant note since "Istar;" Charpentier has only rehearsed his "Louise;" the germ of all that is best in Puccini will be found in "Manon Lescaut," an early work; Britain has not produced a real composer since Sir Arthur Sullivan.

But as for Igor Stravinsky, the Russian—he is "perhaps the greatest of the musicians of the immediate future." And mark, now,

how the author builds up a climax of applause for the composer, who, he says, "has developed a new medium out of the orchestra by writing a new language for it."

"It is indeed to Stravinsky, whose strange harmonies evoked new fairy worlds in 'The Nightingale' and whose barbaric rhythms stirred the angry pulses of a Paris audience threatened with the shame of an emotion in the theater, to whom we may turn for still new thrills after the war. Stravinsky has so far shown his growth in every new work he has vouchsafed the public . . . There are scarcely two bars in Stravinsky's ballet, 'The Sacrifice to the Spring,' written in the same time-signature, and yet I know of no music—I do not even except Alexander's Ragtime Band—which is more dance-compelling!"

MISS SINCERE.

Miss Sincere set out reforming
All the world she said was queer;
But, while other folks she's warning
Called the voice she loved to hear.

Miss Sincere who went reforming
By herself was somewhat weak,
And succumbed unto temptation;
But of that we must not speak.

We are much alike, dear Brothers:
Until temptation beckons on
We are mostly all reformers,
But Reform's for brother John.

Not for us has it been spoken
Not for us these words of Fate,
But for others was the token.
Writ upon high Heaven's gate.
By A. MUD BENNETT.

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A DIFFERENCE OF OPINION.

Ragtime has once again come up as a topic for debate in the east, and it would seem from a perusal of some of the opinions that there is to be a division of camps quite as decided and quite as largiloquent as when Debussy first began to be discussed.

Dr. Muck, the conductor of the Boston Symphony orchestra, took some lusty whacks at the subject some weeks ago. A few of his remarks were quoted in this column at the time. Summed up, he regards ragtime as "poison." Ivan Narodny, a writer on Russian music, says that the rhythm of ragtime "suggests the odor of the saloons, the smell of back yards and subways. Its style is decadent. It is music meant for the tired and materially bored minds. It is essentially obvious, vulgar and yet shockingly strong, for the reason that it ends usually fortissimo."

Issue is joined, however, by another Russian, the composer, Igor Stravinsky. Here is how he announces himself: "I know little about American music except that of the music halls, but I consider that unrivaled. It is veritable art, and I can never get enough of it to satisfy me. I am convinced of the absolute truth of utterance in that form of American art." Later he says: "God forbid that you Americans should compose symphonies and fugues."

There is much more of the same kind,

pro and con. Meanwhile the supply of ragtime is like Tennyson's "Brook"—Chicago Journal

The Betty Bellin Studio, of Albany, N. Y., has already placed some twenty songs for publication with various publishers for this season—in fact, they place their songs almost as fast as they can write them. Beth Slater Whitson, the little Tennessee "hit" writer, Treve Collins, prof. manager of the Will Carroll Co., Brooklyn, and Chas. Hochberg, another well-known New York lyricist, will furnish Betty with most of her lyrics for this season—so look out for some good ones.

WHICH IS IT?

Thompson—"This custom of eating to music is puzzling."

Dobson—"How's that?"

Thompson—"I can't understand whether the food is intended to keep your mind off the music or the music is intended to keep your mind off the food!"

Siebrecht & Co. have just accepted another Betty Bellin song for publication with words by Treve Collins, the well-known New York lyric writer. The number will soon be on the market.

HAPPY ACCIDENT TO RAGTIME GENIUS.

If you were a very nice girl and a handsome stranger bumped into you, knocked your purse out of your hand, then gallantly picked it up for you and begged your pardon, would you marry him?

Well, that's just what Mabel Williams, 19 year old ragtime genius who lives at 209 South Fourth avenue, Maywood, is going to do, according to the Chicago Tribune of January 28. Last November Mabel passed out of the Garrick theater after the evening performance. She carried her purse in her hand. William Ruge, a draftsman, happened to collide with Mabel, knocking her pocketbook out of her hand. He picked it up and smiled. She smiled back—presto, they became acquainted.

A few months after Ruge, who lives at 3415 Armitage avenue, went to the movies. Again he saw Mabel; this time seated at the piano tickling the keys. When the "good night" sign flashed on the screen Ruge saw Mabel. The result of the romancing was a marriage license. Mabel and William are to be married Saturday night.

THEN WHY DON'T HE TEACH IT?

The following letter was published in the Chicago Daily News:

An unskilled man says that employers are seeking skilled men, though they experienced in one particular thing. If this applies to a man who has studied the piano the best part of his life, may I express a thought?

My husband has studied with the best masters abroad. He came to Chicago thinking he would teach, but found he could not make a living in that way. Inexperienced young girls who teach ragtime are given the preference. What the majority of people wish is to be amused. They care nothing for the real classic music.

Oak Park, Ill. MUSICA.

RAGTIME OR CLASSICAL MUSIC.

By Armenia Chaffee Thomas, Teacher.

From the beginning of Ragtime Music, the name has been misunderstood. People thought from the name, they could play any old way, make lots of noise, and excuse themselves, by calling it Ragtime.

Nothing can be farther from the truth, and is fast being found out, by those interested in music.

The word RAG, means ROUGH, with sharp or irregular points, which describes SYNCOPATION. And is defined as a shifting of the accent, caused by tying a weak beat to a strong beat. And it is found in all kinds of music, CLASSICAL and POPULAR.

It may be unfortunate that syncopated music be called Ragtime, and yet it has reached the masses of people and filled their hearts with joy, that a more elaborate name would have missed.

"Music is the only universal Language of Mankind." And as a means of thought expression it has no equal.

More people would admit their love for Ragtime music if they understood what is meant by the term classical.

Nothing is classical unless it is written in strict regard to form. Grand Opera, The Symphony, and Sonatas, are examples.

In that kind form predominates over content, better known as melody, or tune, which is the HIGHEST FORM of a musical composition. Only musicians like this kind of music, because it must be understood to be enjoyed, and it does not please those who are not prepared to hear it.

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- "Oh You Girl"
- "In The Garden"
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The music that is heard so much, and is used in teaching, and is usually called CLASSICAL, does not belong to that class at all, but belongs to the ROMANTIC TYPE, and melody predominates over form. If this style of music is well played, and the melody heard distinctly, all through the selection, it is well liked, and they wait to hear it again. But if not, it is a jumbling mass, and is disliked at once.

But everyone likes Ragtime, all ages, all classes in all walks of life. For it fills them and thrills them with the joy of living.

Its music rests and cheers them, makes them forget for the time the many trials of the day. AND again they remember, "Every Day is a New Beginning, Every Morn is the World made New, Ye Who are tired of Sorrow, and Sinking, is a hope for me and a hope for You."

Ragtime is truly AMERICAN, and it is descriptive of the American people. No other nation has the hustle, and ambition, that this country has. No other place in the world have the people a chance to make a success that they have here.

The Star Spangled Banner, written by Francis Scott Key, is our national hymn, and is an inspiration to every loyal American citizen who joins in saying AMERICA FIRST.

Ragtime has come to stay, for it has reached the heart, makes music study easier and more interesting, brightens the home and makes it the most desirable place on earth; brings peace and happiness to all. What greater blessing could be asked for?

Besides all this, it is the foundation of our "folk song" when this country is old enough to have folk music.

"Last, but not least," if you want to be a musician, LEARN RAGTIME. If you want to be happy and popular, PLAY RAGTIME. If you want to be a successful teacher, TEACH RAGTIME.

O, the girls, musical girls,
For Beethoven sighing,
For Lohengrin crying,
Claiming a most musical care,
Want opera singing,
Swelling and ringing,
All the chords bringing,
This is a hoax, I sadly fear,
All the time saying,
Hoping and praying,
For the classical playing,
But one thing is certainly true,
By every old test
They are at their best,
When they play ragtime tunes for you.
—Beardstown Standard.

PUPILS BECOME PROFESSIONALS.

It is, indeed, gratifying to know that pupils who learned to play ragtime for their own amusement, in the past, can now accept professional work and make good money.

At the present time, Esther Long is the clever pianist at the American Cafe and needless to say, she is more than making good. At the New Cecil Grill, Alva Gibson is making a big hit with her style of ragtime piano playing while Bud Cooney is drawing the crowds at the Thalia. The Breakers is practically the only other cabaret in Seattle, and if Mr. Kruppe, our brilliant ragtime instructor, wasn't playing there himself, we'd try to place a pupil there also. However, at the present writing, I think any school can feel justly proud that they have their pupils playing in all the Seattle cabarets.

It will be remembered that both Miss Long and Miss Gibson played in our ragtime recital sometime ago.

BERNARD B. BRIN,
Seattle, Wash.

A NEW PUBLISHER.

The Oak-Kirkpatrick Publishing Company has started business at Wichita, Kan., and its first publication has appeared in the music stores of the city. Two women head and are the company. They are Mrs. Myrtle Oak, a widow of 139 Ohio Avenue, and Mrs. Mae Kirkpatrick, of 202 South Fern Street, Wichita.

NEW SHOW FULL OF "RAG."

Persons who have been persistently prophesying the decline of ragtime, would be discouraged at the new lease of life which syncopation has this year taken in the musical shows. Of course, Irving Berlin is the spirit of ragtime and with him "Stop! Look! Listen! would necessarily be only syncopation. That is true. There is one long roll of ragtime from the beginning of this amusing musical play to the end. And ragtime is just as predominating in all the other musical plays. "Very Good, Eddie" is, of course, full of it.

THE CHRISTENSEN CRAZE.

New York has been hit by the Christensen Craze. Eight Christensen Schools are now teaching Ragtime in Greater New York under the direction of Mr. Robert Marine.

Two more schools are about to be opened. There are three reasons for the Christensen Craze.

First Reason: The Christensen Style of Syncopation is the correct style. It is opposed to the slipshod, sloppy rag.

Second reason: The Christensen Style of Syncopation has the professional sound and the cabaret swing to it, and is very easy to learn.

Third reason: Mr. Robert Marine, director of Christensen Schools in Greater New York, is not merely turning out clever amateur ragtime players, but clever professionals, players who are too good to play for the Movies.



Nov. 15, 1915.

Will Carroll Co.
Music Publishers
101 Garfield Place,
Brooklyn, N. Y.

Gentlemen:-

It has been a pleasure to me to review the new songs that have been loaned by your firm during the past three months, and considering the short time your company has been in existence, I am free to state that you have a most wonderful catalogue.

To show you what I think of your catalogue and the money-making possibilities of your company, I am going to ask you to put to sleep for 4 blocks of stock (40 shares).

With best wishes for your success, I am,
Cordially yours,

Ed. Feltman

WFB:W

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Billboard

America's Leading Amusement Weekly

PUBLISHED WEEKLY, CHRISTENSEN & P. A. S.
101 GARFIELD PLACE,
BROOKLYN, N. Y.

Vol. 11, No. 46, 1915

Cincinnati, Ohio, Nov. 15th, 1915.

Will Carroll Co. Music Publishers,
101 Garfield Place,
Brooklyn, N. Y.

Gentlemen:-

After a careful perusal of your catalogue and having personally experienced the pleasure of hearing some of your songs, it appears to me that your catalogue is very thoroughly put up, abounding in the way of up-to-date numbers, fully marked songs, and with that gum and kerfuffle accompanying the members of your company, indicating success starting you square in the face.

Your proposition looks good—sufficiently so that you can get me down for the first—four blocks (40 shares) and if it becomes clear that I will be in a position to interest others, who are looking for me, as a successful profitable investment.

If you continue the high standard of publications which go to make up your catalogue, I feel sure that an investment in Carroll stock will eventually be as good as bank stock.

You have my best wishes for success. I remain,

Very truly yours,

Ed. Feltman

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ED. FELTMAN
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The proof of this is easily established.

A Marine pupil (beginner) won first prize at Hurtig & Seamons' Ragtime Contest, pitted against some of New York's cleverest players.

A Marine pupil (beginner) is now playing for one of New York's leading music publishers, where only the very best players are acceptable.

A Marine pupil (beginner) is now playing in one of New York's popular photoplay houses.

Some of America's biggest vaudeville and movie actresses are counted among Mr. Marine's pupils.

ZIT, of the New York Evening Journal, takes his hat off to Mr. Marine.

Owing to the phenomenal success of his Christensen Schools, other Schools of Ragtime have sprung up, making ridiculous claims, and trying devious means to entice pupils.

They believed that if Mr. Marine could fill up eight Schools to capacity with pupils, they should at least keep one school busy. The mistake they make is this: Mr. Marine's pupils in nine out of ten cases come recom-

mended, and the tenth generally has heard a Christensen pupil play on some occasion. Of course, several persons come to be convinced, but Mr. Marine makes absolutely no claims or promises.

If the person has any musical instinct, there is no reason on God's earth why he or she cannot become a good ragtime player.

Beginners make one big mistake, and that is, after all, a natural mistake, and that is thinking that they could never possibly become good players if they cannot play at present. There was never a more ridiculous thought.

There is a little knack to real ragtime taught by the Christensen System that any one can master in a very short time.

ED. FELTMAN.

J. Forrest Thompson, the wideawake ragtime expounder, of Louisville, was the star performer at a big minstrel show given at St. Joseph's Hall on Jan. 12th, by Ethel minstrels. When it comes to entertainments and shows around Louisville, Mr. Thompson is always in on them, and has worked up a great reputation along this line.

Rosalie.

Will Carroll.

Marcato. *mp* *f* *ff* *p* *mp*

Piano.

The piano introduction consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music is marked 'Marcato' and includes dynamic markings of *mp*, *f*, *ff*, *p*, and *mp*. There are also accents (^) over several notes.

Mis-ter man, Un-der stan; I must catch the sev-en thir-ty two,
 Back a gain, All in vain, I for-got to buy the wed-ding ring,

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "Mis-ter man, Un-der stan; I must catch the sev-en thir-ty two, Back a gain, All in vain, I for-got to buy the wed-ding ring,"

I can't wait, Might be late, Op-en up that gate and let me through,
 Hol-y smoke, Gee, I'm broke, Have-n't got a cent to buy a... thing,!

The second system of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "I can't wait, Might be late, Op-en up that gate and let me through, Hol-y smoke, Gee, I'm broke, Have-n't got a cent to buy a... thing,!"

Train's there, got my fare Let me off at Ten-nes-see,
 I'm in bad, shall be mad Wait-ing there a-lone for-me,

The third system of the song features a vocal line on a single staff and piano accompaniment on two staves. The lyrics are: "Train's there, got my fare Let me off at Ten-nes-see, I'm in bad, shall be mad Wait-ing there a-lone for-me,"

Chorus.

Bye bye all, I'm off to call, On my lit-tle Ros-a-lie. I'm go-ing
 What'll I do, I'm feel-ing blue, I can't mar-ry Ros-a-lie. When I get

I'm go-ing back to my lit-tle Ros-a-lie
 back to my Ros-a-lie

mf

lie, Yes she prom-ised me that she
 She said that she would wait for

me un-less I wrote and said I want-ed to be free, But now I

O yes - I know I love her

know That I love her so

so I do O no

Lord, how I miss her, I can't res-ist her I want to

Lord, how, I miss her, I want to kiss her And when I

take her in my arms a-gain and kiss her, That's why I'm go-ing

think of all her Gee, I can't res-ist her,

1 2

back to Ros-a-lie, I'm go-ing lie.

Top Liner Rag.

JOSEPH F. LAMB.

Slow March Tempo

The musical score is written for piano and bass. It consists of five systems of two staves each. The first system includes a dynamic marking of *mf* and a first ending bracket labeled '8'. The second system includes a dynamic marking of *f*. The third system includes a dynamic marking of *f* and a first ending bracket labeled '1'. The fourth system includes a dynamic marking of *f* and a first ending bracket labeled '2'. The fifth system includes a dynamic marking of *f* and the instruction *sempre legato*. The music is in a 2/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords. The lower staff is in bass clef and contains a series of eighth-note chords, mirroring the upper staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords. The lower staff is in bass clef and contains a series of eighth-note chords, mirroring the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords. The lower staff is in bass clef and contains a series of eighth-note chords. There are first and second endings marked with '1' and '2' above the staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords. The lower staff is in bass clef and contains a series of eighth-note chords. There is an eighth measure marked with '8' above the staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of eighth-note chords. The lower staff is in bass clef and contains a series of eighth-note chords. There are eighth and ninth measures marked with '8' and '9' above the staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats (B-flat and E-flat). The music features a series of chords and melodic lines, with some notes beamed together and others held over from the previous measure.

The second system of musical notation continues the piece with two staves. The notation includes various rhythmic values and articulation marks, such as slurs and accents, across both the treble and bass clefs.

The third system of musical notation features two staves. It includes dynamic markings such as *f* (forte) and *p* (piano), and some notes are marked with an '8' above them, possibly indicating an octave. The piece continues with complex harmonic structures.

The fourth system of musical notation consists of two staves. A dynamic marking of *mp* (mezzo-piano) is present at the beginning of the system. The notation shows a continuation of the melodic and harmonic themes established in the previous systems.

The fifth and final system of musical notation on the page consists of two staves. It concludes the piece with a series of chords and melodic fragments, maintaining the two-flat key signature.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The system is divided into four measures by vertical bar lines.

The second system of musical notation continues the piece with two staves. It features similar rhythmic patterns and melodic motifs as the first system. The notation includes slurs and ties across measures. The system is divided into four measures.

The third system of musical notation continues the piece with two staves. The melodic line in the upper staff shows some variation in rhythm and pitch. The bass line continues to provide a steady accompaniment. The system is divided into four measures.

The fourth system of musical notation continues the piece with two staves. The notation includes various note values and rests, maintaining the piece's rhythmic character. The system is divided into four measures.

The fifth system of musical notation concludes the piece with two staves. It features a final melodic phrase in the upper staff and a corresponding bass line. The system is divided into four measures, with the final measure ending with a double bar line.

REINETTE RAG

By DAVID REICHSTEIN

Tempo di Rag

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#). The melody in the treble clef is characterized by eighth-note patterns and rests, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the piece with two staves. The treble clef staff shows a more active melody with eighth-note runs and some triplet-like figures. The bass clef staff continues with a consistent eighth-note accompaniment.

The third system of musical notation features two staves. The treble clef staff has a melody with frequent eighth-note patterns and some sixteenth-note runs. The bass clef staff maintains the eighth-note accompaniment.

The fourth system of musical notation consists of two staves. The treble clef staff continues with a lively melody of eighth notes and rests. The bass clef staff provides a steady eighth-note accompaniment.

The fifth and final system of musical notation on this page consists of two staves. The treble clef staff concludes the piece with a final melodic phrase. The bass clef staff ends with a final accompaniment chord.

CAROLS FROM CARROLL.

In last month's "Carols" I promised to let you in on a secret this month, but your worthy editor beat me to it and let the cat out of the bag, inasmuch as the secret was; our wonder song "HER RAGTIME ROMEO" was to appear in the Review. Now the only thing I can tell you (and it's not a secret either) is that this number is going to be one of the biggest song "hits" this season. Write and tell me what you think of it—I know you'll agree with me.

For some time it has seemed that most publishers have had trouble in reaching the retail trade direct. In order to enable this trade to keep in touch with the new issues of the leading houses, we will issue a co-operative catalogue every three months. The first issue of this catalogue is now ready for free distribution and I want you all to aid me in this good work by sending for your copy at once. It will cost you nothing and there are many wonderful bargains listed therein. Won't you please do me the favor of writing for it NOW. Thanks.

I wonder just how many of our friends noticed that little article which followed the "Carols" last month. I refer to the one which told of Mr. Monck of Cleveland, quitting the song-writing game, "owing" as he says, "to the song trust having made it impossible for a song-writer to sell his product unless he comes to its terms." The article which is reprinted from the Cleveland (Ohio) Press, says that Mr. Monck has written hundreds of songs and thousands of parodies. Well, far be it from me to form an opinion of his songs when I have never seen or heard them, but I wonder—just wonder, that's all, how many songs Mr. Monck has written that are really worth a publisher's attention. The reason I wonder is: it is a very easy matter to "place" a worth-while number as every publisher in the field is looking for them and will grab them quick. The trouble is however, that most writers do not, or cannot write the songs that are worth while, but you simply waste your time trying to convince them that this is so.

Every publisher is in business for the purpose of making money. Therefore it only stands to reason that they are not going to turn down a song that looks like easy money when a writer submits it. No indeed, they'll hold on to it every time. However, there are times when a really clever number is turned down by three or four houses, but that doesn't mean that the next house to which it is sent, will refuse it, not by a long shot; and if the writer would only keep right on sending it out, he'd surely land it with some house. Does he do this? Nope! He sends it to three or four houses—the readers (critics) may have an attack of indigestion or perhaps lost some coin in a poker game and feel sore just when the song comes rolling in. Maybe they don't take the trouble to try it out, and maybe they do; at any rate they just don't feel right, mark it "unavailable" and back it goes to the writer. After three or four refusals, the

Catalog of New Music

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writer gets grouchy and rumbles, "Huh! they don't know what's good—what chance have I got—I'll quit and the world will lose a great 'hit' producer." Writers take my advice: if you are thoroughly convinced that you CAN write songs of merit, keep on writing and sending 'em out. If you can't write—QUIT, for there's nothing in it but disappointment for you.

Now, just to prove to you that worth-while songs CAN be "placed" and easily at that—a clever little lady broke into the game a year or so ago. She knew that she could produce the right kind of songs, but she also knew it was going to be an up-hill job at the start to "place" them. Manuscript after manuscript kept coming back to her and her faith kept growing weaker and weaker. Still, rather than give up, she sought the reason for her inability to "land" with a house. She knew that that reason must be a good one, for her melodies and lyrics were up to the mark in every way, but WHY. Why did her songs fail to convince? (Clever thought eh? —Seek out the reason WHY and when you find it, correct it.) She found her fault was not in lyric or melody—not in the arrangements, but in her LACK OF EXPERIENCE IN KNOWING THE MARKET. Correcting this fault, she produced nothing but songs which were in demand—songs the public cried out aloud for—songs, which were cleverly worked out in anticipation of the present day requirements. Aha!—her first "new method" song was instantly accepted—her second, third and fourth also. Here was success coming to meet her with both arms outstretched. Here was the reward for her tireless efforts and clever foresight.

Today this clever little lady is placing on the average of three songs per month. Publishers are almost begging at her feet for her songs. She cannot turn them out fast enough for the demand, and she refuses and rightly so, to sacrifice her originality in order to supply that demand, for to do this would ruin her entire thought of expression which makes her melodies reach the heart. At the present time she is collaborating with Beth Slater Whitson of "Meet Me To-Night in Dreamland" fame, and the eyes of all wide-awake publishers are watching her, ready to grab the next wonder-song turned out.

Perhaps you have guessed the name of this little lady—Betty Bellin. Right you are, and Betty Bellin is the little lady to whom I and every other publisher must say—"We wish you all success from the bottom of our hearts." Little lady, you are a most wonderful personage, and the editor of the *Thesplan* in a recent article rightly christened you "The Melody Queen." Your name deserves and shall be written in letters of gold in the hearts

of each and every lover of music such as you and you only can write. Keep it up Betty Bellin, and you will see this, my prophecy, come true. And I'm not the only one who has "prophesied thusly."

The fellow who said that opportunity knocks but once on every man's door, must have been dreaming. Opportunity knocked upon your door last month and cried out—"Take heed, all ye who would receive my blessings and subscribe to a block of Carroll Capital Stock while the price is still HALF PAR VALUE—\$2.50 per share—Adieu!"

This month, opportunity knocks again at YOUR door, crying out—"ONCE more—bearken to my voice. I am opportunity. You have often called upon me to come and bring you my presents. I am here with the greatest of all I have, and hold out unto you a subscription for Carroll Capital Stock at \$2.50 per share. TAKE IT NOW, or never more call upon me, for my ears will be closed unto your calling. This is your chance to win my favor—TAKE IT! Subscribe for a block of ten shares while I am within your grasp. Pay for your subscription at the rate of 8c per day—\$2.50 per month, and profit thereby. He who hath eyes to see—let him see; and he who hath ears to hear—let him hear. I am opportunity. ACCEPT ME NOW for the time is drawing near when I must continue on my way.

Friends, I pledge my reputation, my honor—you will never regret subscribing to Carroll Stock and becoming a co-partner of mine. WHY NOT SUBSCRIBE TODAY? Surely you can all lay aside 8c per day—I have made it that easy for you. Faithfully,
CARROLL.

"CONNETT" MUSIC NOTES.

Around Louisville "Across the Waving Waters" is getting a big play. Motion picture pianists say it's great.

The photo of Mary V. Myers will adorn the cover of "My Little Irish Girl" and the author F. J. Connett said she is "The Girl that Won My Heart."

Mr. C. Gregg is wearing that wonderful smile over the way his numbers are being put over.

H. L. Berry will write the melody to, "Take Me Back to Dear Old Ireland" and lyric by E. G. Greenough.

"Kentucky Blues," by Gregg and Berry will be the best the old boys ever turned out.

"Dixie Highway" by J. R. Randall of your city, will be great for moving picture pianists.

"I Am Longing for My Old Kentucky Home" by the same composer will be on the market within a few days.

With the bunch of popular songs added to their 1916 list, the Connett Sheet Music Company feels certain "Kentucky Blues" will become popular as "Kentucky Days."

"When You Wore a Tulip and I Wore a Big Red Rose" is a most beautiful song, but to say the least we were scantily clad—Cornell Widow.

A Course in Vaudeville Piano Playing

By AXEL W. CHRISTENSEN

ARRANGEMENTS BY JOHN S. MECK

Copyright 1912 by Axel W. Christensen

THIRTEENTH INSTALLMENT.

To modulate is to change from one key to another by means of chords more or less common to both keys. After the change has taken place all harmonies thereafter are to be considered as belonging to the new key. That is establishing the key. The chord (or chords) used as a medium of changing the key, is called the bridge chord.

The simplest modulations, as in transitions, are those of the nearest related keys. (See lesson 10.) Suppose, in Example 42, we should continue that piece in C major instead of G, or continue Example 43 in G instead of C, that would be modulation. In other words it is simply permanent transition, or change of key.

To modulate, therefore, from the major key to the relative minor or vice versa, or from one key to its dominant or sub-dominant is easy, as these keys have so many chords in common that can be used interchangeably. To change, however, for example, from C to F sharp major or some other distant key without "offending the ear" by being too abrupt is a little more difficult. In these cases we must use chords as nearly related to the keys in question as possible. The diminished seventh is the most useful chord, of all for modulating purposes.

The examples herewith will show more clearly than pages of instructions how smooth modulations may be brought about. Attention is especially called to an oddity of the diminished seventh chord (Example 102).

By lowering the root one-half tone we get the dominant seventh of C major (102B); lower the third of the same chord one-half tone and we get (enharmonically) the V⁷ of E flat major (102); lower the fifth and we get the V⁷ of G flat (102D) and lower the seventh, we get the equivalent of V⁷ of A major (102E).

As there are three different diminished seventh chords and each one can be treated this way, you will perceive that any modulation you please can be effected simply through the seventh degree. Other combinations are shown in Example 103. For your lesson write out a dozen original modulations of your own, taking example 103 as a model.


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102

a minor Cmaj Ebmaj Gbmaj Amaj

Form C - t - a maj C - t - D a - t - C

100

C I (A) C (D) A (C)

I IV (A) V I (C) 7 V I I I I I

g - t Fmaj F - t - Gb F# A - E minor

I VI V I

F# - D - Bb Bb - Tc C

THE PERSONAL SIDE OF A SONG WRITER

Trevé Collins, Jr., of Brooklyn is Interviewed By Letter.

By PROBY WALLBON.

Dear Treve:

I've decided that I'm going to interview you about your songs. Now don't mind please, I'm serious. I know you have a habit of putting on an air of mystery. I don't see you HAVE helped me a lot in my newspaper work but I think you should not to forget your own duties in anything in general. You should be answering questions. Justice has been a strange man and you appreciate the situation. I'm a song writer. Will you?

Answer,

PROBY.

Dear Treve:

I have just come out of a swoon. One of the most horrible swears that you ever swore. Horace. Your letter nearly killed me. I may get over the effects of it, but I'll never be the same. I know that you love all others, and after all these years, should want to turn the glare of the publicity limelight on me. It is something unbelievable. I thought you and I were the best of friends and you ought to be ashamed of yourself. I appreciate the honor of being interviewed by you, but really the dramatic papers have given

me little "write-ups" from time to time that cover pretty nearly everything I've done. The general public isn't interested in me. I haven't written any world-wide hits and they're not naming any children after me, yet, so why all the uproar? But I'll be brutal, and heartless, and all that sort of stuff, and I'll answer your questions, but when you go to write the interview you'll find how little there is to talk about and you'll probably come to the conclusion that you'd better not waste time on it, which'll be a wise conclusion.

However you're the one who has to suffer so here goes:

Question No. 1. Where was I born?

What has that to do with it? It's no advertisement for San Francisco to say I was born there, but such is the case. Year? 1892 or, that is 1892.

Is it necessary for me to ramble all over my dusty past and answer all those questions about my education? You forgot to ask me what size shoes I wear and the color of my eyes, and whether I smoke, drink, chew, and stay out late nights.

Anyway I went to school at night and do and graduated in due season after much labor. No, I didn't go to High School, nor college, nor did any rich man take a fancy to me and give me a fat job to start me off in life with a shove. (I've read the stuff you write and I know you're strong for that romance and poor-boy-marry-the-banker

daughter-game, but this time I'll have to disappoint you.) When I finished school I took up "stenoging" and wearing away the insides of a perfectly good typewriter and landed my first job at \$6 a week.

When did I start writing songs? I can't tell you, for I don't know. The only thing I remember is that my first lyric was called "Excuse me." I sent it to Remick and they sent it back with two words—"Excuse Us." Humor? You bet, in large chunks.

I did a bunch of stuff for Kendis & Paley after that and they went up the flue. After that I took a vacation, a long one. But the lyric bug bit me again and I went off on another poetic (?) spree. I wrote a touching sonnet called "Sometime When You're Lonely," Frank Brozman spilled some notes over the words and together we put it over on the Charles H. Henderson Co. of Corry, Penna. We sold it outright for the tremendous sum of \$15. Henderson is still publishing it. It must have some wearing qualities.

After that I met Billy Eggers. He was playing the piano without any idea of writing melodies when I found him. I heard him play a couple of original little ditties and suggested that we team up. We did. The McGinty Music Co. of Atlanta, were the sufferers. They accepted: "Kiss Me Some More," "Back Home in Tennessee," "My Isle of Dreams" and "I Said I Didn't Love You But I Do." This last one is still selling and the

publisher predicts 200,000 copy sale of it, (but I doubt if it ever gets that far,—though I should worry). Bill and I wrote another rag for McG. That's Why They Don't Dance Anymore, which he's now putting out. Then we dissolved partnership and I went into the "free-lance" game, as you've heard. Betty Bellin, of Albany, writes some of my melodies, and Ernie Butner others. Ernie, as you will recall is SOME melody-man and wrote "I Love My Wife But Oh You Kid" and others. The songs I have with him are: Where the Chapel Chimes Are Ringing on the Bay of Old Biscay; and Sailing Home. Both will shortly be published by Buck &

Lowney, and are running in the musical show "A Night on A New York Roof Garden" of which Ernie is musical director. Another number by Ernie and yours truly is Since Mary Jane Got Back to Her Home Town. Betty Bellin has supplied the music for the following lyrics that I've perpetrated (and for which the dear old public will probably want my life): "The Song Down in Your Heart" (to be published shortly by Art Siebrecht Company); "I Miss You Mississippi"; "When I Think of Old Kentucky, I Can't Help Thinking of You" and "No More Country Life for Mine." I'm working on some new stuff and may take another hack

at doing the book and lyrics for some one act musical sketches though I can't give you anything definite on this.

No, I'm not under contract with any one publisher. I write for various publishers, with various melody writers.

Say you'd think you were "pumping me" for a Bradstreet's report. What's the big idea asking me if I belong to any clubs? Why not ask if I own real estate, houses, steam yachts, autos, etc, etc.

I'm in the Brooklyn Press Club,—as secretary, but that hasn't anything to do with songs, but I was once a reporter as you know, and still do newspaper work.

Peggy, I'm afraid you want to go too deeply into this interview stuff. If you hang anybody else over the head with the list of questions you inflicted on me, there'll be a new face in the morgue and no mistake.

Well, I've got other things to do today besides writing letters, Peg, and I'll close with answers to your last two questions.

I'm neither engaged; nor married; nor have I any immediate prospects of either, so you can send me sympathy or congratulations, whichever way you feel about it.

Give my regards to your brother and tell him to kick in with a letter once in a while and let me know how he likes rag piano playing.

And write again soon, yourself, but for the love of mud,—NO MORE QUESTIONS.

As ever,

TREVE.

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Pace & Handy are looking forward to a

big hit in Miss Whitson's and Betty Bellin's song entitled "Till You Stop the World From Turning" (I Won't Stop Loving You). It will be out in a month or so and they predict it another "Meet Me to-Night In Dreamland."

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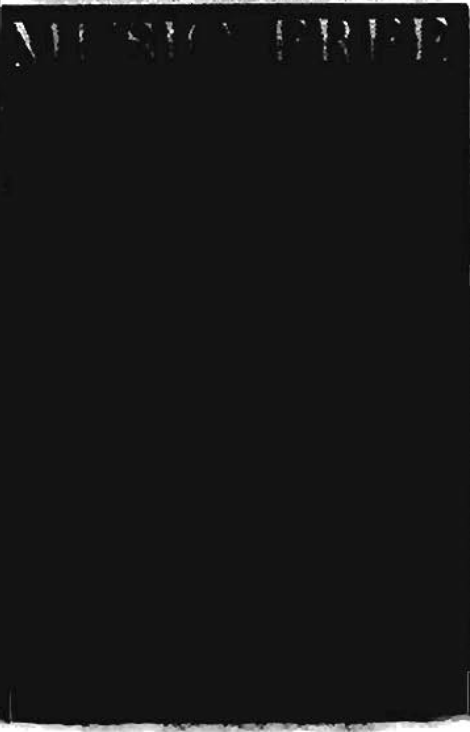
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