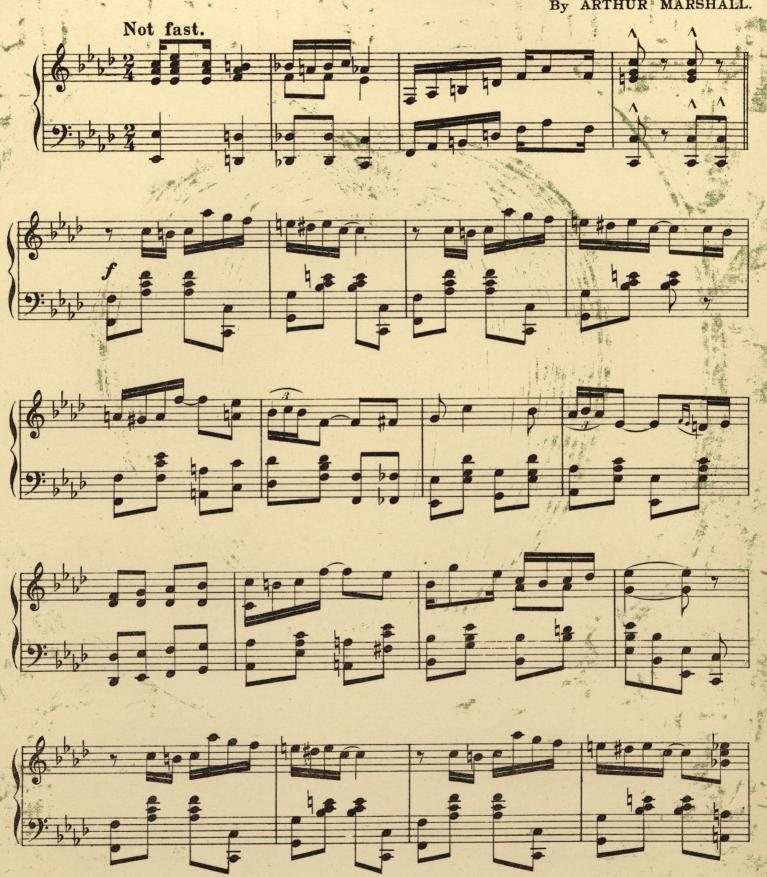
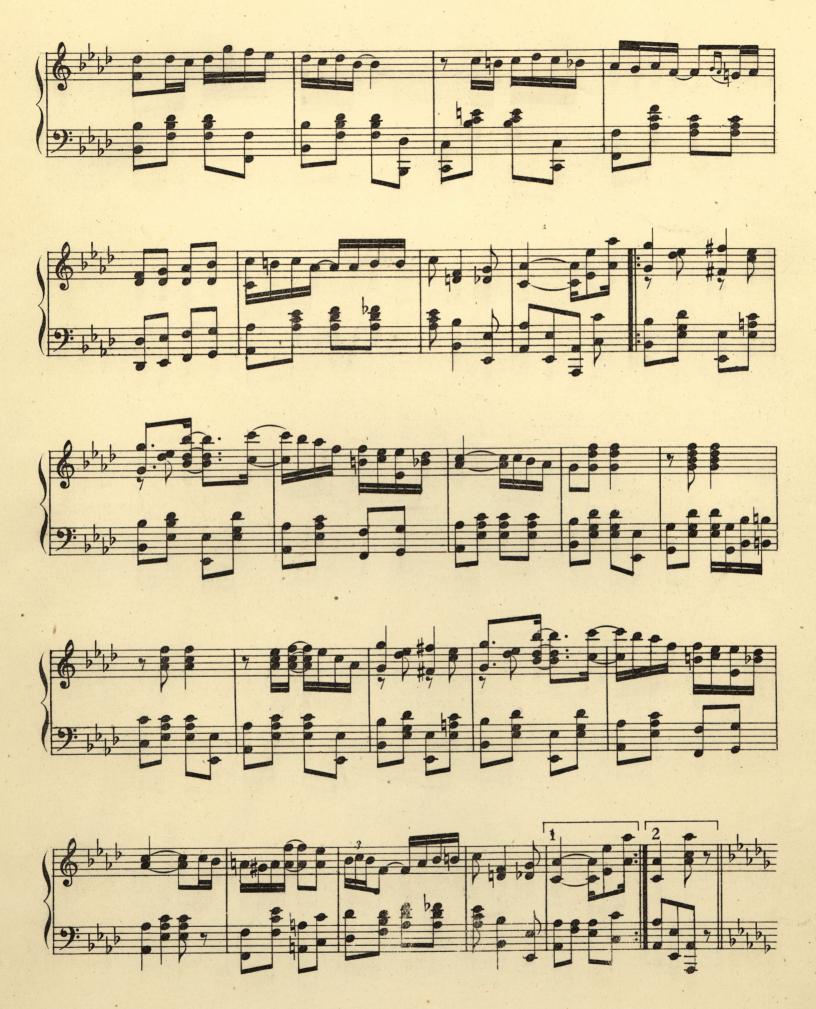


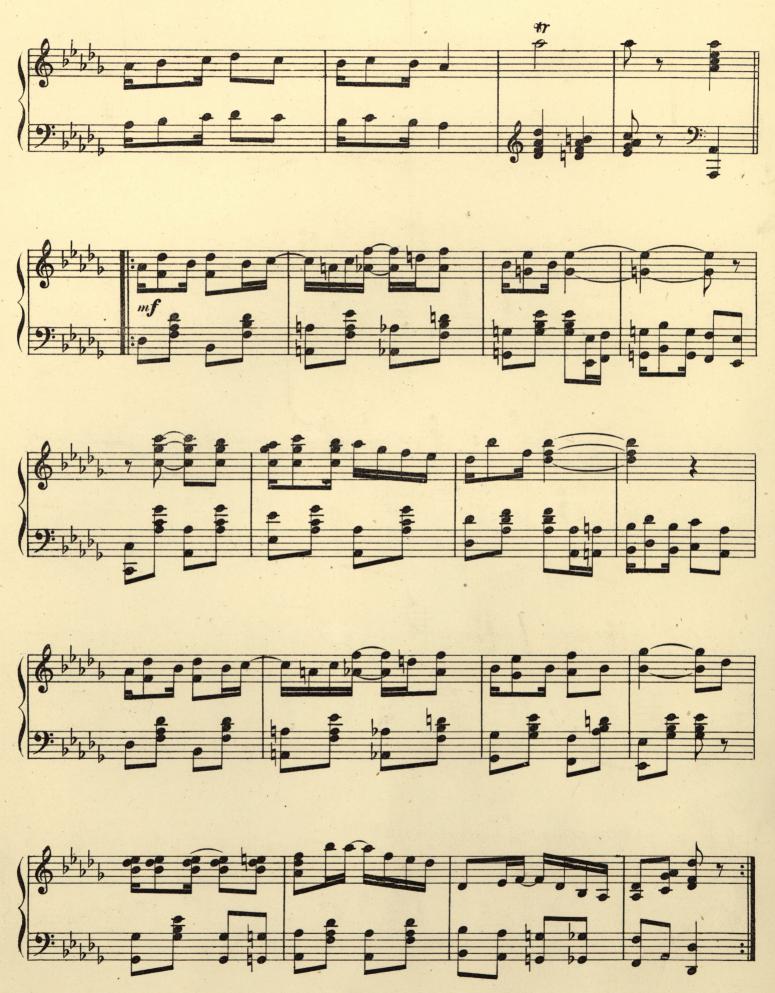
A Ragtime Two-Step.



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The Pippin. 4



The Pippin. 4



The Pippin. 4

DON'T MISTAKE THE SHADOW FOR THE SUBSTANCE

We have been somewhat emphatic in describing our rag catalog mainly to make wide the chasm between this and the flood of slush on the market.

So thrilling, so ingenious, and withal so profound are our rag creations that imitations are fairly rained onto the market by the commercial composers, and the great majority of people have heard only these weak solutions, dilutions and shadows, "having the form but lacking the power" and it is little wonder that many good people have taken a stand against so-called ragtime.

We have the most sincere respect and admiration for the great masters. No one hears more of their really great productions, and few enjoy them more than does our "bunch." In fact one of our number has toiled at the feet of Calvin B. Cady, at the Chicago Conservatory, has struggled with the profound under teachers in the Royal High School in Berlin, and has slaved for two years on finishing studies with Moszkowski, in Paris. But we mention this only that we may not be taken for ragtime specialists.

It is from this experience that we are able to judge our manuscripts, and

we think that you can see why "our ragtime is different."

We hardly hope to overcome the predjudice of those who are "wiser in their own conceit than ten men who can render a reason." There are people in the world to this day who believe that the earth is flat, and they are not a whit less rational than the man who believes that the syncopation mark can make a piece light or trashy.

There are music stores (a few) in this country, in the windows of which ragtime is never displayed. It is not that the proprietors are ignorant of the fact that the word ragtime has no meaning whatever as applied to the quality of music, but they are catering to a class, and the most thoroughly humbugged

class extant.

In these windows may be seen a profuse display of the straddle-bug finger. gymnastics of modern, and ultra educated nobodies, whose compositions are constructed, and mechanically built, and are as empty as a toy balloon. To catch the camp-followers they are given such high-sounding names as "Preludium" (bumfooselum) and "Joy Symphonique" (josh pedantic) and the music teacher who "don't know" bites, and the poor pupils toil and perspire over these cold skeletons in the vain belief, alas, that they are doing the classics to a turn.

Sincerity is the foundation of all virtue. It is not wise to close your eyes

and declare that "no good thing can come out of Nazareth."

Try all things and hold fast to what is good.

Our rag catalog contains more invention, more genuine sentimental inspiration, and will stand more repetition, than any like number of modern

compositions produced in this country.

No matter what your opinions have been on the subject of ragtime, we most repectfully ask you to hear a clean and precise rendering of our "Maple Leaf," "Sunflower," "Elite Syncopations," "Kyrene" "Entertainer" or some of our later numbers and we will trust your judgement.

STARK MUSIC CO.

210 Olive St., St. Louis

127 E. 23d St., New York

Ragtime of the Future

Maple Leaf—The king of all rags. Description impossible	Scott Joplin
Sunflower Slow Drag—Twin sister of Maple Leaf. Equally good	"
Cascades-Inimitable. The melody glides through a labyrinth of harmony	
with a surprise at every turn. A classic	"
Entertainer—A sentimental gem. Grows better with age	"
Elite Syncopations—Syncopations in last part are actually frenzied -	66
Peacherine—Somewhat easier, but all on the spot	66
Swipesy-Fine, but don't take our word for it; get it	66
Ragtime Dance-Thrilling, stop-time, two-step or buck and wing	66
Chrysanthemum—The product of a dream. An inspiration	66
Strenuous Life-Joplinese and eccentric; away up	**
A Breeze from Alabama—A story in transitions	
Trombone Johnsen-Tells the artistic story with a smile	E. J. Stark
Kyrene—All to the good. High class without a struggle	"
Havana Rag—Corrugated to a finish. Exhilarating Ma	urice Kirwin
African Pas-Easy and brilliant. Good to catch the ragtime swing	
Manhattan Rag-Fluted and frilled, good and proper. Hear it	Brownold
Carnation—From the fountain of the Simon pure. A good one	Douglass
Honolulu Pranks—Thoroughly warranted—warp and woof	Sukes
Cole Smoak—Intellectual and sentimental A top liner Clar	ence St. John
Universal Rag—Reminds us of the Akound of Swat, or something -	Wooster
Kinklets—Very ingenious and strictly up to date. Try it	
Kentucky Walk-away—Easy and quite catchy. Very popular	Cummins
Fuss and Feathers—Dramatic. You can read the title-page a country	
block away. Exceedingly showy inside and out	Morehead
Sympathetic Jasper—The name pipes its quality to a hair's breadth	Catlin
Comus—Brilliant, showy and not difficult	Bruggeman
Frog Legs—Now we need adjectives in fifteen degrees with a rising inflection.	
We need letters a foot high and a few exclamation points	
about the size of Cleopatra's needle—but we won't tell you of	
this piece, we want to surprise you	James Scott
Kansas City Rag-This is a chip off the same block as Frog Legs, and	
written by the same man. Any comments would	
weaken it	46
Nonpareil—The latest by Joplin—That's all. You will want it	Scott Joplin

In this collection you have the storm-center of high-class ragtime. The fountain from which composers draw their inspirations.

The gauge by which publishers test their manuscripts.

Ingenious, unique and original. Trenchant, terse and scholarly

They are the philosophy of Bacon clothed in the keen wit of Falstaff. These are the rag classics. There are no others.

You don't have to take our word for it; get the entire list and see for yourself.