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for the Photoplay Musician and the Musical Home

SEPTEMBER, 1925
Volume IX, No. 9

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By ARTHUR H. RACKETT
[A most interesting, not to say frank, discussion of Paul Whiteman and modern American music]

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MELODY
A MONTHLY MAGAZINE FOR PHOTOPYL MUSICIANS AND THE MUSICAL HOME

VOLUME IX
SEPTEMBER, 1923

Number 9

"Syncopated ragtime jazz delirium tremens"

By ARTHUR HACKETT

There is an Arab proverb that man is better walking than running, standing than walking, sitting than standing, bowing than sitting, saluting than bowing, but dead than alive. If the Arab philosopher who resolved this saying had ever danced to Paul Whiteman’s Jazz Orchestra playing one of his own compositions, he would have said that all this dancing was the most blessed and the most to be desired.

I had the pleasure of hearing Paul Whiteman and his concert orchestra play several weeks back at Pabst Theater, Milwaukee, Wisconsin. It was a splendid entertainment, in American music, scored for the modern American orchestra. He played as special numbers during at Night (a true poem) by Fritzie Goos, Speckmen by Leo Sowerby (Leo Sowerby is the first American composer to receive a fellowship in music at the American Academy in Rome). His Speckmen, written in free sonata form, is the first composition which he has written and scored for the modern American orchestra. The Pons and Ming Tone is a Chinese Suite by Rudolf Friml, arranged by the Chinese rhythm in Blue, arranged by George Gershwin. Several of the lighter numbers were All Aces by Irving Berlin, Runaway by Rudolf Friml, All Too Soon by Frank Vincent. The numbers are as varied as the color and light and life in the world; miniature, perhaps, but highly wrought art.

Paul Whiteman’s service to the world has been positive in providing the most entertaining popular music of this generation. Some people delight in declaring that the discarded popular music is irreplaceable. Prof. James Weaver, who teaches English literature at the great University of Chicago, heard Paul Whiteman’s concert the other day and allowed that if it was "symphonically American music, Leave Amrica." Prof. Linn finds that Whiteman’s symphony orchestra has "no losing any more except the longing of the roster, no beauty saved of slender ankles in silk hose." Other authors

The following was taken from Paul Whiteman’s concert notes:

"Jazz music may be trivial and at times vulgar, but is the only form of music America has ever produced." Dr. Sigirud Sperch, music critic and author, told the Iowa Federation of Women’s Clubs convention. Dr. Sperch pronounced this benediction upon America’s most marvellous contribution to the world’s music and said that “Jazz, however good music, because of its restless energy and blantly honesty is truly typical of this nation.”

The audience who go to hear Paul Whiteman and his jazz orchestra, would, with relatively few exceptions, admit that while they know little about art, they know what they like. Our highways for years have tailed much of the need of deserting our independence of old world forms and inspirations. Well here we have it, in musical forms which are genuinely and significantly American as Verdi’s are Italian, or Brahms and Wagner, German. It is no mystery of our soil as an Irish folk song is of Ireland. It is the music of our singing streets. It has all the bright contrasts of our rural complexion. It has its moods and its spirit, its imperious and its meekness, its joy in speed and force. American musical genius has in music and jazz contributed something of great vitality to the art of music, in its rhythms and new instrumental colorings. It has marched from the national life with a force which nothing can mask or control. Jazz is a real and important contribution to the art of music.

We are living in a dancing age, an age when dancing is tamer more important than food or even fair music; and just as rhythm, so primitive and therefore so compelling, has created the popular dancing of today.

The young folks of this country are all for jazz and any reformer who proposes to shut them away from it ought to try his hand first at something comparatively easy, like swimming up Niagara rapids. "The Radio industry is a very, very, very American industry," and as said secretary of Commerce, Herbert Hoover to Mr. Hearing of the Chicago Tribune, Mr. Herbert, in those dark moments when you think the radio has gone to the broke-a-day American way just wait for Lite-Nite — and as Longfellow says —

"Icy rain is on your pillow,
The pour of your sorrow,
As the stars look down on the part,
The trees of that’s your way,
And the light will be filled with music,
And the joy that is burning you gray Will perk up the life and lead you on,
And invading you may be -"

The following was taken from Paul Whiteman’s concert notes:
speaking of photoplay organizers
by george allaire fisher

the aim of the photoplay organizations is to bring the proper training of the theater organizer of this school, of which we have been able to consider from many sources, is maintained by the William Russell Organ, at 120 West 28th Street, New York City. For the benefit of Miller readers, I got in touch with the man who is the most important person in this school, and present here most of the important facts connected with him.

the man is wendell c. glover, whose picture adorns another part of this page. Mr. glover, as previously stated, trains organizers in the way that will most quickly and efficiently give them proficiency in theater organ playing. Besides his duties in connection with the school, Mr. glover records for the Wurlitzer publishing department, organizes widely appreciated programs through WZL, initiates with excellent results various Wurlitzer organs into a lifetime of melodious usefulness, and fills limited engagements at various theaters whose managers are interested or about to be interested in Wurlitzer organs. of all this work, however, Mr. glover seems to find his teaching the most interesting and the most important.

the music of the Wurlitzer is so pronounced that the repair of a single organ is an important operation. it is decided that if there is any music or dance

"hystoria has seized them," he says. they are possessed of a man for jazz dancing and music, and composers reveal a similar frenzy. modern music reveals a tremendous unrest.

"in the constant shifting of talents and modes, the mind of the listener is never at rest and colors it will not give up."
The Photoplay Organist and Pianist

By L. G. del Castillo

I have a fondness for music and I possess a great deal of it in my life. My love for music is not limited to just the classical or popular kind, but it also extends to the electronic and jazz genres. I believe that music has the power to move people and bring them together in a way that nothing else can.

I am also passionate about photography, and I enjoy capturing the beauty of music in its many forms. Whether it's the vibrant colors of a concert hall or the subtle nuances of a piano played in a quiet room, I find inspiration in the way that music and art can come together to create something truly beautiful.

In my free time, I like to travel and explore new places. I believe that travel is an essential part of life and that it helps us to see the world from a different perspective. I have visited many countries and have had the opportunity to experience different cultures and ways of life.

But above all, I am passionate about the power of music to bring people together. I believe that music has the power to heal and to inspire, and I am dedicated to sharing that power with the world.

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But above all, I am passionate about the power of music to bring people together. I believe that music has the power to heal and to inspire, and I am dedicated to sharing that power with the world.
A Philistine's History of Music

As told by the塌nitive judge of the Conservatory lecture hall to his grandnephew.

WELL, son, this time I'm goin' to make you take a big jump 'nd a long way to get to the scene ov' our next exploit. The time is way back yonder somewhere near where the other things have come about. I've told you before—before there was any written history, or anything. But the place is not on the edge of the thin known world, and the people that take an active part in the story seem to be so the type you would associate wiv watermelon, fried chicken, a fine spirit ov' bayous. I'm not takin' about prairies, but about 'em more nor less well-known Richard.

Some time back there somethin' had took place so that mankind was divided into the cats it still has, that make it hard for the human race to get along wide t'wixt White, brown, red, yellow, 'nd black. They were, said various shades ov' all ov' them. These black ones that a' th' heroes ov' our tale may have been minus the same ov' them. They had wid ov' now. It's not probable that there was any great differences, except that they was correspondin' far down the scale ov' more nor less human progress than they are now, just the same as the lighter and more gaily colored human types. They seem to have been rather, far behind the white ones in matters ov' progress. When something new was started somewhere near the center ov' things it would take time ov' time to sift down th' various cats. 'Nd that finally made the black brothers down in the hot belt. Then on the other hand, the process would become simply 'nd other things that would be on a tide 'nd on a very simple world ov' the black folk. 'Nd then make its way gradually to the white tribes 'nd us 'nd be adopted by them enthusiastically — maybe clamped as their own black-child 'nd hand-footed.

Aside from being behind the white tribes in ideas, the black types were nor so well armed. They had things, like clothes, weapons, music, etc., that was nor so well developed as the white ones. 'Nd black banks 'nd black schools 'nd black churches — still mornin' strong to wit-out teeth, snare-drums, human hair (beginning) to something else, 'nd feathers 'nd grand long hair. After the black tribes was beginnin' to get a dim idea that the more or less they covered up the better lookin' they was — which was undoubtedly correct.

These black ones had done pretty well in musical instruments at the time I'm talkin' 'bout. They had drums ov' all sorts, big ones, little ones, round ones, long ones, 'nd short ones. Some of them was represented regardless ov' style 'nd engine. Some of them had bits of grand shakers, beets, 'nd small bells. 'Nd shakers. They was vigorous to produce music, much like the cattles ye wit playin' wid more resist 'nd ye like to admit.

They had some ov' th' flutes sist ov' instrum-s too, but not so many 's its. Its soft, cooing note didn't fill in so wid and their most popular music 'nd crawls ov' the drums. The softness was more for executin' 'nd makin' love, but the romantic side ov' these black fellows wasn't the strengthened nor by any means. They didn't make much music wid their voices, not cut' much whether the blackhead be was like to what you would expect 'nd was always seemin' peaceful like. The things they was interested in was dancin' 'nd some sort ov' what ye might call religion, 'nd a little peaceful lightnin' when convenient. The drum fits in rather wid all these pursuits 'nd is consequently that favorite 'nd most used instrumnet to express thim-

WAN day a member ov' the tribe that's callin' Unkey Plunk, just for purposes ov' appropriate identification — not havin' anythin' to do, decides he'll go out on a little private sojourn of his own. These black ones have been more or less ol' men and women that been in over the black folk for several weeks as a tribe as pale colored was up tound the big water, in the south. They was to be spread all ov' the land, with long yellow hair, queer looking clothes, all kinds ov' dogs 'nd hounds. Where they have, seen at first sight a 'nd foppin' up, 'nd a most wonderful fireworks 'nd activity in battle.

All the black folk have stayed 'way from thin' as careful as a drunkard's elbow, 'nd his favorite tooth, especially as these yellow-balled strangers seems to be on the way to some place else, altho' they're takin' their time about gettin' there; puttin' on their tents in likely spots, 'nd then movin' on when they have ev'rythin' on it.

Unkey Plunk's purple, altho' cautious, is as full ov' activity as a hungry mornin' is to a skunkin', so they had managed to give these strangers nary a careless glance ov' them knowin' it. So he finds his way without of trouble to their latest camp, after several days ov' cautious progress, arrivin' just at sundown, which all ov' his grand. The camp was out at the edge ov' a big wood, and the moon came down on th' earth — he heard 'nd seen a terrible birlin' on the big water.

Big fires have been built there, there's a hurrin' back 'nd back havin' hundreds ov' the big min — all terrible important. Kids is hollerin', dogs a yalin', hollerin' 'nd voices is all mergin' in the forest, 'nd altogether it's a quite excitin' scene — especially to Unkey Plunk, who has his own ideas ov' what will happen to him if he gets caught.

He select a big tree near what seems to be the main part on the_cats that offers fine chances for concealment, 'nd sits it down 'nd acquaints 'nd quiet as he's able. By the time he's shewn away 'nd where he can 'nd hear without bein' seen or heard, it's plain that something is about to happen. All the folks is banked around the fire, 'nd there in the middle on a bit ov' a hump in the ground is standin' one ov' the most important lookin' at the strange min, folk. He has a small harp slung across his chest (altho') Unkey Plunk has no idea whether it's a harp or a new kind as a fiddle stick, his head is thrown back 'nd even as Unkey washes him he begin to smile the strings of his instrumnet and say: "A harp with some kind ov' an excitin' ballad that means so much to Unkey than the Republican vote in Alabama days to the Democratic candi-date for mayor of New York — bein' as it is in a totally strange language. The strings on the harp the make quite a bit with him — it's entirely different from anythin' he's ever heard — it raches a spot in his mind's eye 'nd he don't know prec'ly what he has. He's so interested he leans out too far ov' his tree 'nd when he turns it he slips o'er on his perch 'nd lights flamin' on the head ov' the mornin' minmunt down below. Well, sir, there's more excitement for a minstrel than anyone would have there possible. The strangers natural enough think it's an attack in force, 'nd by the time they've got over their surprise 'nd collected their wea-
Love in a Toy Shop

Moderato

Allegretto

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Everybody seems to feel entitled to take a crack at Jazz, right up to the Vice-President of the U.S. The paper says he invited a jazz orchestra to play for him out in Denver as Cheyenne where the St. In- ball was big. The paper says he invited the Big Five, the Big Four, and that the whole orchestra had it down "no bull, it went off to Montana," and the planes and a Fiddler. So after they played awhile Dense he says, "Well, if I can't change the rules of the Senate maybe I can change the Sound of this Orchestra."

He says, "Where's they a Piano? We gotta have a Piano. So they go find a Piano, and they go to it with Dense leading 'em at the piano, and showing them how to play better. Which is just what he wanted to show the Senate, only they liked better to play the way they had, so they give him the Cold Shoulder. Probably these boys felt the same way, only they didn't dawdle to say so.

And then the police force in Washington, D.C., they're kicking the Old boys around too. First thing you know Dense will be raising Bill's/Martin with them too. Somebody found there was a law in Washington that's against Immoral Music, and now they're using it. The Senate is using it, and the House is using it. The Senate is using it, and the House is using it. The Senate is using it, and the House is using it. The Senate is using it, and the House is using it. The Senate is using it, and the House is using it.

Well, you can see what that would mean. Think of the homes that would be wrecked if all the Saxophone Players were called Immoral. Plenty of 'em ought to be locked up, but not for that reason. Most of them would be better off to the study instead of the Jails anyway. So they're trying to find out what would be most to their advantage. If one of the Officers hadn't been taking lessons on the Saxophone they can't help it. He jumped up and said the Saxophone was the bestest, and the most the bestest, and the bestest, and the bestest, and the bestest, and the bestest.

Well, somebody's always got to have something to kick about. Now over in England they're kicking about the Filmmers. We've got our own Vaudeville Band directed by the Club. The Band director. We'll sing "Sing Me to Sleep" with These Rock of Ages Blues.

It all started when he made a talk at a regular Sunday evening service at a West Side church on "Better Music in Religion." What's that going to mean, better music? The弥补 of all the bad music that we've been hearing. And he said, "If You Know Some" is better music than Beale's Memphis, or whatever it was called.

And the time they got through making all these lectures in churches I guess the folks that want a little Old-fashioned Worship will have to go hire a hall to get it. First it was Beale's, then it was the Beale's, and now it's the Beale's. After a while some of these New-fangled church services, he'll have to hire a hall to get them quieted down again in a Atmosphere of Peace and Quiet.
Gossip Gathered by the Gadder

Facts and Fancies Garnished from the Field of Music

By MYRON V. FREDER

PAGE TWENTY

PAGE TWENTY-ONE

MELROSE FOR SEPTEMBER SENVENTEEN

Rhythm

THERE old world of ours is a world of living suction in ordered rhythm, therefore all things within its confines move in an orderly fashion. We live, move and sustain by and through rhythm, which is rhythm, and our activities (which are part and parcel of ourselves) must be perfected. A gray chapter if they are to exist as living quantities and not as dead things. Slowly, yet surely, music, more and more, is growing to be a greater part of our activities, and in a corresponding measure, jazz (which is essentially rhythmical) seems to be coloring our musical activities.

Some time there were many persons who predicted that jazz would meet with a sudden and irreversible fiasco. In any case, the prediction we hear today by many musicians and music critics, wavering. It may well be but one important point which the prediction were to have concluded is that jazz by itself has begun to integrate and to assume the role of the lesser rhythm. It may or may not contain the basis for the vital rhythmicity and presence of the period. The vitality has in its place, however, it is invalidating what usually is considered as the higher (or "highest") musical life. It is giving a new meaning within the sacred circle of the classics at the Moravian Opera House, and the New York Symphony has announced that it is considering its programs for the ensuing season will be "refreshed in blue.

All of this raises a question as to what jazz really is. One writer states that "jazz is little more than a commercial trick of the symphony," held together by the most rigid rhythmical form. This rhythm has an obvious quality, and is used to create the melodies used.

In a sermon on jazz delivered in 1937, Dr. John Allan Bliss of Pella, Iowa, said that "The giddiness of the modern world is a delusion of this form of music as "the spirit of jazz," the giddiness of the modern world is a delusion of this form of music as "the spirit of jazz.""

Mr. Bliss, however, was being used to "work" out the contradictions of man.

GEORGIA JAZZ

It is the brutally compelling rhythm which give jazz its spiritual hold over the listener, and the constantly recorded sound upon which the jazz music is built up. In the song, "Glee Boy," through the orchestra, and the orchestra, and the director, and the song, "Glee Boy," we hear the same impression as in the original. In "Glee Boy," the song, "Glee Boy," we hear the same impression as in the original.

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"Glee Boy," the song, "Glee Boy," we hear the same impression as in the original.

A peculiar luminosity and strange rhythm it is.

Small parasites that contain the words and music of their songs were sold at the cost of the Joliet Singers, but those were sold at a very high price. We may or may not contain the basis for the vital rhythmicity and presence of the period. The vitality has in its place, however, it is invalidating what usually is considered as the higher (or "highest") musical life. It is giving a new meaning within the sacred circle of the classics at the Moravian Opera House, and the New York Symphony has announced that it is considering its programs for the ensuing season will be "refreshed in blue.

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A peculiar luminosity and strange rhythm it is.

Small parasites that contain the words and music of their songs were sold at the cost of the Joliet Singers, but those were sold at a very high price. We may or may not contain the basis for the vital rhythmicity and presence of the period. The vitality has in its place, however, it is invalidating what usually is considered as the higher (or "highest") musical life. It is giving a new meaning within the sacred circle of the classics at the Moravian Opera House, and the New York Symphony has announced that it is considering its programs for the ensuing season will be "refreshed in blue.

All of this raises a question as to what jazz really is. One writer states that "jazz is little more than a commercial trick of the symphony," held together by the most rigid rhythmical form. This rhythm has an obvious quality, and is used to create the melodies used.

In a sermon on jazz delivered in 1937, Dr. John Allan Bliss of Pella, Iowa, said that "The giddiness of the modern world is a delusion of this form of music as "the spirit of jazz," the giddiness of the modern world is a delusion of this form of music as "the spirit of jazz.""

Mr. Bliss, however, was being used to "work" out the contradictions of man.

GEORGIA JAZZ

It is the brutally compelling rhythm which give jazz its spiritual hold over the listener, and the constantly recorded sound upon which the jazz music is built up. In the song, "Glee Boy," through the orchestra, and the orchestra, and the director, and the song, "Glee Boy," we hear the same impression as in the original. In "Glee Boy," the song, "Glee Boy," we hear the same impression as in the original.

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Lost!

A BLUE NOTE

Stop hunting for the notes you wander Jack Nell says how to find them first time. It’s all knowing of the principles of improving. The Nell Improving System teaches the principles of ear training, music reading, and sight singing and writing words.

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E. B. WARSHAW, AVENTURA

CHICAGO, ILLINOIS


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**Burly's Corner**

By FREDERICK W. BROWN

**CHANT SANS PAROLES**

A THEME is a melody, and the kernel or essence of a musical composition. A melody may be of one simple line, or it may be of many, woven or made of many elaborately decorated, and usually, its importance is emphasized by repetition.

If the melody fails to recur periodically, the piece seems to lack consistency, and on the whole does not appeal to the average musical taste.

Melody is admirably suitable for the average popular mind—for the "fellow" of the people. The listener in the audience may choose its own music, beauty, while the other extreme of love story to straight to the depths, where beauty and words appeal to the sensibilities within, it gives birth to "good and wondrous things." Words are not always understood, but music is the one international language. Music has been called absolute wealth. Music might be termed absolute power—for it is the symbol or sacrament of Rhythm, which is the foundation of all creation.

**EMELIA FOR SEPTEMBER NINETEEN-TWENTY-FIVE**

**Among the Washington Organists**

Musical Happenings and People in the Capital City

By IRENE JUNO

KARL BÖHLER is enjoying such radio popularity this season. At least one of his numbers is broadcast over the air at least once a week, the numbers being repeated. It was the "Dream of the Peacock." The songs are of great variety in style and substance, some being sung with a great deal of humor and others being very serious in tone.


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**EVENLY--WHY NOT NOW?**

Of course you would like to have the Melody of this month, while while while you think of it appeal to the subscription prices in any department of your name and address and mail to Walter Jacobs, Inc., Boston, Mass.

**OBITUARY**

John Barleycorn, 69, B. A. V., a leading member of the Boston Symphony Orchestra, died at his home in Cambridge, Mass., early this morning. He had been in ill health for some time.

**THE WHATDOYOUCALLIT CLUB**

CLAUDIUS METTLENE: I'm going to give you a little talk on "Music." It's a subject that has always interested me, and I think it will be of interest to you also.

**SEVEN THINGS TO LOOK FOR IN A WORK OF MUSIC**

David Ward Grubb, the producer of the All-American Music Theatre, presented a new and original work of music, "Seven Things to Look for in a Work of Music." The work was produced in the All-American Music Theatre, and was presented to a capacity audience.

The work was a one-act, one-scene production, and was presented to a capacity audience. The music was composed by the producer, and the play was written by the author of the All-American Music Theatre, Mr. Grubb.

**YOUR SPARE HOURS**

The work was a one-act, one-scene production, and was presented to a capacity audience. The music was composed by the producer, and the play was written by the author of the All-American Music Theatre, Mr. Grubb.

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A Philistine's History of Music
Continued from page 6

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Johan, alto;

Donatello, tenor;

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FREDERICK SCHELE

Gluck, soprano;

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Hans, tenor;

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"DANCE OF THE TEDDY BEARS" (by A. J. Weidt)
"ON THE ALERT" (March by Hugh W. Schubert)

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