

RAG-TIME REVIEW

Edited and Published By **AXEL CHRISTENSEN**, Vaudeville's "Czar of Ragtime"

MUSICAL CONDUCTOR of the great "COVENT GARDEN" HIPPODROME, CHICAGO

Seen Through the Publisher's Window

Pace & Handy, 388 Beale Ave., Memphis, Tenn., have several ripping numbers lately released which are certainly making "some" noise in the music world. Their latest release is "Down By the Chatahoochee River," and is claimed to be one of their biggest sellers. We believe it will be heard from in a very short time as its a wonder.

Janet R. Talcott, 8709 Birchdale Avenue, Cleveland, Ohio, has sent us four of the prettiest numbers we have ever heard. They are "Waitin' Foh De Springtime," a number which is descriptive of the South and beautiful in melody and lyric; "Molly Malone," which will appeal to every Irish heart; "Angel Songs," a number which introduces the nursery rhymes heard at mother's knee and which every true man and woman, boy and girl should sing; and "A Blue-Bird Song," which contains sparkling melody and graceful verse. These numbers are on a little higher order than ordinary and Mrs. Talcott presents them to the public in all modesty. Get them all and you'll have a musical treat which you won't soon forget.

Whitmore Music Pub. Co., Scranton, Pa., announce the release of "Ireland" and another "Dreams." These numbers are well worth adding to your music library.

Steege-Miller Co., East Poplar St., Harrisburg, Ill., have some good numbers among which are: "Give Your Hand to Uncle Sam," and "One Little Smile."

Harry Von Tilzer, 45th St., New York City, have landed with their "On the Hoko Moko Isle," and tell us they are having a continuous professional as well as regular demand for

it. Von Tilzer has about as clever a catalog as can be found in the game.

Jos. W. Stern, 102 W. 38th St., New York City, have a most wonderful "hit" in their "I Love You, That's One Thing I Know." This clever number is being sung by 75 per cent of the stars and all predict it to break all records.

Tell Taylor Music Pub. Co., Chicago, Ill., offer "When You Were the Maid of the Dairy," and we know that they have a rapid-fire success in this one. Others from this firm are: "I Love You Best of All," "When That Yellow Fellow Plays Piano," etc.

A. J. Stasney, 408 W. 44th St., New York City, come to the front with "When Are You Coming to Dixie?" and from the rapidness that this is taking on with the profession and dealers, we are free to say its a sure-fire "hit." This firm has other numbers of unquestionable merit and a catalog will be furnished on request.

Will E. Skidmore, 518 Rock St., Little Rock, Ark., send us a knock-out number entitled, "Pray for the Lights to Go Out." This, ladies and gentlemen, we would have you know is a number bound to outdistance "Ballin' the Jack" for it has that new 'stop-time' which everyone is going crazy over. Get it while the gettings good.

Mellinger Music Pub. Co., Odeon Bldg., St. Louis, Mo., shoot in with "Down on the Rio Grande," and believe us or not, you're the loser if you don't get out your trusty pen and write for a copy at once. Again—they have just released a RAG—get it—A RAG entitled "The Tantalizer Rag," by that wonder rag

artist, FRANK S. BUTLER. Easy now, the demand is exceeding the supply, so stand back and take your turn.

Lyceum Music Co., Grand Opera House Bldg., Chicago, Ill., have presented us with "Come Back to Your Lonesome Gal," which, by the way, was written by the fellow who was responsible for that awful "hit" "There's a Spark of Love Still Burning." Now then, all ye from Missouri, write for this and you'll certainly be "shown."

Pope Music Co., 6955 Ozark Ave., Chicago, Ill., are elected. They have won out with a lot of noise—real good noise too—called "When the Eagle Screams" and the "Battle Cry for Preparedness." Both are A1 and deserve your kind consideration.

See (C) W. Perkins, at 2658 Eads Ave., St. Louis, Mo., and he'll show you a live-wire in "I Know the Latest in Hosiery."

James A. Robinson, Durham, N. C., has a cracking number in "When the Corn is Popping in the Popper," which, we ask you to understand is not pronounced "papa" and is a decidedly original idea in a novelty. It's worth getting. Mr. Robinson also has a love song entitled "Twilight Dreams," which ought to make good.

A. R. Roche, Kennard Bldg., Manchester, N. H., has his mother raised him to a soldier and sends forth a number called "I Was a Soldier for the U. S. A.," which in our estimation should find a home in the heart of every patriot. Catchy, melodious and full of "swings" rhythm.

Frank K. Root & Co., Chicago, Ill., have a dandy "Mother" number called "You Are the Image of Mother." Better get a copy.

Decker & Weisengoff, Keyser, W. Va., have a corking good novelty in "I'm Afraid." Real-



The special eight-car train bearing the Hope-Jones Organ from the Wurlitzer factory at North Tonawanda, N. Y., to Covent Garden, Chicago.

ly, I'm afraid to say what I think of it for fear you may think that this firm has slipped me something to "boost" this number. Suffice to say that its one of the best that I have heard this year and THAT'S going SOME. This enterprising firm also have some others of merit, but candidly, none of them come up to "I'm Afraid."

Will Carroll Company, Inc., 122 Flatbush Avenue, Brooklyn, N. Y., are still surprising us all with their wonder-songs. Their latest is a Bellin-Whitson Gem entitled, "It's a Sad, Sad World Without You." You will know what "Carroll Quality" is so what's the use of telling you about it. Others this firm are about to release are: "After the War is Over," "Whose Little Lamb is Ouse?" "You'll Mend the Aching Heart You Broke Some Day," and "Romeo." Carroll, we would have you know, is Brooklyn's largest and most successful publisher. They have broken all records and are now issuing songs on a par with all leading houses.

White Newton & Co., Omaha, Neb., have released several fine numbers among which are: "Cerise," "My Amazon," and a dainty and most appealing love ballad by Betty Relin and Rich Ward, Jr., entitled: "Because." This latter is a gem of the first water and is far removed from the silly lyric, telling a sensible story in a sensible way. Write and get a copy of this number NOW.

Wynn School of Popular Music, 155 West 125th St., have a winner in James B. Foye's "Never Leave Your Home, Sweet Home." This number is arranged with the passing note (discord) bass and is bound to create an awful stir.

Marcella A. Henry, 4655 Sheridan Road, Chicago, Ill., has a very effective ragtime waltz in his "Glittering Stars." We recommend this number to all raggists.

PUBLISHERS TAKE NOTICE: All publishers EAST of CHICAGO should send their numbers and reading notices to Will Carroll, 19 Berkeley-Pl., Brooklyn, N. Y., for review in this column. Publishers WEST of CHICAGO should send to the Main Office, at Chicago.

TERPSICHOREAN TELEPATHY RESUSCITATES LIFE.

BY PETER FRANK MEYER.

What is probably the most astounding of all the innumerable sensations that continually arouse the good people of New York occurred yesterday afternoon, when the mesmeristic rays of terpsichorean telepathy brought a dead man back to life.

At one o'clock sharp yesterday afternoon, Sal Laurie, secretary to Mr. Robert Marine, the famous manager of the New York and Brooklyn Divisions of the Christensen Schools of Ragtime, emerged from the Hawthorne Building at 151 West 125th Street, and leisurely sauntered down the block.

Mr. Laurie has a ravenous appetite, and the reader has obviously discerned that he was bound for the nearest restaurant. A throng of curious people had gathered on the north-west corner of 125th Street and Seventh Avenue. Having plenty of time, Mr. Laurie decided to satisfy his own curiosity, and acting upon the impulse he accelerated his pace and joined the crowd near the curb.

By manipulating his elbows judiciously Mr. Laurie managed to push aside those who obstructed his view. The crowd had circled about the stiff, cold body of a tall man lying prone on the sidewalk. A rugged Irish policeman who had been kneeling along side of the body rose to his feet and announced that the man was dead.

Laurie stepped from the circle of spectators and tapped the cop on the shoulder.

"Are you sure that man is dead?" he inquired.

The harp officer eyed him witheringly. "On I shure that mon is dead? Well, begobs, I should say so. Kin a mon be aloive after his heart's shopped hain?"

"It's possible," asserted Laurie, not in the least perturbed.

"Say, are yez thryin' ter kid me?" demanded the officer ironically.

Laurie stared at the cop in surprise. "Of course not," he said. "That man's heart may be in a dormant state. If it is, I know of a process that will resuscitate life."

The cop removed his lid and scratched his head meditatively.

"Shure, begobs, that's a new wan on meself. Where the divil is tha mon that operates this process?"

"Right up the block. If you get two men to help you carry the body, why follow me. I'll lead the way."

The policeman considered the matter for a moment, and then turned to the crowd and beckoned two husky chaps to give him a hand. They responded alaciously and lifted the stiff body.

The procession afforded a ludicrous sight. Laurie led the way, the two men carrying the body between them followed, and the cop brought up the rear, driving back the mob of curious kids.

The procession turned into the Hawthorne Building presently and started up the stairs. Then Laurie led them into the luxurious studios of Robert Marine.

The two huskies carried the dead body into the room and placed it on the floor, not far from an elegant piano which Mr. Laurie was about to play when the procession marched in.

"What's the matter with that poor slob?" asked Marine, pointing to the stiff.

"He's dead, Bob," explained Laurie, stepping forward. "But I am almost certain that all of his system has not succumbed. That's why I had him brought r- here. Your terpsichorean telepathy process might inject life waves into his organs, revive the circulation, and finally resuscitate life."

The cop and the two huskies stood at one side of the piano and stared at the noted manager of the Christensen Schools in wonder.

"Alright," said Mr. Marine, finally. "Get the others quiet and I'll see what I can do."

Laurie motioned the others to step to the back of the studio, and he joined them a moment later.

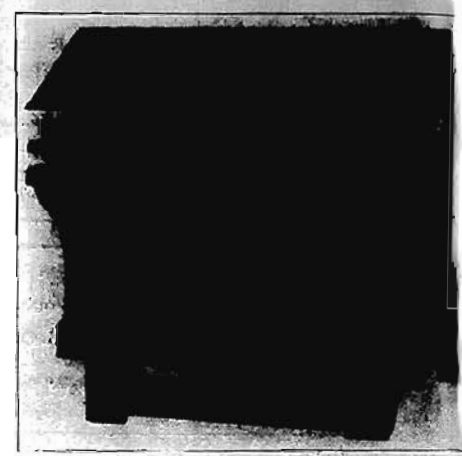
Mr. Marine wheeled in his chair, poised his hands high, and brought them down on the keys with a tremendous force, at the same time shouting "ALEXANDERALA!" at the top of his voice.

A terrific crash split the air as the sound emanated from the piano chords, followed by a sudden, pregnant silence.

Then the famous ivory tickler gave a demonstration of piano playing that will live forever in the minds of those present. Laurie, in irrepressible delight, seized the cop around the waist, and they started off on a jolly one-step. The two huskies, unable to resist the soul reaching music any longer, jiggled and skipped and reeled and hopped about as though they were professional dancers.

Presently an astounding thing happened. The dead man slowly raised one foot in the air, brought it down, raised the other, brought it down, and began to move his arms. A moment later he sat upright, waving his arms joyously, nodding his head, and keeping time with both feet.

Marine was playing like a wild man. Snapper and snapper became the chords, louder and louder grew the sounds, and faster and faster went his wonderful fingers. Perspiration streamed down his face, his lips were drawn tight, his eyes flashed fire, and his curly dark hair was massed all over his face in disorder.



The Console (keyboard) of the Hope-Jones Unit Orchestra at Covent Garden, Chicago. It contains four manuals, 190 stops.

Both hands and both feet are required to play this wonderful instrument and for the operation of the countless stops, pistons, push buttons, foot-pedals, etc.: It is played by Axel Christensen.

Suddenly the "dead man?" sat up, still waving his hands and kicking his legs, and opened his eyes. He began to keep time by nodding his head. Then Marine stopped abruptly, wheeled about, and flung out his arms like a streak of lightning, his fingers pointing to the "corpse?"

"ALEXANDERALA!" he roared at the top of his lungs, and to the stupefied amazement of the others, the "dead man" leaped to his feet and began to dance about.

Marine walked over to him, seized him roughly, and shook him.

The "dead man" stopped, blinked his eyes, and stared at his surroundings.

"He's alright now," said Marine, turning to the others. "Take him out of here, now. Quick! I'm busy."

His eyes nearly bulging out of his head, the dumfounded cop took the "almost corpse" by the arm and led him out of the studio; the speechless huskies following. They had witnessed a miracle, but so astounded were they at the spectacle, that I doubt if they fully appreciate the potency of terpsichorean telepathy.

CHAS. COLLINS VISITS "COVENT GARDEN."

"IN XANADU did Kubia Khan a stately pleasure dome decree," according to Mr. Coleridge's celebrated phantasmagoric verses, and by the same token some of our local Kubla Khans have decreed an edifice of which the same boast might be made, on Clark Street near Diversey boulevard. They have not only decreed it; but their orders have been executed, and Chicago possesses a half of entertainment patterned after the New York Hippodrome, bearing the ancient and honorable title of Covent Garden.

Covent Garden has two special claims to publicity—one; its water tank; the other, its Hope Jones unit orchestra.

The Hope Jones unit orchestra is an organ equipped to imitate every sound known in the realm of music and some that are not. This one cost \$65,000, it has a forest of pipes, 300 keys, thirty pedals, etc. Its electric connections require the use of 200 miles of wire. In other words, it is vast, gigantic, brobdignagian, earth-shaking—a veritable behemoth of organs, a dinosaur of music. A demonstrator touched off the marimba attachment for me,

and in imagination I saw a xylophone half a mile long beaten by Guatemalans twelve feet tall. Then he pressed the auto-horn stop, and I heard a raucous shriek that would fittingly herald the chariot of Brunnhilde on a valkyr ride. The two extremes of sound on this machine are rendered by the "diaphone," and the "kinura" pipes. The "diaphone" is thirty feet tall, and when it sounds all the milk on the back-porch of Lake View will probably turn sour, as if from thunder, because one of less dimensions is now being used on the great lakes as a fog-horn and can be heard for twenty miles. The "kinura" is a pygmy pipe, an inch and a half tall, and it imitates the buzzing of a bee in a bottle. Between these two freak pipes there is a vast menagerie of musical noises. After he had mapped out this labyrinth of harmony, it is said, Hope Jones became bewildered and committed suicide.

The musical cannoneer who directs this battery of sound is Axel W. Christensen.—Charles Collins, in the Chicago *Evening Post*.

CORRECTING AN ERRONEOUS IMPRESSION

BY SYLVESTER F. MITCH.

True it is that as Mr. Christensen says, "Ragtime rings the bell," but it rings it in more than one way. To explain myself.

Some people have gathered the impression that ragtime is synonymous with vivacity and hilarity only. Of course, while we ragtime players do most cheerfully admit that certain forms of ragtime do accomplish these ends, still, however, we must not overlook the other form of ragtime, i. e., the form of syncopation that appeals to the sentimental and emotional part of one's nature.

I was privileged not long ago to be in the company of a very noted composer and concert pianist. We had met quite accidentally in the "salle a manger" of the Hote B— in New York City. An orchestra of twenty-one pieces was supplying the music during the dinner hour. In the course of our conversation, he remarked that while a man in his position could not very well openly express his views concerning ragtime, still, he said: "I always derive immense pleasure from a ragtime concert. Nevertheless," he added, "there is one objection I have to syncopated time and that is, it lacks sentimentality."

Seemingly in answer to his statement, the orchestra commenced to play Rubenstein's Melody in F in syncopated waltz time. I have never since seen a change of facial expression such as overspread the countenance of my newly-made friend. He did not say a word

however until the piece was ended. Then he said, "I recall my statements of a few minutes ago. I believe I said that ragtime lacks sentimentality. I am now convinced that ragtime lacks nothing. The very fact that the majority of an unbiased people prefer it to the classics is the one big unrefutable argument in its favor."

Now we can all help to spread the moral of this man's words that "ragtime expresses sentimentality" and that it is not the milestone of a light and frivolous people, but is rather the universal key to musical happiness.

THE CAPITAL CORNER.

BY FRITZ CHRISTIANI.

This is an inspiration, pure and simple, inspired by reading the May issue of the RAGTIME REVIEW. There were such snappy synopated articles by able brains that I simply could not refrain from taking my typewriter in hand and make it sound like a coffee grinder for a few measures.

I have shamefully neglected the Capital Corner for a few months but there is a reason, and it is not Postum, but Christensen, finally we have found a "Why is Christensen?" We had to discontinue advertising, and if it is this way the first season what will it be when the Republicans get in next season. One don't have to be clairvoyant to see me riding in a fivver next year.

Have you ever noticed that writers invariably use the plural when mentioning themselves, they say "we" when they should say "I," are they trying to make us think there are more than one person writing the article! No, safety first, that's the reason, should they get injured they can blame it on the "we."

I see by the papers that our foremost composers are now writing music for great motion-picture stories. This being the case we will live to see the day when we hear our friend hum a tune you will ask him "I say, what picture is that from?"

Well, I am getting ready to go on a two months' vacation, and I wish all teachers a cool summer. Next month "Will ragtime outlast the piano?"

Yours truly,
FRITZ CHRISTIANI,
Washington, D. C.

THE FIFTH ADVENTURE, GEORGE AND JIMMY, SCHULTE'S STUDIO, CLEVELAND, O.

JIMMY ARRIVES EARLY AND HAS AN ATTACK OF HEART TROUBLE.

Hello, old top! Sure, just rest your weary bones on this bench, along-side o'me. There ain't much doin' here this A. M. and the Boss is out shootin' pool up at Mike's place, so we can talk in peace. Besides I wanter tell you sompin'. Ya can't guess what about. Uh, huh, a skirt!

Y' see I beat it from the hotel 30 minutes early, last Tuesday and breezes into the studio like a Kansas cyclone. And then I brings up like a bucking bronk.

Sittin' there, all drolled up like a Chris'mas tree, was SOME queen. She had a complexion like ice cream, and eyes—oh, gee! those eyes—and they looked right at me and tru me, and I melts; woof! She sure was trottin' in the nabob class alright.

Well I eases myself into a chair, and wonders wot to do wit me mitts. Then I sneakes a glance at her, meanin' to give her the double O when she wasn't lookin', but she WAS lookin' and I felt like a cat at a dog show.

But she was all gold, she was. She seemed to get hep to the fac' that I was fussed considerable, and so she just smiled, and says as sweet as syrup; "Can you tell me when Mr. Schulte will be in?" I opened my face to

answer her, but nary a word would tumble out. I just sits there and gurgles like a sick monkey.

Then she smiles again and asks: "are you ill?" Oof! I nearly threw a fit, but managed to sputter out that "I wasn't ill, only a little indisposed," or rather that's what I wanted to say, bein' as I had heard a swell guy get it off up to the hotel, but what I did say was "that I was a little DECOMPOSED."

At that she throws her knob back and laughs fit to kill. Well, I has to laugh too, and when we got our balance again we were good friends.

Gee, kid, she cert'inly was some girl. Seems her dad is goin' to open a movie shop, and wants a ivory tickler to play, and she was up to the studio to ask George to find one for her.

Just then George swims in, and the confab is all off. He chewed the rag with her for a few minutes and then called me to take my lesson.

George says I had the punkest lesson ever, but gee, what could you expect, after seein' that peach. I couldn't see nothin' but her eyes in front of me, they just covered up the whole piano. Shucks! what's a music lesson more or less when ya can talk to a real queen like that?

Oh, Gee! beat it, here comes the Boss! 'by!

CONCENTRATION.

BY GROVER C. EICHINGER.

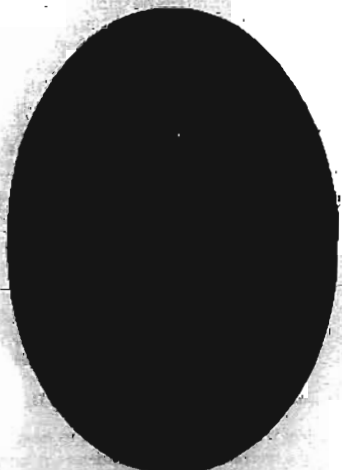
There are a large number of people who understand what is meant by concentration, but the number who know how to apply this knowledge is woefully small in comparison.

Concentration may be likened to a sun glass, in which the scattered rays of the sun are focused to a single point, and the intense heat created by the rays being brought together, enables it to burn a hole into a piece of wood with ease. Spread out they are powerless, but focused to a point they gather strength.

So must one focus his thoughts on the work in hand, to the complete exclusion of all other thoughts, if satisfactory results are to be expected. If one is inattentive and thinks of other things than what he is doing he cannot expect to accomplish much. He may seem to work much harder than some others who accomplish more with apparently no effort, but, as he does everything without conscious direction or control it consequently must take him longer to master anything. And, his work will bear the stamp of carelessness—it will be full of mistakes.

In every line of work concentration is necessary, but few kinds of work require such intensely concentrated effort as in music. There is so much more to think of in the playing of an instrument than in any other work because such extreme accuracy is required.

When you concentrate your mind don't think that it is necessary to grit your teeth together, clench your fists, plant your feet firmly on the floor, bulge out your eyes and do a lot of other foolish things. You may be able to concentrate and do all of these things, but it is the wrong way and is opposed to all rules of efficiency. Just be calm and think of only one thing at a time. A good way to learn how to concentrate is to focus your gaze to any small object and think of that, and that only. After you have done this for a couple of weeks you will be surprised at the vividness of everything you read, especially descriptive passages. After you have learned to control your thoughts to a certain extent try to do so in a room where people are carrying on a conversation. Reading anything particularly interesting under such conditions is also very helpful to the development of concentration. It will be hard at first but you will experience little difficulty in overcoming that if you faithfully practice the first mentioned exercise.



Robert Hope-Jones, Inventor of the Hope-Jones Unit Orchestra.

A New Musical Play by Arthur J. Lamb and Jules Chauvenet, Entitled

REAL FOLKS AND MAKE BELIEVE

WILL BE PRODUCED IN THE MIDDLE OF SEPTEMBER NEXT. IT WILL BE MAGNIFICENTLY COSTUMED, GORGEOUSLY MOUNTED AND WILL BE PRESENTED IN FIRST-CLASS THEATRES ONLY.

Then when you are practicing at your instrument give your whole thought to what you are doing. Don't allow any outside thoughts to intrude. Better practice one hand at a time, and without looking at the keys if you can do that. By keeping your eyes away from the keys you are forced to think of the keys you are to play. Looking at the keyboard is somewhat distracting.

Always think first of the key to be played, the finger or fingers to be used, and when you have done this, then strike the keys.

This method of thinking first and playing afterwards if persisted in will make memorizing very easy—almost second nature, and you will acquire such self-control that you will never be bothered with nervousness when playing in public, for you will then be able to keep your mind on your playing. If you doubt the above, just try it, and you will be agreeably surprised.

CAROLS FROM CARROLL.

June, June! The glorious month of June! What a blessing this month is to song writers for where can we find any other month so full of rhyming powers as June? Give a look once.

June—croon—spoon—soon—croon—(cool, I had that one before—your pardon, George)—moon—tune (when it isn't pronounced—te-une)—boon—loon—For the love of Mike, what am I worrying over June for? The song writers can do that and I have important things to speak of. (D'jever get the June Bug and feel moon-ev?)

What I want to know is this: Does this column appeal to you? Now wait a minute. I'm not fishing for compliments, (I won't get 'em anyway) but asking you to tell me just what you think of it and of me. (Here's where I hear about myself.) If you like this column, I'll continue it each month. If you don't like it, I'll quit using up valuable space and start in on something else. Oh yes, I can do several things outside of writing about myself. Sure, didn't you know that? Well you know it now.

Several people have been "knocking" me in this paper of late and one especially by name of Ed. Feltman. Didja see that article he had in about me? I mean the one where he sez, sez he, "Carroll is making good with such numbers as 'Rosale,' etc." Now I ask you all to state your honest opinion of a fellow who will say that about me. To show my utter contempt for him I'll just say that if I couldn't write better stuff than one Ed. Feltman, I'd quit writing altogether. By the way, didja notice that I haven't written anything since "Rosale?" Sure, I saw one of Feltman's numbers and quit. I say, Edward, old top, why don't you shoot me something in the way of a good Winter number? Don'tcha know me address?

Honest injun, folks, what do you think of the nerve of friend Axel C.? Cutting out four perfectly good pages of the REVIEW. (What? well three pages anyway!) But on the level, don't you think that in cutting them out he has improved the magazine 100 per cent? Look at it now and compare it with an issue about eight months back. Compare the reading matter and the music. See what wonderful progress has been made and—above all—look at the value you're getting for a jitney. Speaking of jitneys' what's become of all those jitney bus songs?

Keeping up with my slogan "Boost for the

Booster." I want to say that there never has been—there never will be—and there never can be a better paper than this little old RAGTIME REVIEW. And I want to tell you all how proud I am to have been appointed as Eastern Representative of the REVIEW. Every new issue is better than the last and me heart busts with joy when I see and know just how much all of you appreciate reading it. As time goes on new columns will be added and I have in preparation an idea to better its appearance which I intend setting before the big chief—AXEL W. CHRISTENSEN, ESQ., whom, I am sure, will see its merits. My plan is this, and I want all of you to write either—Mr. Christensen or myself and tell us what you think of it.

Instead of scattering items here and there, let us have them appear under their respective headings such as:

"Harmony Road"—under which notes referring to the different publishing houses will appear; "Teachers' Chatting"—under which notes from the teachers will appear; "Pupils' Corner"—for the pupils own use; "Questions and Answers"—for general discussion from readers; "Around Town Topics"—which will take a little jottings of interest: "Chicago Ravings", by our beloved "Czar", "San Francisco Tattles", by our friend Ed., "New York Murmurs", by myself, and other city splatters by different writers. In this way each item of interest will appear under its proper heading and the paper will be made up in orderly style. Shoot your verdict in now and tell us what you think of it. Oh, here's another one—"Suggestions"—which will be open for all comers to let out their suggestions as how best to better the paper.

One thing more I have to say, and that is: Each and every one of you who want to see this paper grow—who want it to become the best it'll paper in the world, do this: Take this copy and show it to your friends. Tell 'em all about its merits. Show 'em where they will get TWO new numbers of popular music each month and then get out your trusty fountain pen and get their John Hancock for a year's subscription. I don't know just what reward the editor will give you for each new subscription, but I am sure he will reward you in some way. Even if he doesn't its worth doing for the satisfaction of knowing you are boosting" your paper for all it's worth. Now get busy.

Don't forget to write and tell me how you like this column and, incidently, if you have a few spare dollars, put it to work and buy a share of Carroll Stock at \$5.00 the throw.

With all best wishes and assuring you that I'll see you next month right here,

Faithfully,

CARROLL.

MUSIC NOTES.

The Betty Bellin Studios at 532 Madison Ave., Albany, N. Y., offer a "Mother" song, entitled "You-Were-A Wonderful Mother." This song is certainly a winner and once heard will always be remembered. The quartette arrangement on the back cover shows the possibilities of splendid harmony obtained in this song and is being sung with great success by the Cambrian Quartette.

Holt & Williams Pub. Co., 28 S. Delaware Ave., Atlantic City, N. J., this firm has offered songs which promise to be hits. "Ole Creole Days," and "When It's Moonlight on the Board Walk" are two of their latest numbers,

and they both contain a rhythm that is fascinating.

—The Western Musical Publishers, Broken Arrow, Okla., are still making good with their ballad entitled "I Can Love A Girl Who Loves A Home." It is a pleasing number in a waltz tempo and should be in every piano library.

P. J. Howley Music Co., 102 W. 42nd St., N. Y. C., "To Come By Mail To You" is a novelty number offered by this firm and is very good.

Scharf and Inman, Cumberland, Md. The latest release from this firm is "While the Night Cats Serenade"—and is sure to become a popular hit.

F. J. A. Forster, of 529 S. Wabash Ave., Chicago, is handling some good numbers published by Decker and Weisengoff of Keyser, W. Va. "I'm Afraid," "I Want to Hear a Dixie Doodle Tune," and "Let Me Teach You How to Play the Game of Love" are all good numbers.

Sam Fox Pub. Co., Cleveland, Ohio. This popular firm has a number of new hits on the market such as "Milady Three Step," "Valse Annette" by the composer of "Valse June" and "Valse Elaine," and a corking good march entitled "All America," and a one-step by the popular composer J. S. Zamecnik, entitled "Ole Virginny," and a beautiful waltz entitled "The Last Farewell" by the same composer.

Wallie Herzer of 241 Sansome St., San Francisco. An excellent one-step fox trot has been published by Mr. Herzer entitled "Get Over Sal" and his other hits are "Dance With Me," "Tickle the Ivories," "Everybody Two-Step," etc.

Mellinger Music Pub. Co., Odeon Bldg., St. Louis, Mo. This enterprising firm are still putting out winning numbers such as "Doin' the Cane and Crutch," "My Gal From Georgia" a corking one-step, and the famous "Tantalizing Rag," their very latest release.

BRICE AND KING MAKE EXCELLENT PHONOGRAPH RECORD.

Brice & King just fulfilled a very lucrative contract with the Columbia Phonograph Company. And one of the feature numbers that they recorded was "My Own Iona." To bring out all the charm and Hawaiian character of this song, they were ably assisted by Louise and Ferrera, who are possibly the best exponents of the steel guitar and ukelale in the business. In a field so well stocked with Hawaiian songs, it is certainly a great compliment to "My Own Iona" to have such artists as Brice and King and Louise and Ferrera choose same. This record should prove to be exceptional in popularity and sales.

WILL CARROLL CO., Inc.

Publishers of Popular Music

*Announce*the removal of their office at
19 Berkeley Pl. to

122 Flatbush Avenue, Brooklyn, N. Y.

where they will have additional room to meet with
the increased professional demand.

WRITE

WIRE

CALL

Occupying new offices after June 15th

5
I CAN'T FORGET YOU, MARY

Words by
J.R. SHANNON

Music by
MERLIN L. DAPPERT

Mod to

mf *dim* *rall*

p

We said good - bye; I
The world is not the

rit. *pp* *p a tempo*

know, but still I can't for - get some - how,
same old world E'er since you went a - way,

poco accel

The joys we knew in days gone by, To
The skies that once were blue and fair, Some -

poco accel

a tempo with feeling

me seem the sweet - est now; I wan - der
how seem so cold and gray; I've tried a

a tempo with feeling

down the lane a - gain. Just as we used to
thous - and dif' - rent times To drive you from my

do, The flow - ers in bloom, and the birds all in
dreams, But try as I may, it's the same night and

rall.

tune, Re - mind me of on - ly you.
day, For - get you I can't, it seems.

rall.

CHORUS

p-f Dreamily

I can't for - get you, Mar - - - y,

I miss you more each day;

I don't know why, but Mar - - - y, I'm

lone - ly since you're a - way;

Seems like I'm al - ways dream - - - ing,

Wish - ing that you were near; _____ Tho'

we said good - bye, I can't help but sigh, For I can't for -

rall.

ad lib. 1 get you, dear. dear. _____

pp

Goodbye My Dear Old G. O. P.

Words by J. "HAPPY" REED

Music by L. A. CLARK

Tempo di Fox Trot

The piano introduction consists of two staves. The right hand plays a melody in G major, starting with a quarter rest followed by eighth and sixteenth notes. The left hand provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Tempo di Fox Trot'.

The 'Vamp' section features a repeating piano accompaniment pattern. The right hand plays a series of chords and eighth notes, while the left hand plays a steady bass line. The tempo remains 'Tempo di Fox Trot'.

Buzz, ouzz; he's cut - a - loose
 Since we've lost our run - in' mate,

The musical notation for the second line of lyrics, including the piano accompaniment. The right hand melody continues with eighth and sixteenth notes.

Lookout Ted-dy and the old bull - moose. Nine - teen six - teen is
 We've got weak - er in the South - ern State. Just a few of the

The musical notation for the final line of lyrics, including the piano accompaniment. The right hand melody concludes with a quarter note.

here at last; This cam - paign will be some class He's a
 oldscouts left; And that's why we mourn his death This great

Nat - ion - al Bee; He's sing - ing a note, The
ed - u - ca - tor Was a friend to me; A great

G O P's have lost their Goat
fig - ure in the G. O. P.

CHORUS

Did you see that po - lit - i - cal bee, that's

buz - zin', buz - zin' 'round? He's in the air,

he's ev-'ry where, in each and ev - 'ry town As he

passed, he stung me last And he said these words to

me: It's good - bye, old scout, old friend of mine, My

1 dear old G. O. P. 2 P.

THE CAULDRON RAG.

By AXEL CHRISTENSEN.

Intro.

Musical notation for the Intro section, featuring a grand staff with treble and bass clefs. The piece begins with a forte (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment. The key signature has one sharp (F#). The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Slowly.

Musical notation for the Slowly section, featuring a grand staff with treble and bass clefs. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment. The key signature has one sharp (F#). The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Musical notation for the first section, featuring a grand staff with treble and bass clefs. The piece begins with a forte (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment. The key signature has one sharp (F#). The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Musical notation for the second section, featuring a grand staff with treble and bass clefs. The piece begins with a piano (*p*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic accompaniment. The key signature has one sharp (F#). The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Complete Copies can be obtained for 15¢ from AXEL W. CHRISTENSEN
526 So. Western Ave. Chicago

Send 15c today for Regular Copy the Great Preparedness Song.

"I'm Sure I Wasn't Raised To Be A Soldier"

F. H. LOSEY MUSIC PUB. CO., Erie, Pa.

ROBERT MARINE SECURES PRESS AGENT.

Mr. Robert Marine, more intimately known as Bob Marine, the celebrated manager of numerous ragtime schools in New York, whose terpsichorean telepathy process of piano playing has brought him national fame, recently made a ten strike. It is reported from reliable sources that he has secured the services of Peter F. Meyer, the ad-writer, author and press agent, to handle all his publicity and press agent work.

Though the monetary terms of the contract were not divulged, it is stated that it covers a period of two years, and is unconditional in its legal strength.

Peter F. Meyer is well known to magazine readers throughout the country, due to his numerous short stories, sketches and novelettes. In the past he has been official press agent for Miss Edna Marsden, the æsthetic dancer of ballroom fame, and a dozen girls of Winter Garden and Mandalay prominence. His ads on travelers cheques, money orders, letters of credit, ladies' underwear, corsets and hosiery, automobile accessories, theatricals, etc., have appeared in a wide variety of newspapers, magazines, posters and trade publications. He is also the official press agent and publicity man for Doctor J. Alfred D'Onofrio, the distinguished scientific dentist of Harlem.

Mr. Marine and Dr. D'Onofrio, peculiar to relate, have adjoining offices in the same building, at number 151 West 125th Street, New York City. The benefits of their close relationship have astounded the many so-called students of psychology again and again. It is said that the combined genius of these two men produced the now famous terpsichorean telepathy method, and virtually made possible the feasibility of adopting the process as a permanent factor in expressing, diffusing and controlling the human emotions.

"THREE IN ONE."

While this is the name of a very good oil (THREE IN ONE) we are not writing about oil just now, but about "three hits in one house." The lucky house is Jos. W. Stern & Co., the lucky author and professional manager is Wolfe Gilbert; the lucky songs are "I Love You That's One Thing I Know," the recognized lyric ballad of the year, "My Own Iona," the Hawaiian-American rag song that is sweeping the country, and "Shades of Night," the greatest vocal and instrumental hit since "The Glow Worm." In a conversa-

"I Can't Forget You, Mary"

Waltz song. Words? By J. R. Shannon; writer of "Too-ra-loo-ra-loo-ra!," "Meet Me in Blossom Time," Etc. Music? By M. L. Dappert.

"My Little Evening Star"

By M. L. Dappert. Some words, the cutest little swing, and oh! that harmony. A real novelty.

Beautiful colored titles. Dealers write for prices. Regular copy, either song, 12c, the two for 20c

MERLIN L. DAPPERT

Music Publisher Taylorville, Illinois

"WHILE THE NIGHT CATS SERENADE"

Our Novelty Song hit this year; a story everybody likes. Regular copies postpaid 10 cts. Copies to professionals free. Orchestration 25 cts. Reasonable prices to all dealers.

SCHARF & INMAN, Publishers, 17 HOLLAND STREET CUMBERLAND, MD.

tion with Wolfe Gilbert the other day, optimism was just bubbling all over this young man, and he finished by saying "From now on this shall be recognized as the house of "Three in One." I mean by that, that we shall have three hits moving all the time. I guess he will at that.

GILBERT AND MUIR SONG.

Not so very long ago a new "Gilbert and Muir song" was an event in song cycles, and many an event these two able writers celebrated. Then the inevitable occurred, and Louis F. Muir passed away. Previous to his decease he and Gilbert had written a song entitled "The Trail to Sunset Valley," and now Stern & Co. have made arrangements with the widow and the executor of the estate whereby Stern would publish this Gilbert and Muir song, and pay Muir's share of the royalties to the widow. We are informed that the song is now in print and shall be out in the course of a few days. It is needless to say that everybody in the song game will be watching the result of this publication with interest. The number in our opinion is the most beautiful melody Muir had ever written in his long career.

HANDY'S "BLUES" ARE WHAT THEY CHOOSE.

On May 11th, W. C. Handy's Band and Orchestra of Memphis, Tenn., entertained four thousand music lovers at the Auditorium Armory (in which place Caruso and other vocal celebrities sang recently) in Atlanta, Ga.

Handy's program consisted of some of the most beautiful of the classics, but the people had gathered to hear Handy's "Blues" as HE plays them, and not to hear classical renderings. They were not disappointed in their expectations for each member of this organization combines musicianship with native talent to give a portrayal of Negro folk-songs, as no others can do.

Handy's "Blues" are to be heard from ocean to ocean and all music lovers are crazy over them. The firm of Pace & Handy publish some wonderful numbers outside of the "Blues" and we wouldn't be surprised if two or three of them outsold that wonder "Blues" called "Memphis."

Handy's orchestra will be heard in the larger American cities during the season of 1916-1917.

The "Tantalizer-Rag" of the Mellinger Music publishing Company is going right to the front. At the Fashion Show held last week at the Madison Square Roof Garden, Elder's Band received three or more encores after rendering this wonderful "Rag" number written by that famous New York writer, Frank S. Butler. The two most noted clubs in the country of their kind, the Clef Club, 134 W 53rd St., and the Tempo Club, 119 W. 136th are both in possession of this and all the other Mellinger numbers to which they have both promised our representative to use continually. Mr. James Jessie Europe, the foremost rag player in New York City has

Do You "Rosalie"?

LIKE "Rosalie"?

Regular Copy for 10c

WILL GARROLL CO. (Dept. M.)
191 Garfield Pl. BROOKLYN, N. Y.

also promised his assistance in "plugging" this number, together with the director of the Ziegfeld Follies' Orchestra, Mr. Ford Dabney. Orders are coming in each day and the prospects are great.

JANET R. TALCOTT HAS WINNERS.

Janet R. Talcott, at 8709 Birchdale Ave., Cleveland, Ohio, has four of the most delightful songs we have ever heard. They are written in charming style and each one contains an irresistible appeal. The titles are as follows: "Waitin' Foh De Springtime," "Mollie Malone," "Angel Songs," "A Blue-Bird Song." These four numbers are worthy of a place in every home. We ask our readers to show Mrs. Talcott the commendation she deserves by sending for these numbers as soon as possible. She is her own publisher and will supply you with the entire four for 50c. Single copies 25c each.

MELLINGER HAS NEW NOVELTY.

The Mellinger Music Pub. Co., Odeon Bldg., St. Louis, Mo., has a great novelty just released, the title of which is: "Please, Pretty Please, Won't You Take Me." The number is by J. Quinlan Dumm and Edw. Mellinger and is worthy of your consideration. All you have to do is to get a copy and you'll soon prove its worth.

LETTER TO THE EDITOR.

Editor RAGTIME REVIEW:

Leo. Feist, publisher, has started something in the popular music line which I think is pretty good. Printing a song on one double sheet; the front cover for the title, the back cover for advertising other songs and the inside double page for the song alone is the new stunt. This does away with the single middle page, the turning of which means confusion sometimes. What do some of the other readers think of this stunt?

Yours very truly,

H. T. CHRISTENSEN.

L. Kidwell the well-known composer of Cincinnati, O., has joined the Connett Sheet Music Co.'s staff. He is responsible for the success of "Rosa" and "In this Old Town" and others. Kidwell and Kidd will start the ball rolling with "Father" same to be released by June 30th. Kidwell is at present playing pipe organ at Henck's Opera House, Cincinnati.

With regards,

F. J. CONNETT.

Connett Sheet Music Co., of Newport, Ky., report that their new number "Why Can't We Be the Same Old Sweethearts," by Frank

Music Salesmen

in every "live" city to represent a leading

Publishing House

wanted to work on straight commission

MUST BE A-1 and able to produce results

Write, giving previous experience and references to

WILL GARROLL CO., Inc.

19 BERKELEY PL., BROOKLYN, N. Y.

Connett and Harvey Berry, was featured by Burns and Berry, singers and dancers of the blue grass state and according to their report its one of the best numbers to be listed in the Connett catalogue for the fall trade. "As Long as the Sun Shall Shine," a beautiful ballad will be played and sung from coast to coast. Hinggen-Mulgrew and Berry are the writers of the little gem, while the public will frame the front cover of piano copy.

G. M. Tidd, Music Publisher, Lancaster, O. — Reports that their numbers are selling fast and steady, each week bringing forth a greater business than the week before. "I Love You Mary My Irish Fairy" is at present leading in number of sales. "My Rose in Tennessee" following a close second and "I Love You Sweetheart" running neck and neck with these two numbers. Looks like "I Love You Sweetheart" will be selling on a par with "Irish Fairy" before long. "Myself and Me" has already made a wonderful record. Many shows are using this number. "Queen of My Heart" a beautiful high class ballad sells tremendously, this number will live forever. "The Land of Which I Dream," Dailey's big song hit is a beautiful Irish ballad out of the ordinary. Other numbers by the Tidd firm that are big sellers are "January, February (March)" and "The Dainty Foot Glide," both instrumental.

SONG HITS AT COVENT GARDEN, CHICAGO.

The following are the song hits of the new Covent Garden Show "Cheer Up," a snappy musical comedy that has met with tremendous success:

"Cheer Up Everybody."
 "On the Way to Caroline."
 "My Grand Opera Man."
 "I'm Satisfied With Uncle Sam."
 "My China Lady."
 "Shades of Night."
 "I Wish I Was King Solomon."
 "Show Time."
 "Kiss Me Again."

WILL CARROLL CO., INC.

On June 15th we moved into our new offices at 122 Flatbush Avenue, Brooklyn, N. Y. Our new offices will be in a splendid and most centrally situated location. Right opposite the Long Island Railroad Depot and accessible to all street and elevated lines, we will be in touch with the nerve centers of the music publishing business and within a few minutes from Tin Pan Alley, over the Bridge. Here we will have increased space and all conveniences to meet the profession. You are all invited to drop in when in town and give us the up and down.

On May 31st, last, the price of stock advanced to \$5.00 the share. We regret that many were left in the cold and had to be refused stock at \$2.50 the next day. However, the advance in price has not materially affected the sales of our stock and many who would not purchase at \$2.50 are now buying at \$5.00. This seems doubtful, but its a fact as our records will show.

The officers of the company are well known to all and are as follows: Will Carroll, President; Robt. T. McGee, Vice President; Herbert King, Treasurer; Betty Bellin, Secretary. Our staff of writers who, by the way, are not under contract but who give us first refusal are: Charles Hochberg, Leo Halpern, N. E. Woodward, Addison Slough, Beth Slater Whitson, Betty Bellin, Robt. McGee, Herbert King, and others. We are well supplied with Mss., could use anything that is the exceptional.

Our certificate of incorporation shows that we are capitalized at \$75,000.00, and that our capital is fully paid.

Don't over-look this high class number?
"Goodbye My Dear Old G. O. P."

Most sensational political song hit ever written.

A BIG FOX-TROT: THE LATEST CRAZE.

Regular Copy for 15 Cts. Add.

OCCIDENTAL MUSIC PUB. CO.

WEED, N. MEXICO

GREAT TEACHING NUMBER
"Never Leave Your Home, Sweet Home"
 By JAMES F. FOY

Arranged with Passing Note (Discord) Bass
 Demonstrates simplicity and effectiveness of
 Winn Method for Piano.

"The scholars are just delighted with it.
 The Discord Bass is dandy."

Single Copies 10c Discount to teachers

Winn School of Popular Music
 165 West 125th St., New York

An Abundance of the Very Choicest Music
 For Less Than One-half a Cent a Day

Thousands of Movie Players Use This Music

THE WORLD'S FOREMOST MUSICAL MAGAZINE

The Etude

includes in its pages every month from 18 to 24 pieces of music, at least 90% of which is just what the Movie Player needs. The general character of the music is high and invariably interesting. Think of getting 240 pieces of the right kind for \$1.50 a year or less than half a cent a day.

One Year's Record

100 fine pieces of descriptive music suitable for all sorts of films.
 50 lovely reveries, nocturnes, etc.
 Dozens of fine Waltzes, Marches, Polkas, etc.
 Dozens of tuneful songs.
 Where can you buy pieces like these for less than a cent a copy.

What The Etude Is

The Etude is a great big, all 'round, high class musical magazine which goes to more musical people every month than most of the other musical magazines of the world put together. The articles will make you a better player and help you to acquire a larger income.

Get It By The Month If You Want To

You can buy The Etude in any good music store by the month for 15 cents a copy. It is always better and cheaper to subscribe and if you will just sit down and write: "Please send me The Etude," on any scrap of paper with your complete name and address, and send it accompanied by the sum of \$1.50 in any form to Theo. Presser Co., 1712 Chestnut St., Philadelphia, you will get The Etude including all the splendid music for twelve months to come. No subscription blank or letter necessary. Start any month.

3 Music Magazines

THE CADENZA

A Monthly Music Magazine for the
Musical Home and the
Professional Pianist.

4 New "Popular" Piano Solos in every issue

also THE PIANIST, a regular department
conducted by

EDWARD R. WINN

CONTAINS:

"Practical Course of Instruction in Ragtime Piano Playing" (instalment each month) by Edward R. Winn; Articles and Stories on Musical Matters that are worth reading; Questions of general interest and their Answers; Latest News of the Popular Music, Piano Schools, Studios and Teachers, notes of interest about vaudeville and "movie" pianists, sidelights on the latest developments in the Popular Music field, list of Popular Songs labeled "hits," and other articles and general reading matter of musical value and interest which no pianist can afford to miss.

Subscription: \$1.00

Canada \$1.25, Foreign \$1.50, Single Copies 10c ea.

Jacobs' Orchestra Monthly

A Music Magazine for the Professional
and Amateur Player of Band and
Orchestra Instruments.

2 New Full Orchestrations in every issue

Subscription: \$1.50

Canada \$1.75, Foreign \$2.00, Single Copies 15c ea.

Jacobs' Band Monthly

A Music Magazine issued *Exclusively*
in the Interest of the Professional
and Amateur Player of Band
Instruments.

2 New Band Numbers in every issue

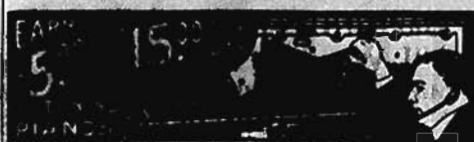
Subscription: \$1.50

Canada \$1.75, Foreign \$2.00, Single Copies 15c ea.

PUBLISHED BY

WALTER JACOBS

8 Bosworth St., BOSTON, MASS., U. S. A.



LEARN PIANO TUNING AT HOME

A LUCRATIVE PROFESSION EASILY ACQUIRED by spare-hour study. Clear instructions. No book or equipment. Anyone can learn. Our Patented Tune-A-Phone Method makes success more certain than best oral instruction. Guaranteed. Diploma to graduates. Write for free booklet, telling how our students make big money.

NEEL BRYANT SCHOOL OF PIANO TUNING

4 INST. BLDG. BATTLE CREEK, MICHIGAN

JOHN LYDIARD & CO.

Music Publishers

20 E. Van Buren St., Chicago.

Presenting Burrell Van Buren's Compositions

Handy's "Blues"

numbers are gaining daily in popularity in all sections. This is due to the fact that they retain the RAGTIME rhythm combined with the pathos of the European folk-song and the levity of the SOUTHERN NEGRO folk-song.

Handy's "Blues"

are unlike all others. They are a study for all lovers of music.

Ask Your Dealer

for "Joe Turner Blues"—"St. Louis Blues"—"Hesitating Blues"—"Snakey Blues"—"Florida Blues"—"Jogo Blues" by the composer of

"MEMPHIS BLUES"

and if he can't supply you, write direct to

PACE & HANDY MUSIC CO.

Bank Building, Memphis, Tenn.

If you wish to publish your own musical compositions do not fail to obtain particulars from

Rayner Dalheim & Company

MUSIC ENGRAVERS
and PRINTERS

376 W. Monroe Street
CHICAGO, ILL.

We write words to your music or set music to your words, and get same ready with list of music buyers.

WALTER LEWIS

Compositions and Arrangements for Voice,
Piano, Orchestra or Band.

Lyrics revised. Manuscripts prepared for publica-
tion. Orchestration. Expert proof-reading.
1085 SOUTHERN BOULEVARD, NEW YORK
Represented in nearly all prominent American catalogues.

Popular Music Magazine

contains piano music and news of interest to lovers of
popular music each month. Subscription 50c per year.
Single copies 10c. Send for our advertising rates.

POPULAR MUSIC MAGAZINE
1665, R. Clay Avenue New York

"GLITTERING STARS"

A Classy Ragtime Waltz.

"WHOGOT THE LEMON"

Buck Dance Rag.

10 cents (silver) per copy

Special Rate to Teachers.

Address

MARCELLA A. HENRY

4655 Sheridan Road Chicago, Ill.

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
following pieces: *Marine Fox Trot—Play Me That
One Step—My Ragtime Letterman—That Flower
Song Melody—Vacation Time*, etc. As dance
numbers they have Rhythm dancers are "hungry for."

15 cents each, or 5 for \$0.50, postpaid.

ROBERT MARINE, Publisher

151 West 125th St. NEW YORK

Tel. Morningside 8950

MUSIC FREE

"Back to Tennessee" FOX TROT HIT
"I Want to See My Girl in London" BETTER THAN TIPPERARY
—SUITABLE FOR PUPILS
ANY NUMBER LISTED ABOVE 11 CENTS, POSTPAID. CATALOGUE FREE.
INDEPENDENT MUSIC PUBLISHING CO.
850 So. 23rd Street OMAHA, NEBRASKA

Forrest Thompson's Novelty Song Hit

"NO MORE RHEUMATISM RAG"

Postpaid 15c
Orchestrations 25c
Stamps or Silver

J. FORREST THOMPSON
Mgr. Christensen School of Popular Music
2822 W. Madison, Louisville, Ky.

MOVIE PIANO PLAYERS

How Would You Like to Buy Over
200 Solos for \$1.50?

READ THIS GREAT PROPOSITION

THE hardest proposition for the musician who plays for the movies is the problem of new music, good music, melodious numbers which will fit every situation, but first, last and all the time, his real problem is the expense involved by buying music to fit new reels.

This is an expensive amusement for the pianist and the **MUSICAL OBSERVER** offers a fine solution for this problem. You have been worrying yourself and spending money for nothing, just throwing it away when for one-tenth the cost you could have the same results.

Each issue of the **MUSICAL OBSERVER** contains 24 large sheet music size pages of splendid music (about twenty compositions in each issue) for Piano Solo, etc.,

and you can get twelve issues (a yearly subscription) containing over 200 complete compositions for just one dollar and fifty cents.

Subscribe for the **MUSICAL OBSERVER** today and we will send current issue containing 20 compositions at once, or we will date it back three months so that you can start with a library of about 60 complete compositions—the right kind of music, not a trashy number in the lot. **IT COSTS YOU JUST ABOUT ONE CENT A COPY TO GET IT.** Do this today and you will have a fine library in less than no time and in addition, the splendid articles on music and musicians will prove interesting, and entertaining to every musician.

SPECIAL Send \$1.50 today with this coupon, and we will include **FREE** an Album containing 144 pages (Sheet Music Size) of 90 complete compositions for Piano Solos, etc.

MUSICAL OBSERVER CO., 46 COOPER SQUARE
NEW YORK

For enclosed \$1.50 send Musical Observer for 12 months with 24 large sheet music size pages of music in each issue and your **NEW** Album containing ninety Piano Solos, Etc.

Name..... City.....

Address..... State.....