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Learn to Determine Chords, Modulate, Transpose, play from Lead Sheets, Jazz Bass, Split Bass, Trick Endings, Blue Harmony, Space-fillers, Song Writing, Clever Breaks, Ear Playing and 247 other subjects, listed below. Each topic treated with infinite care and detail.

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### SYNOPSIS OF COURSE

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| 23. Chord Breaking                 | 84. Double See Saw        |                    | 186. Oriental Bass        | 228. Half-Step Treble      |
| 24. Harmonizing Tables             | 85. Slow Drag Bass        |                    | 187. Interlocking         | 229. Jerkins Bass          |
| 25. Natural Progressions           | 86. Half Tone Bass        |                    | 188. Double Octave Treble | 230. Discord Obligo        |
| 26. Fifteen Rules for Syncopating  | 87. Second Metre          |                    | 189. Roll Bass            | 231. Suspended P. N.       |
| 27. Altered Tonic Harmonics        | 88. Diatonic Bass         |                    | 190. K. C. Variation      | 232. On Chord Tones        |
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| 38. Syncopating 4 Notes            | 99. Diatonic Rag          |                    | 201. Blue Voice Note      | 243. Half-Dis. Treble      |
| 39. The Arpeggios                  | 100. Chromatic Rag        |                    | 202. Third Filler         | 244. Ninth                 |
| 40. Major Scales                   | 101. The Advance          |                    | 203. Obligo               | 245. Tenth                 |
| 41. Minor Scales                   | 102. Half Tones           |                    | 204. Suspended C. Tones   | 246. Split Bass            |
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| 44. Low Form                       | 105. Ballad Bass          |                    |                           |                            |
| 45. Turn                           | 106. Cabaret Bass         |                    |                           |                            |
| 46. Mordent                        | 107. Climax Bass          |                    |                           |                            |
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| 60. Harmony Tone Treble Rag        | 121. Bass Drum            |                    |                           |                            |
| 61. Modulatory Arrangement         | 122. Keene Bass           |                    |                           |                            |
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## The Story of A Night in India

Heretofore George L. Cobb's fame has rested largely upon those piquant light numbers which are so highly regarded by the vast majority of music lovers. Such popular hits as "Are You from Dixie?" "Peter Gink" and "Russian Rag" added to his renown. Now he makes a bid for increased favor with the Suite "A Night in India," which bristles with

haunting melodies imposed upon a striking harmonic background of the most modern texture. The Suite is not "heavy" music, in the common acceptance of the term, but abounds in concise, straightforward dissemination of Oriental themes which delightfully reflect the five titles that make up the Suite.

The opening number, "Twilight in Benares," is a remarkable example of a lovely pastorage movement, with a plentiful use of modern harmonic idioms. The music aptly suggests the departure of an oppressive Indian day. Gone is the sun behind yon mountain top and the acrid atmosphere gives way to the cool breezes of approaching night. Pleasure seekers are astir. The music ends on a sonorous tonic chord with the "leading tone" added, a happy device.

"The Fakirs," second of the group, has a definite tonality, but departs from it in episodes which jolt the memory and impart Cobbian distinction.

The third of the group, "Dance of the Flower Girls," is a valse abounding in wavy lines of melodic charm. Though tuneful, the Oriental treatment of the harmony leaves no suggestion of the commonplace. The tripping, light-footed maidens may not be seen disporting their beauty to the multitude, but the music certainly aids the imagination.

"By the Temple of Siva," the fourth number, is a slow movement loaded with fetching melody and expressive harmony. The exquisite beauty of the modulations and the sinuous curve of the main theme testify emphatically that the writing thereof was an inspiration.

The closing number of the Suite, "March of the Brahman Priests," is a Hindoo fanfare *par excellence*. Following the blare of the introduction comes the main march theme—an original conception in the art of tone painting, making liberal use of altered chords and minor tonalities. The vigor and power of the Brahman hierarchy is given strong accentuation in the rhythm, the harmony suggesting the chant of the priests mingling with the awed obeisance of the faithful. A grand rush of Hindoistic effect, and then a crashing finale.

Thus ends Cobb's splendid Suite. It is of such high calibre in conception and execution that it unquestionably will become a standard number of its type.

The orchestration is by that veteran arranger, R. E. Hildreth, who has cleverly reflected the spirit of the music in the instrumentation. A feature is the careful cueing of all important figures and melodies in the various parts, so that the Suite can be effectively rendered by orchestras of all sizes. The piano accompaniment and first violin are fully cued, so that the director, be he violinist or pianist, can at all times be aware of the demands of the complete score and seek to fill it with the means at hand.

## Suite A Night in India

By George L. Cobb

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2. The Fakirs
3. Dance of the Flower Girls
4. By the Temple of Siva
5. March of the Brahman Priests

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## An Interview with Edmund Fitch

ORGANIST AT THE STRATFORD THEATER, CHICAGO, ILL.

By A. C. E. Schönemann

**A**RATHER trying and exacting apprenticeship as an electrician at \$3 per week may be regarded as one extreme in the career of Edmund Fitch, the other being that through a series of fortunes and misfortunes he became organist at the Stratford Theater in Chicago.

There were two factors that brought about Mr. Fitch's retirement from the electrical field, one being the long hours (the eight-hour day had not developed beyond the theoretical stage) and the other that young Fitch was unable to convince his employer that his services had a financial value beyond \$3 per week.

Prior to Fitch's advent into the electrical game he had taken his first piano lesson, his teacher being his grandmother. The boy was eight years old when he took his first music lesson. He had decided that the piano was best adapted for musical expression on his part after his aunt had informed him that with "a violin one must find the notes and on the piano the notes are there and all one has to do is strike the keys."

Fitch went about his study of the piano like many boys in that he traveled along the line of the least resistance. He disliked to devote any time to practice when there were issues to be decided on the baseball lot nearby and in winter problems calling for his attention at the skating pond.

Later on his study of the piano was interrupted when he went on the road with his mother and father (they were identified with a theatrical company), but finally he returned to Chicago to live with his grandmother. In the years following he attended the public schools and continued his music.

Mr. Fitch did not take his music seriously until he was seventeen. His brother-in-law, C. L. Colby, saw latent talent in the boy; he aroused his interest in the piano, giving him lessons on this instrument and in harmony.

Fitch, fired by the encouragement of Mr. Colby, set about with renewed confidence. He was offered an opportunity to play the piano in a moving picture house in Gary, Ind. He took up the new work with all the enthusiasm and vigor at the command of the average boy of eighteen, and the climax to this experience was his dismissal because he could not fake piano accompaniments for the pictures.

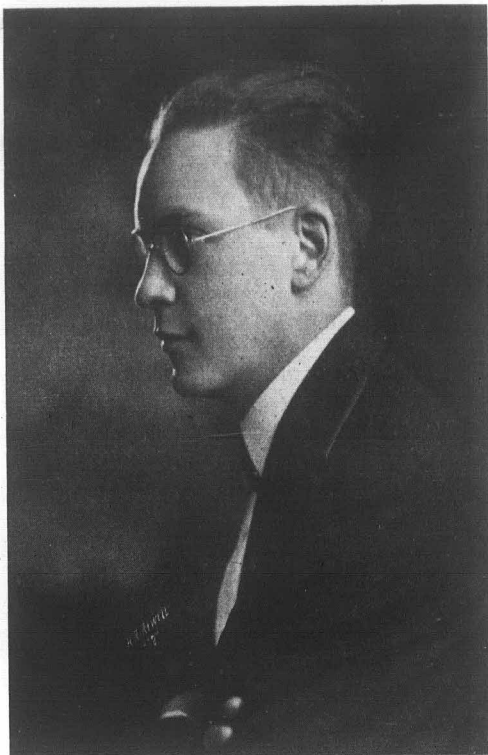
Determined to continue his work in moving picture houses Fitch went back to Chicago, playing the piano in a number of five and ten-cent picture houses. Later he went to the Manhattan Theater, located at Wentworth and 59th streets, and for a time he "played the pictures" at the Panorama and President Theaters.

Mr. Fitch took up the study of the organ when he was twenty-one. He studied with Frank Van Dusen, taking six lessons. He obtained a position in the Coronado Theater where he worked for a short time, going later to the Argonne, and finally returned to the President. At the last named theater he played organ for four years, going to the Chateau for two years, then to the Woodlawn and Pantheon, leaving the Pantheon for the Stratford Theater, which he opened in September, 1920. When the Roosevelt Theater was opened in the loop, Mr. Fitch was solo organist at that theater, but subsequently returned to the Stratford.

"The natural and easy way for an organist to play moving pictures is to provide an extemporaneous accompaniment," said Mr. Fitch in discussing picture playing. "In doing this, however, there is a tendency to play mechanically and often

the organist works into a rut. Under such circumstances the music lacks freshness and the spontaneity that is necessary if one is to provide musical settings that move with the action of the picture.

"In playing pictures the organist must play to his audience. What appeals to an audience in one community may not strike the fancy and favor of the picture fans in another



EDMUND FITCH

locality. Regardless of location or the influences that may affect the audience, the organist must consider his hearers; he must study them constantly, for only in this way can he gauge public opinion of his efforts.

"A little ballad now and then is always popular and a classical gem is invariably appreciated. The American people like to hear music they know, and the moving picture theater organist and orchestra have both been factors in educating men and women, and even children, so that all have a better and finer sense of appreciation of good music.

"The old songs bring back memories; they stir the emotions and all of us are human enough to like to hum a tune we know. Here is an opportunity for the organist to get down and play to the audience. In this way he can make his hearers feel that in a measure they are a part of the show.

"The comedy picture presents an opportunity to the organist, because with the modern organ the musician can conjure up all the mysteries locked in the depths of the instrument. There is variety to the last word and a bag of tricks for old and young. The feature film may run the gauntlet of emotions; the other numbers on the program may call for undivided attention on the part of the audience, but the comedy calls for a laugh; it means relaxation and

gives the individual an opportunity to sit back in his seat and chuckle to his heart's content.

"Picture playing is largely a matter of providing musical accompaniment to parallel the mood of films. The highly dramatic situations are not difficult to play. The trick is to fill in the proper music that leads to the big scenes and finally to the climax of the picture.

"There are many elements that enter into picture playing. Certain movie stars always suggest to me a specific type of music. The titles of pictures and the explanatory notes are good leads to determine the musical setting. There are

motion picture directors whose names are a cue to their work because they have certain points they generally emphasize in their pictures. They have a peculiar method of their own in handling situations and seldom deviate.

"The organ today is so flexible from a musical standpoint that with it almost everything is possible. The organist in the motion picture house with such an instrument at his command is confronted with the responsibility of playing good music because the American people, despite the fact that they enjoy some of the slapstick now and then, insist upon the better class of music for themselves as well as for their children."

## The Photoplay Organist and Pianist

By Lloyd G. del Castillo

**M**ISS Mildred M. Gast of Northampton, Mass., has the dubious honor of being the first adventurer to tap the source of information purveyed by this department. She inquires what organ music is available for the theatre organist, and how it can be obtained in the smaller cities.

### ORGAN MUSIC FOR THE THEATRE

The fact is that organ music suitable for the theatre is nearly as unavailable in the large town as in the small. In other words, there "ain't none." Obviously, the offertories and voluntaries so popular with our church colleagues are not the thing at all. Neither are the pompous, dignified recessional or the technical, diffuse organ sonatas, symphonies and show pieces. It remains to weed out from the mass of organ music (written primarily for the church, and somewhat for the concert organist) such stuff as has sufficient dramatic fibre to be available for the pictures. Of course the ubiquitous *Andantino in D Flat* of Lemare, or *The Storm* of Lemmens we have always with us. Organ transcriptions can be used, but why go to the expense of buying them when, if you train yourself to make your own transcriptions at sight, you can buy the same things in piano or orchestral-conductor parts at much smaller cost and, incidentally, call on a much wider range of musical literature.

Certain organ composers, such as Kinder or Stoughton, can be pretty well relied upon to write lightly and entertainingly, and heavier writers like Rogers, Elgar or Franck can sometimes be used, if with discretion. (Or should I say Franck, Elgar and Rogers?) Later, I shall attempt to compile a more complete list of organ music suitable for the screen. For the present I am lazily inclined to suggest that the neophyte should collect his repertoire chiefly from orchestral piano parts. They are for the most part pieces which are suitable for the pictures, and are, furthermore, the things that will be found on the cue sheets sent out with the films of which I spoke last month.

### BUYING MUSIC IN SMALL TOWNS

At the risk of ruining my reputation with all the smaller music dealers throughout the country and bringing down thousands of suits for damages upon MELODY's defenceless head, I venture the assertion that the easiest way to get music in the smaller cities is by direct contact through charge and mailing accounts with the large urban publishing houses like Ditson or Schirmer. They are usually willing to send out music on approval, and only demand that a certain proportion of it be kept. Of course if you can get prompt service from your local dealer there are obvious advantages in doing business with him, the chief of which are that he favors no particular publisher, will give you more latitude in payment, and can give you personal and individual service. The privilege of being able to return music is important. No one can

buy music "sight-unseen" without accumulating a certain amount of deadwood.

For a list from which to choose, I should advise musicians to secure the orchestral catalogs of G. Schirmer, Inc., 3 E. 43rd St., New York City; Carl Fischer, Cooper Square, New York City; Belwyn, Inc., 701 Seventh Ave., New York City; Walter Jacobs, 8 Bosworth St., Boston, Mass.; the piano catalogs of Boston Music Co., 26 West St., Boston; albums and Schirmer Library albums; the classified "movie" catalog issued by Fischer, and thematic of the 59 volumes of Jacobs' Piano Folios, Walter Jacobs, Inc., Boston. For organ music, Schirmer; Fischer; Oliver Ditson Co., 179 Tremont St., Boston; H. W. Gray Co., 159 E. 48th St., New York City (Novello's St. Cecilia Organ series); White-Smith Co., 44 Winchester St., Boston; and Clayton F. Summy Co., 429 So. Wabash Ave., Chicago, Ill. Most of these houses are glad to send out monthly lists of new publications upon application.

### SPANISH AND OTHER RACIAL MUSIC

The same correspondent finds difficulty in securing Spanish music. Assuming that she is familiar with *Carmen*, there remain among a large list of possibilities the "Estudiantina" and "España" waltzes, Moszkowski's Spanish dances, Lacombe's "La Feria" suite, an excellent Spanish album published by the Boston Music Co., the albums of Spanish and Oriental music published by Jacobs, and in orchestral piano parts Chabrier's "Habanera," Ern's "Serenade," Bizet's "Serenade Espagnole," Albeniz "Tango and Cadiz," Tarenghi's "Serenata," Espinosa's "Moraima," and Moszkowski's "Gondoliera" and "Guitarre." It is perhaps surprising that the best known Spanish music has all been written by Frenchmen, but it is a fact that Chabrier and Bizet seem to have caught the Spanish atmosphere, or at least the popular conception of Spanish atmosphere, as not even Albeniz has.

For racial literature generally, Jacobs' albums supply a long felt want. Their contents do not pretend to rank among the classics, but are simply light intermezzi in the racial idiom their titles indicate. Any such hastily compiled list as this must necessarily have important omissions, so unless subscribers are particularly interested, I will not try to cover the other racial types at this time.

### PLAYING THE NEWS REELS

W. R. H. writes down from New Hampshire in perplexity as how best to fit the news reels. This is like waving a red flag in front of a Bolshevik, for if there are any two things that can make me froth at the mouth, they are traffic cops and the slack way the average organist plays the news weeklies. If you judged these idlers from the way they fail to interpret said reels, you would conclude that there was nothing in their



repertoire but waltzes and marches, and very little of that. At any rate, it is usually a hard job to determine where one number ends and the next begins, as they are all drooled together, if I may be permitted the expression.

The first thing these gentry should train themselves to do is to "break" the music with the subject changes. When a new title appears it almost always means a definite change of locale and atmosphere which should be reflected by a sharp break in the music, not a transition. If you will learn to watch for the last bit of action that precedes the new subject (a trick, by the way, which is equally applicable in any kind of film), you will have a cue to bring your piece to a close, and not be forced to make your break in the middle of a phrase.

As to the music itself, you will confer a great favor upon me by not playing a march or a waltz during pictures of (a) prohibition agents destroying liquor, (b) funerals, (c) bathing girls and beauty contests, (d) fetes and pageants, (e) bizarre and grotesque pictures of freaks and animals, (f) the President, (g) et cetera, et cetera. We should make a contest out of this. No sooner said than done. I will give a series pass for next year's World Series, if played in Boston, to the organist submitting the best musical selections for the above subjects.

All joking aside, Al, there is no reason why the average news reel should not be fitted with as characteristic and interesting music as the average feature. Instead of playing the "Valse Bleue" during scenes of the Grand Canyon or the Yosemite, try MacDowell's "To The Sea" or Liszt's "Les Preludes." Instead of improvising or playing Nonentity's Heavy Agitato No. 18 during pictures of a heavy sea, try Peer Gynt's "Home Coming" from the second Peer Gynt Suite, or the first movement of Rimski-Korsakov's "Scheherazade."

## The Sunshine of Music

By Frederick W. Burry

MUSICIANS are those who have sunshine in their hearts. Mere theoretical calculation or a logical mathematical abstraction will not produce music, neither will technical dexterity. This is the framework, by no means to be despised, but the music itself comes from the soul and transcends definition, for words are only a disguise. Thus the aesthetic side of music cannot be taught. Music belongs to the realm of emotion.

Scientists, even the mechanics and engineers, are now beginning to realize the psychological substratum behind and underneath the phenomena of fact. The creators, the geniuses or generators are the dreamers. But how beautiful when genius allies itself with talent and thought gives birth to form.

Music, the supreme fine art, the art of sunshine! Vibration, that has no static perfection! The art of perpetual motion, of infinite change, of unceasing dynamic movement!

Music, the language of celestial color, luminous with a myriad kaleidoscopic spectra!

Music, the interpreter, that whispers divine and wondrous messages to whomsoever has come into tune with the infinite!

Music, the bearer of hope and courage, of joy and all delight!

The soul that craves for a deeper contact with life and a clearer knowledge of its meaning finds in music a source of satisfaction and inspiration—melodies that radiate real sunshine and cheer earth's wanderers as they pass and pass along! One dares anything under the influence of the glorious throbbings of the heart-felt melody. Fears are transmuted into pleasures, tasks become a recreation.

I do not mean that you need to be consciously highbrow in fitting the pictures, but simply that you will be doing yourself and your audience a service by choosing the better of two selections when each is equally appropriate.

### THE DAILY CHANGE HOUSES

I feel constrained to apologize to the many organists playing in theatres where the bill changes daily for much of this column which is obviously valueless to them. It is of course apparent that any remarks on laying out a well synchronized score are just so many idle words to the hard-working musician who does not see any one picture enough to become familiar with it. His job is to play the picture at sight as well as may be largely without music, for he must watch a strange picture closely in order to fit the situations and breaks. So he can hardly be greatly blamed if he allows himself to drift into the habit of doing a good deal of improvising and inaccurate playing from memory.

Nevertheless, it seems to me that if he is really conscientious and ambitious he must realize that in his case even more than that of the man playing three- and seven-day runs it is necessary to accumulate a sizable repertoire with which he is sufficiently familiar to carry in his brain. He must make of that overworked organ a mental card index in which is cataloged at least a few examples of each type of music, so that when a situation arises calling for something grotesque or pastoral or martial he has it ready. With such a nucleus it is not difficult to add gradually until he is prepared to qualify for a bigger job with stiffer demands should the opportunity arise.

Note—I am in receipt of an interesting letter from Mr. Theodore Johnson of La Crosse, Wisconsin, which lack of space forces me to hold over until the next issue.—L. G. C.

The impression of a beautiful melody sinks into the subconscious mind, that body beneath the necessarily coarser visible flesh, and remains to haunt with its voluptuous rhythms, so that the mortal may take on immortality and the astigmatism of darkened earthly lenses be displaced by a true spiritual illumination.

Sunshine is the source of all creation. The one motive energy that makes things live and grow and glow. In countless forms its radiations yield vigor for the furtherance of the evolutions, and within the well-marked limits of sound the oscillations of the etheric forces give even a ruddier pigment to the blood—stimulating corporeal circuits that the body's metabolism may be graded at the right plane for action.

For we are here to work. The sunshine of music is the electric thrill giving the necessary pleasure that makes life and its varied activities truly worth while.

Music is brought into service on public occasions and functions of all kinds, and many recognize it as the actual real thing and not merely an adjunct of the possibly more obvious affairs. For music is spirit, the perfume that lasts after material leaves have exfoliated.

The sun is ever there, only matter is transitory. Everything passes; heavens and worlds cease to be, but the vibrations are constant. Words and thoughts are immortal; the divine aethers never stop their lightnings—the music of the spheres is one perpetual anthem, trailing codas of immortal glory.

We catch their vibrations and cage them for our delectation. Life is sweet to the soul that can appreciate music, and if not congenial the taste can be acquired, the culture will

unfold. New beauty will disclose itself amid present sordid surroundings. Music transfigures the facets of uncouth conditions.

When clouds veil the sun we have still in music the sunshine to be drawn on at our call. We have but to introduce ourselves and get better acquainted. There is no solitude for the music lover. Here you have the echo of the divine-human emotions. The best side of mankind is enshrined in the fine art of music.

The understanding of music makes for faith in fellow-man.

With faith there is the good-tempered competition that leads to production and success.

Music springs from the optimistic mental attitude that recognizes more than three dimensions, uncovers the superficialities of paltry veneers, knows that beauty goes deeper than the outer layer of a protecting epidermis and perceives love to be the undying reality, the superspace in which forever dwells the one universal ego. Surely music and musicians are the peculiar personal incarnation of this, the cosmic being and truth.

## Music Mart Meanderings

IMBER up your digits, piano players! Jack Mills, Inc., is about to start a nation-wide exploiting of Zez Confrey's novelty piano intermezzo, "Dizzy Fingers," which is sold by musical experts to surpass in effects this prolific pianistic composer's "Kitten on the Keys."

Milt Hagen, publicist and song writer of New York, has dropped down eight notches or numbers on Broadway (from 1535 to 1587), and is now located on the third floor of the old Irving Berlin building. When Milt isn't publicly plugging for other song writers he's pen pushing on songs for himself. It is reported that one of these, "Heart Broken Rose," written in collaboration with Sam Gould, is to be the centre of an international campaign by the Stansley Music Company.

"The Jazz King," by Herbert Richard Lorenz (an authorship combination that is said to have been adopted for brevity by three well-known as author, composer and playwright), is Lew Field's new vehicle for starrng that is expected to run all summer in Chicago. The plot of the piece revolves around a Broadway music publisher (Walter Percival) and an old music arranger (Lew Fields). The arranger's "Dresden Sonata," which was written abroad, is stolen in this country and changed into a jazz melody called "Moonlight Mama," used as a theme number throughout the play by Sammy White and Eva Puck, a song and dance team. "I'd Like to Poison Ivy," a comedy song used by the same team, is the only other musical number in the play, and both that and the theme are said to loom as coming hits.

"When You Are Tired of Calling Me Sweetheart" (You Can Always Call Me Pal), and "I Could Be Laughing With Somebody Else" (But I'd Rather Cry Over You), are reported by the Earle Johnston Music Company as being the leading songs in their catalog that are continuing to find favor everywhere. The first (a waltz ballad) is being recorded by several companies that expect to place it on sale in the near future. The second is by Sam Coslow, John Ricea and Earle Johnston, co-writers of "Bebe" and "When the Leaves Come Tumbling Down."

"Long, Last Look," a new blues by Milt Hagen and Chas. O'Flynn, is undergoing an extensive plugging by the Clarence Williams Music Publishing Company with the expectation of making the song a second "Sister Kate" number. It will soon be mechanically released on the Q. R. S. music rolls and the Okeh records.

An audience in Aeolian Hall was treated to what is believed to have been the first

stage professional dancing to radio accompaniment. The occasion was when Florenz Tamara and Addison Fowler, co-dancing stars of the show "Lollypop," recently exhibited new steps to the radio strains of "The One I Love Belongs To Somebody Else." The number was broadcast from Studio WJZ by the Ben Selvin Orchestra.

Ernest K. Ball's new and impressive ballad, "Mother, O My Mother"; a popular waltz number, "Won't You Come Back to Mother Machree?" and such other former Ball successes as "Ten Thousand Years from Now," and "Out There in the Sunshine," are being used on the Keith and Orpheum circuits by this famous song writer and popular vaudeville headliner, who since his return from Great Britain last fall has been playing from coast to coast. "Won't You Come Back to Mother Machree?" was written by Geo. Graff, Jr., and Roland E. Ball, the clever young son of Mr. Ball. All are published by M. Witmark & Sons.

"It's a Mighty Good World After All" says Geoffrey O'Hara in the title of his newest song set to the words of Robert W. Service, the "sourdough" poet of the Northwest. The title assertion will be strongly accentuated by Chappell-Harms, Inc., the publishers of the song, in a big publicity campaign.

"A Year from Today," "On a Desert Island with You," "Worries" and "Shuffle Sam," described as sparkling tunes to good lyrics, are the outstanding numbers of "Sitting Pretty," a new musical comedy with score by Jerome Kern, book by Guy Bolton and lyrics by P. G. Wodehouse. These are all published by Harms, Inc.

Following the opening of the show, its composer and producers (F. Ray Comstock and Morris Gest) announced that the music of "Sitting Pretty" would be released only in sheet music form and wholly restricted from reproduction by orchestras, radio, records and rolls. Mr. Kern claims that the modern orchestras not only work great harm to composers' melodies by their interpolation of changes, but many times make the sales of them in the home circle as "dead as bicycle riding."

Jack Mills, the popular head of Jack Mills, Inc., has just "released" himself from further exploiting his tune of "Single Blessedness" by announcing his engagement to Miss Estelle Hager, a non-professional. The ever popular "Wedding Bells" are scheduled to chime in June.

"Bringing Home the Bacon" may sound suspiciously like the regular Saturday night song of a New York-New Jersey commuter, but it really is one of the latest re-

leases of the Hearst Music Publishers, Ltd., that is being featured by the two pairs of well-known doubles—Van and Schenck, and Billy Jones and Ernie Hare. Another number of this Canadian publishing firm that has jumped into popularity is "My Dream Moon."

"Tell Me, Radio" and "He Looks at Her and then He goes Ha-Ha-Ha-Ha" are two new songs from the Witmark catalog that are being given a big introduction by Billy Jones and Ernie Hare, the two popular "Happiness Boys."

Phil Baxter of Little Rock, Arkansas, has shifted genders in his latest song output. "I Want a Naughty, Wicked Sheik" (words and music by himself). Last time it was the feminine, "I've Got a Gal," which won considerable popularity.

Generally speaking, a dream's a dream, and a love dream in the Orient is about the same as a dream of love in the Occident, but "Oriental Love Dreams" is said to be different. It's one of the latest fox trot numbers of Sherman, Clay & Company, by Harry D. Kerr and Leon Burnett, and has a fascinating swing.

"What Did I Get by Loving You?" is what Herbert B. Collier and Ewing Reid ask in the title of their new waltz ballad with a fox trot refrain. It's pretty hard to tell what in some cases, but Leo Feist, Inc., will try to answer the question by an extensive exploiting of the song throughout the country, together with "Deep in My Heart," another recently released fox trot ballad, both of which look good to the Feist firm.

"What'll I Do?" and "Lazy," from the pen of Irving Berlin, are the pivotal pieces in this year's spring drive by Irving Berlin, Inc. Included in the drive are three numbers by the popular Walter Donaldson: "My Papa Doesn't Two-Time No Time," "Feeling the Way I do," and "What's Today Got to do with Tomorrow?"

"Clearing House Blues"! That may sound like a blue Monday in commercial life, but it has no connection with mercantile commodities more than having the same name as a game which just now is exceedingly popular among the 200,000 colored residents of New York. The intense popularity of "Clearing House," as a game with a catchy name, led to the writing of "Clearing House Blues," which recently has been taken over from Henry Webb by the Joe Davis Music Company. It is said that in the colored section of Harlem every dealer is receiving from one hundred to two hundred calls daily for records and rolls of the song. Find the rabbit's foot.



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"Oh, Eva" (Ain't You Comin' Out Tonight?) is a new comedy fox trot that has been accepted for publication by Clark & Leslie Songs, Inc. Yes, Eva'll come out all right.

## The Triangle

NOW don't give the above caption the once over, then skid and bump into the idea that this writing is to be a dry-as-dust dissertation on any kind of ethics or love athletics. In this instance triangle doesn't stand for equilateral, isosceles or other geometrical angles, nor for that acute-angled, three-sided human trouble-maker known to the world as the "eternal triangle"—not for a minute! What the word does stand for in this case is that cute, little orchestra implement with three sides to it which the drummer sometimes strikes with a steel stick, and which after all is not a complete triangle because one of its sides does not quite reach the other, but is bent into a hook whereby the thing is hitched or hung up. Come to think of it, too, bells are really nothing more than circular or cylindrical triangles struck by a metal tapper.

But don't you love the ting, ting or ting-ting, or ting-a-ting—ting of the triangularly shaped steel rod when you hear it tapped in the orchestra? We always did as a kid and do now as an adult, which is why we are reprinting an article written for *Blue Notes* under title of "The Triangle" by Jack Halloway. When in his opening paragraph he claims that "the triangle never has been awarded its proper place in the musical world" we agree with him, but disagree as to it being used like a horse-shoe in a game of quoits with the leader's head when a big brass cymbal as a discus would do a lot more damage. Continuing, here's how Mr. Halloway taps the triangular ting-ting thing with a humorous pen:

Writers have written on the piano (and under it); on the violin, cello, cornet, flute, trombone, clarinet, saxophone, oboe and even the drum, but not one of them has uplifted his voice or pen in a word of praise for that lowly but useful member of the musical family, the triangle. It has saved many a drummer from the harsh breath of criticism, and turned seeming defeat into victory.

When a drummer has lost his place at a critical moment does he get caught with the goods? Not so you could notice it. He just wobbles his triangle stick and tickles said instrument (?) with it, looks wise, and gets away with it nine times out of ten. Can you censure him for it? Nay, you cannot. Heaven protects the poor working girl and the triangle protects the poor drummer. By the mercy of a kind heaven there are no false notes on it. If there were, very few triangles would be sold and an item of profit to music dealers would be cut off.

General Grant was a great admirer of the triangle during the civil war, for when he was shy on ammunition he rounded up a bunch of triangles and had them broken up to use as shrapnel for the cannons. They were almost as murderous that way as when used as musical instruments. They also are great to throw at a leader's head when a drummer really gets peeved.

It is said that Dick Wagner really wrote a part for the triangle in his opera "The Flying Dutchman," but to his intense disappointment the triangle was not used as he had directed it to be used. His idea was to have an able-bodied triangle heaved at the Dutchman. Then there would have been a reason for his flying, but the ginks who put on the show cut out the triangle and balled up the whole shooting match.

Poor old Wagner never seemed really the same after that. He cut out pinochle and played casino. Can you imagine in your wildest moments what a severe blow it was to him? Not that Wagner minded blowing. He was a good guy and would blow his head off, if it was on beer. Many the times he blew the bunch of burghers in Amsterdam, and every one of them sympathized with him about the triangle being cut out of his opera. So all he got was sympathy and the drinks he bought himself. History does not record an instance of an Amsterdam Dutchman buying a drink for anyone but himself.

The "eternal triangle" saying got its birth from gifted conductors making a squeal when the drummers, instead of playing their parts on the tympani, tried to get away with it by soaking the triangle. Much the drummers cared! You can get conductors, but where can you get drummers? Ha! No answer.

The triangle is made of steel—get that? And the word is properly used, although some musicians spell it differently. It comes in handy in new and difficult selections and at various odd moments, and too long has its merits been buried under a mask of indifference. The time has come to bring it to its proper place in the musical firmament, and we have done our humble best to do so. A bas! the cowbell; long live the triangle!

Don't think it funny should you see Dr. stuck in front or M. D. hitched behind the Ted Browne Music Company's name. "Back in Hackensack, New Jersey," the firm's latest song, has put one over on the medicos musically in a declared hopeless case of pneumonia. The sick man in Rochester, N. Y., heard the song radio'd from Station WTAY in Chicago, got a new grip and pulled through on music despite medicine.

## Puddle Ducks

MARCH GROTESQUE

GEORGE L. COBB

Allegretto Moderato

PIANO

The musical score is written for piano and consists of five systems of music. The first system is marked 'Allegretto Moderato' and 'PIANO'. The music is in 2/4 time and features a variety of dynamics including *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). The score includes a key signature of one flat (B-flat) and a common time signature of 2/4. The music is characterized by a mix of eighth and sixteenth notes, with some rests and accidentals. The final system includes first and second endings, marked with '1' and '2' respectively.

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MELODY



Musical score for page 10, featuring piano accompaniment. The score consists of six systems of music, each with a treble and bass staff. Dynamics include *ff*, *mf*, *f*, *p*, and *ffz*. Articulations include accents and slurs. The key signature is B-flat major (two flats), and the time signature is 8/8.

MELODY

Musical score for page 11, featuring a TRIO section and piano accompaniment. The score consists of six systems of music, each with a treble and bass staff. Dynamics include *mf-f*, *f*, *ff*, *mf-f*, *f-ff*, and *ffz*. Articulations include accents and slurs. The key signature is B-flat major (two flats), and the time signature is 8/8.

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# The Star of Love is Burning

Lyric and Melody  
by DON RAMSAY  
Composer of  
"When The Robin Sings Again"

Andante Moderato

VOICE

PIANO

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REFRAIN  
Maestoso

Star of Love is burn - ing In my

heart, dear one, for you. Your eyes may lose their

spar - kle, Your hair its gold - en hue; The

world may turn a - gainst you But I will still be

MELODY

true; For the Star of Love is

burn - ing In my heart, yes in my heart, for

you. The

heart for you.

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16 PIANO

Themes Selected by  
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(1) Harvest Song (2) Autumn Song (3) Hunter's Song

Adapted and Arranged by  
R. E. HILDRETH

Concert  
Edition

**1**  
Allegro Vivace  
Agitato

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D.S.al

Andante cantabile

17

**2**  
Doloroso

**3**  
Allegro non troppo  
Marche  
Pomposo

D.C.al  
MELODY



## Serenade Mignonne

NORMAN LEIGH

Allegretto ma non troppo

PIANO

The first system of the piano accompaniment consists of six staves. The first staff is a grand staff (treble and bass clef) with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a forte (f) dynamic and a melodic line in the right hand. The second staff continues the melody with a mezzo-forte (mf) dynamic and the instruction 'melodia ben cantabile'. The third and fourth staves show the left hand with a steady eighth-note accompaniment. The fifth staff continues the melody with a 'rall.' (rallentando) marking. The sixth staff concludes the system with a triplet of eighth notes in the right hand and a final chord in the left hand.

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The second system of the piano accompaniment consists of six staves. The first staff continues the melody with a mezzo-piano (mp) dynamic and 'a tempo' marking. The second staff continues the melody with a mezzo-forte (mf) dynamic and 'ritenuto' marking. The third staff continues the melody with a forte (f) dynamic and 'a tempo' marking. The fourth staff continues the melody with a mezzo-forte (mf) dynamic and 'cresc.' (crescendo) marking. The fifth and sixth staves continue the melody with a mezzo-forte (mf) dynamic and 'a tempo' marking. The system concludes with a final chord in the left hand.

MELODY



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## Headquarters

By A. Frequenter

IT IS passing strange, but nevertheless true, that the men who hunt and procure freaks for side-shows have always passed up the stamping-ground of the species.

Ss-h-h, Listen! there are more freaks in every local musicians' union than in any other organization in the world. No, not physically, mentally. I guess this is the only reason that the aforementioned freak-hunters don't gather them in. They are interested only in physical abnormalities.

Now a freak musician may look just like any other human, even as you or the perpendicular pronoun I, but that just proves that one can't always tell by looking. Most of the freaks are chair-warmers; that is, they stick around the club room engaged in non-profitable games such as checkers, pinochle, and once in every so often, when the necessary is at hand, penny ante—and I almost forgot the most popular game of all—excavation, or digging up past achievements.

This is the great fault of the musician chair-warmer. He can't get it into his brain pan that the younger generation is up and doing. He is laboring under the impression that everything worth while, as regards music, was accomplished when he was in his prime, and he can't see the present generation noise-producers with a ten-foot telescope. They just don't belong. They are fakers, jazzers and nincompoops who have ousted him, the chair-warmer, from his place in the sun of public estimation.

Needing but the slightest of provocations, and often less than that, these freaks will buttonhole the unsuspecting newcomer, we older boys are hep to them, and for hours upon end pour into bored ears the multiple tales of a by-gone glory. Those were the days of real musicians. The public used to beg on bended knee for one more encore as he, the wonderful band or orchestra leader, waved his magic baton with abandon. Those were the days when they, the members of the union, used to tell the president and the board of directors where to get off at. Those were the days when in order to get, and hold, a job a man had to know his stuff and be able to read. Faking wasn't tolerated, and jazz was unborn. To hear them tell it, a man had to have a musical education that the present generation couldn't begin to assimilate. And so on, the buttonholed one is forced to listen to miles of such blah, blah.

Certain old landmarks told us recent-

ly that the fair city wherein we abide would not support a real first-class brass band. No, they argued, the people were past the stage when good music would be appreciated. Now back in '84 and '85 matters were different. At that time he, the speaker, had a band of fifty odd pieces and they played every night in the parks and got real money for it. But now, why it was to laugh. It couldn't be done. We suggested that it might be a good plan to get some of the influential business people interested in the scheme. No, they wouldn't listen. He had tried it, and if he, the great and only, some years ago, couldn't put it over he would like to see anyone who could. Well he has his wish. He can now gaze to his heart's content upon a perfect stranger who invaded our fair city a few months ago and actually got the citizens to subscribe enough to support a first-class band. Said band is going to provide music all through the summer months in the parks, and at a price that is not to be sneezed at. The old-timer is still wondering how come, but consoles himself with the declaration that it is graft that put the idea over.

We have just returned from a visit to a distant city where the old-timers hold daily experience meetings. We asked one of them why a certain hotel had to go to another city in order to obtain the class of music their patrons demanded in the cafe. We were told that the union had not been informed that such music was wanted. Now isn't that too bad? The old-timers and freaks were too busy yelling hard times to keep in touch with the wants of their own little city, and now they have developed laryngitis from yelping unfair.

We honestly believe that there isn't a real honest-to-goodness orchestra in these U. S. that is out of work right now, unless they are dickering for a better position than the one they just left. We know of several organizations that within the last year have been offered positions that would have knocked the old-timers off their feed for a week, even when they were at their long-ago best. But these modern boys don't just talk about what they are going to do. Not so's you can notice it. They arise clear-eyed in the early A. M. and put in from three to four hours' hard practice. Going over and over the simple little fox trot that the old-timer would scorn to play as written. Passage by passage this simple (?) little ditty is played, and played again. Different combinations are tried until one is

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The O.T. hears this orchestra play, and he snorts and raves about jazz. "That ain't music," he declares, with mounting blood pressure. "That's bunk." All right then, for the sake of peace we'll admit that in his eyes it is "bunk." What of it? Musicians have

## Hawaiian Music Not Hawaiian

It is not at all probable that the above statement will in any way affect the vogue of the uke and steel-guitar although it may upset the individual belief of many a devotee and exponent, yet such is the unequivocal assertion made to *Music Trades* by Homer A. Rodeheaver, the man who made himself famous as chorister and trombonist with "Billy" Sunday and who is now on an evangelistic world-tour.—[Ed.]

"I HAVE been very much surprised to find that the Hawaiian music as we hear it is not genuine Hawaiian music," writes Mr. Rodeheaver from Honolulu, "but melodies which have been made by men who have come here with the missionaries or in connection with the schools. The real Hawaiian song is nothing more than a chant, very much like some of the war songs of our American Indians. The Hawaiian songs that we know and think of as being typically Hawaiian were written by some man (or men) who came a stranger, just as Stephen Foster wrote his songs of the Southland. They are no more typical of Hawaii than Foster's songs are typically negro.

"In one of the boys' schools where we held services, we found a splendid likely, pleasant-faced chap leading the music, who to my mind possesses a great deal of talent. I have suggested to the authorities of the school that they send this young man to the United States so that he could be in our conferences of song leaders at Winona Lake, and could spend a few months in Professor Williamson's school at Dayton. After he had finished his training he could come back through the church boards and teach the other young men and young women to sing. I am afraid that the younger generation is not getting the proper appreciation of the value of the heritage of beautiful sentiment in the songs of Hawaii. It is a similar situation to that in some of our negro congregations in the States. They have gotten the idea that it is a lowering of their standards to encourage the use of the spirituals.

"The younger people of the schools do not sing as well as I expected. Even in

just one thing to sell to the public, and that is musical noise. Now if a certain large part of society wants and is willing to pay for certain kinds of musical noises that are not printed in Schubert's masterpieces, or in any other old genius' compositions, why in the name of common sense shouldn't the public get that which it is ready, nay, anxious to pay for? Think this one out O.T., and you can only come to one sensible conclusion.

singing their own native songs they do not get nearly as much volume as a similar crowd in the States nor do they seem to have the same amount of pep and enthusiasm. The far-famed harmony and melody of Hawaii has been missing so far. Any small group of negro children in our own Southland will sing songs with much more beautiful melody and harmony than any crowd I have heard sing over here.

"There are only two or three songs that I have heard which have the special appeal, and those are the ones we have heard in the States. Their 'Aloha Oe' is the most wonderful song and has an unusually haunting melody. As they sing it on the docks when the boats come in or leave it does move one tremendously. One other song which is a typical Hawaiian song is called 'Old Plantation.' We heard it in a boys' school, and in this one they got the best harmony we have heard. This song originated from what for many years was called the 'Old Plantation,' a private holding of large dimensions which stretched along King Street, a little out of what is now the center of the city. The entire property of several hundred acres was fenced in; there were most beautiful coconut palm groves, woodland vistas and splendid and luxurious dwellings. There is little of this beauty and magnificence left today; the homestead is gone, but this beautiful and harmonious melody is left to commemorate it.

"I might say here as a bit of interesting information to you that practically every crowd we have found is familiar with 'Brighten the Corner Where You Are.' I have just succeeded in having it translated into Hawaiian and I am going to spring it on them very soon."

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## GOSSIP GATHERED BY THE GADDER

THE whole world loses a great artistic light through the sudden death of Mme. Elenora Duse, Italy's greatest actress who only recently came to this country for an extended tour and died in Pittsburgh, Pennsylvania, on Monday, April 21, 1924, from an attack of influenza. There is but a thin dividing line between the great speaking and singing forms of dramatic art, and to those who are interested in the musical and theatrical lines of life and living the sudden passing of so great a stage celebrity assuredly gives pause for thinking.

Another world-famous woman to pass on that same day was the noted English novelist, Marie Corelli, who died at her home in Stratford-on-Avon, England, from heart failure. Miss Corelli was born in 1864 and early adopted by Charles Mackay, the English poet and songwriter of note. She studied music with the intention of entering public professional life through that channel, but the love and aptitude for writing turned her to the literary field. Her first novel of great note was "The Romance of Two Worlds," in which was introduced one of Paolo Tosti's many famous songs. "Vendetta" and "Thelma" both have been dramatized and staged, and then came many others in almost innumerable succession. Critics of both hemispheres have caustically berated her as a writer, but whatever may have been her literary faults (real or imaginary) it is a safe assertion that Marie Corelli was the most popular and widest read woman writer of her generation.

"April showers and May flowers" make a prettily poetical spring conceit, but possibly a prettier one is to mind our feet and flannels—that is, if we don't want the health conceit taken out of us, together with what little "spring" may have been left in us after the past winter.

Whether it be jazz or otherwise, whenever it appeals to and moves the listeners, "Music washes away from the soul the dust of everyday life." Boston's biggest event of 1924 will be its First Official Music Week of May 4-10, to be observed with music for the people and by the people.

There has been more or less controversy of late over the words broadcast and broadcasted. The *Christian Science Monitor* of April 19 sanely and soundly sums up the matter and offers a pertinent suggestion in an editorial note as follows:

"Now and then a new word appears above the horizon of our everyday vocabulary that carries its own credentials of common sense, usefulness and convenience. Such an one usually springs from new utilities or processes that meet with the world's favor. The ubiquitous radio is one of these, and a new word which it has occasioned first appeared in this paper. This new word—'radio-cast'—requires no explanation or interpretation, and will, without doubt, in time supersede the phrase 'broadcast by radio,' leaving the less distinctive word 'broadcast' to return to the uses found for it long before the radio came. In this connection, it is interesting to note that a common grammatical fault is the general use of the word 'broadcasted.' No such word exists, the past tense of the verb being simply 'broadcast.' 'Radio-cast' also is a verb whose

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present, past and future tenses are identical."

Are we to broadcast or radiocast in the future? The general tendency of Americans is to express specifically and to the point. Personally, the literary editor of this magazine much prefers the newer and more specific word suggested by the "Monitor," and as "broadcasted" is *lapsed language* it is more than likely that we shall all gradually adopt the generic term and eventually be radiocasting.

And thereby is radiocast a thought. Did Shakespeare, whose plays are not much used on the stage in these days and probably are much less read, foresee the modern wireless and more modern radio? The great writers are always dreamers, and many times the dreamers are seers. It is true that Shakespeare's works are old today, antedating our age by some few hundred years, yet a little digging into his plays reveal the man as not only modern to a remarkable degree, but many times seemingly a prophet of the extremely modern. Let's dig a bit into his psycho-poetical play, "The Tempest," written about 1603.

The chief character round which this so wonderfully conceived and superbly phrased play revolves, and without whom there would be no play, is Prospero's servant-sprite Ariel—a name that is a strong reminder of the word "aerial," curiously suggestive of the invisible aethers which are now so freely utilized by us for wireless and radio and which (significantly or otherwise) is used by Shakespeare to represent an elemental spirit of air who in the play is always "invisible" to everyone but his master Prospero. In Act 1, Scene 2, when questioned by Prospero as to how well he has carried out his master's commands, Ariel answers:

I boarded the king's ship: now on the beak,  
Now in the waist, on the deck, in every  
cabin,  
I flamed amazement. Sometimes I'd  
divide  
And burn in many places; on the topmast,

The yards and bowsprit would I flame distinctly,  
Then meet and join.

\*\*\*\*\*

The vessel was all afire with me.

What is all that if not a wonderful word picture of the flash, crackle and sparkle of the wireless so well known to its operators? Note that Ariel does not say he set the ship afire, which might well have been the case had Shakespeare intended to depict the sprite as the lightning element. He says that "the vessel was all afire" WITH him. Now for the radio.

In the same scene of the same act Ferdinand enters, followed by the invisible Ariel singing and playing. Full of wonderment, Ferdinand questions with himself: Where should this music be? I' th' air or th' earth?

It sounds no more; and sure, it waits upon Some god o' th' island. Sitting on a bank, Weeping again the king my father's wreck, This music crept by me on the waters, Allaying both their fury and my passion With its sweet air: thence I have followed it.

Or it hath drawn me rather. But 'tis gone. No, it begins again.

Ariel sings: "Full fathom five thy father lies." Ferdinand answers:

The ditty does remember my drowned father.

This is no mortal business, nor no sound That the earth owes. I hear it now above me.

In Act III, Scene 2, Ariel plays on tabor and pipe the same tune that Trinculo the jester is singing to Stefano and Caliban. Questioned as what is the music Trinculo replies: "This is the tune of our catch played by the picture of Nobody." Caliban then reassures them by saying:

Be not afraid; the isle is full of noises,  
Sounds and sweet airs that give delight and hurt not.  
Sometimes a thousand twangling instruments

Will hum about mine ears; and sometimes voices

That, if I then had waked after long sleep, Will make me sleep again.

Caliban's speech evidently not only assures but pleases Stefano, who immediately "tunes-in" with the strangely suggestive lines:

This will prove a brave kingdom for me, Where I shall have my music for nothing.

These significant words bring us up with a distinct bump against the very latest question to arise in the radio world. For when it is considered that in Shakespeare's day there was nothing even remotely suggesting to the public the modern radio with its recently developed controversies over free broadcasting, Stefano's lines seem almost startling. Can it be that the great dramatist possessed a sixth sense that in 1603 foresaw this acute question of 1924? And when in response to Prospero's command to hasten to the ship and summon all on board to come to him, Ariel replies:

I'll drink the air, and return or  
E'er your pulse shall twice beat

what was in the mind of Shakespeare? Was he hinting at the immeasurable speed of radio in traversing space? And when in farewell Prospero commands: "My Ariel, chick, to the elements be free," what was meant if we consider that nothing ever returns via radio after its one single expressing?

We can only vaguely conjecture their meanings. It may be possible, however, that when writing "The Tempest" this playwright magician was in the same mental mood which impelled him to put into the mouth of Hamlet the mystical line:

There are more things in heaven and earth,  
Horatio,  
Than you dream of in your philosophy.

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