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Volume VIII

JUNE 1924

Number 6

Is "Jazz" Constructive or Destructive?

By Lloyd Loar, M. M.

WE HEAR so much nowadays about what "jazz" is doing for us in a destructive way, it might be well to consider for a change one thing it is doing for us that is decidedly constructive. Mind you, we are not admitting it is destructive in any way, for we hold the opinion that music is the expression primarily of emotion and feeling; if the feeling be common or cheap, the music that expresses it will be likewise unworthy. Effects don't produce causes; they are produced by them, and to correct a condition that seems wrong by attacking what the condition causes, rather than the condition itself, argues a lack of moral logic that doesn't augur favorably for the success of the effort or idea behind it.

Then again, what is considered "good" or "bad" is so much a matter of tradition and opinion rather than fact, and time and use so often prove tradition and opinion to be wrong that we cannot draw a straight line and say what is on this side is bad and what is on that side is good. We do know that if there is bad in anything there is also good and usually more than we see—or want to see.

It is no less so with jazz than with anything else.

WHAT IS JAZZ?

Jazz itself is a rather indefinite term; it seems to apply to modern popular music that has in its rendition or arrangement something more than the average "customer" who supports popular music has been used to—at least, not until within the last few years. We might say it is a more highly-seasoned musical dish than the one from which brother "pro bono publico" and sister "vox populi" were fed a few years ago. This extra seasoning may consist of more intricate or insistent rhythms, dashes of more brilliant tone-color, or greater variety of harmonic material, but it's still jazz; and the constructive effect "jazz" has had—if you will hark back to the popular music of several years ago and compare it with what we hear today,—is decidedly noticeable.

Popular music used to present a very simple melody, three to five-chord changes to accompany it throughout the whole piece, and bass notes on the strong beats with aftertime "um-tas" on the weak beats. The instrumentation of orchestras featuring this popular music was as simple as the structure of the music they played. One to three melody instruments usually playing in unison, a rather haphazard assortment of other instruments sufficient in number or capacity to fill in the aftertime chords, and a drummer who need only start with the others and keep doing the same thing over and over

in the same time, and the "toot" ensemble was supposed to be complete and satisfactory.

Of course, there were exceptions to such music and orchestras; we may all be able to recall a few, but, generally speaking, orchestras formed to feature and play the popular music of that time made no effort to introduce variety of effects; all they wanted was the tune with just sufficient accompaniment to support it.

But there's a difference now—decidedly so! Melodies are more intricate and extended, the phrases which comprise the "tune" are more independent and effective. Many of them have decidedly good "melodic lines"; judged solely as such, they compare favorably with melodies from our standard classics. They are apt to be more brief, less well-rounded out, and lacking in the subtleties of cleverly placed commas and accents which can lead so nicely to a masterly climax (possibly because they are too much tied up to the rhythmic pattern), but they are still good melodies, many of them at least. It's true some of them are "borrowed" from wholly impeccable sources, but we refer more particularly to the comparatively original melodies.

The harmonic framework may use eighteen or twenty different chords, a popular number making its way through a half-dozen key transitions in the course of its progress through several score of measures. Rhythms are much more intricate, using every sort of pattern imaginable so long as the effect is clean-cut, and insistent. Instead of an accompaniment of chords, a goodly assortment of inner voices have appeared, presenting counter-melodies that are fairly good counterpoint and furnishing interesting little figures of their own.

As for the orchestras that now feature popular music, in their search for new effects in tone-color, even the boiler factory and the barnyard have been invaded, most of the more obviously effective members of the symphony orchestra have been annexed, and instruments not now recognized by the symphonic composer or conductor have been used so effectively by jazz leaders and arrangers that the day is not far distant when these unrecognized instruments will be included in the complete symphony orchestra—for instance, that piquant musical drum, the banjo.

Again we must call attention to the fact that we recognize and know of exceptions to the foregoing, both in popular music and orchestral presentations of it. Many numbers have been exceedingly successful (if we count substantial financial returns as success) that have had very simple melodic and har-

monic structure, but an increasingly large number of popular songs that have been fairly intricate in their planning and structure, have been widely sold and used and have met with a large share of popular approval. "Poor Butterfly," "The Sheik," "April Showers," "Mammy," "Tuck Me to Sleep in My Old Kentucky Home," and many others that escape me at present (for which I'm duly thankful) are fairly good examples, and there are later copyrights as good or better.

POPULAR MUSICAL TASTE IMPROVING

The significant thing is that songs of this type and the modern orchestral arrangements of them would have been ghastrly fizzes a generation ago. To the present generation they appeal strongly; the more extended and involved melodic phrasing, richer harmony, and more insinuating and insistent rhythm, which as Ring Lardner would say "I have laughingly nick-named Jazz," are taken almost as a matter-of-course by the general non-performing (musically) public.

It must be remembered that all these things mean better music. It means that Mr. and Mrs., Master and Miss J. Plain Citizen are able to appreciate music that has considerably more to it than their predecessors of the previous generation could appreciate. And whether we consider jazz to be the rather riotous era of barbaric din and clangorous squeals that lies in the immediate past, the more pleasantly colorful "big time" dance orchestrations of the present or the more complicated structure of the average popular song of today, nevertheless to jazz must go the credit for this enlarged capacity of the public to appreciate some of the ingredients necessary to use in presenting really good music.

It may be true that these effects came somewhat because the public liked them, but it's much more logical to assume that the common people like these effects because they've been taught to like them by dancing to them for the past several years—like olives and roquefort cheese, an acquired taste instead of a natural one. It's natural to acquire it, because improvement and progress are natural, but it's a taste that is not apt to exist until it's induced by outside stimuli of some sort, and in this particular case what we understand as jazz is that "stimuli."

It's true that popular music is decidedly evanescent in its appeal, even with the richer embroidery of jazz to make it more attractive; non-existent yesterday, here today, forgotten tomorrow. But don't complain about that; do as our cockney friend advised: "Thank Gawd an' sit down." Who can imagine a more unfortunate situation than perpetual popularity for some of the "hits" of the past few seasons! For, however optimistic we may be, it must be admitted that even the best modern popular music has considerable room for improvement. The significant thing, though, is that it has improved, and the more fleeting the popularity of such of the present-day "hits" as register with the public, the

Gossip Gathered by the Gadder

JULY! Practically the month of America's grand beginning in the history of the great world nations! And what if in name the month does stand for royalty in the personality of Caesar? For America it should stand as the month of months for two prime patriotic reasons.

First, it is the month which marks the beginning of a breaking away from the rule of royalty and the starting out to test for ourselves the reign of Democracy.

It is the month that on its FOURTH

DAY was begun at Philadelphia in 1776 the opening movement of the great American Symphony of Independence, many other great movements of which have now been playing for a full century and a half lacking only two years, and the finale of which is as yet far from being begun.

Second, fifty-six years later, in the same month and on the same great day of the week, July 4th, 1832, the words of "My Country 'Tis of Thee" were written in Boston by the Rev. Samuel Francis Smith, a man whose name is now all

more rapidly will improvement take place in the future, for the next batch of "hits" is apt to be better than the ones they replace.

This is especially true when popular orchestrations are considered. Effects sought and used are usually planned to be pleasing as well as startling, that is, beauty is increasingly striven for rather than din and noise, and if it can have an element of surprise in the arrangement some place, so much the better. But it's *paprika* instead of *garlic plus*, and so it's an improvement.

POPULAR MUSIC OF THE FUTURE

This improvement will continue; good taste and liking for beauty will keep on working their constructive changes, and the first thing we know we'll have a national music liked and understood by all of us—trained musician and layman; and it will be the equal in excellence, loveliness and meaning of the music of any other nation or people.

But remember that jazz is at least one form of today's popular music, and that the ingredients which constitute jazz—variety, character and ability to compel interest—are better music characteristics than were possessed by popular music a while back. There may be a lack of the restfulness and repose popular music used to have, but most of the popular music of former years had so much "repose" it was rather inane. Perhaps it would be more correct to say that it was so lacking in character as to give the effect of being reposeful through sheer inability to attract notice or to stir up an aggressive interest.

Anyhow, that can't be said of popular music today, and what it now lacks in repose will be added to it by time, while these other desirable things—variety, richer harmony, better melodies, more interesting instrumentation, more intricate rhythms—all the earmarks of a "more interesting story told in a more interesting way"—are here to stay, because J. Plain Citizen and family have learned to appreciate, like and partially understand them. This liking will grow, the ability to appreciate will increase, the understanding will become more complete, popular music of all types will get better and better until it has the necessary excellence and beauty to give it comparative immortality instead of the preparatory immortality we hear so much about now; and much of the credit for this should go to jazz, and it undoubtedly will.

Even much of the so-called "modern classic music" will benefit in the same way that a decadent people benefits ultimately from the invasion of a virile and barbarous one. The somewhat raw and obvious strength of jazz will put new life and character in the structure of the sort of "classic" referred to, while the subtlety and overdone sophistication (for want of a better word to describe it) of the kind of classic before mentioned will refine and temper the crudities of jazz. The result will be decidedly worth while; may we all live to see it, hear it, and feel it!—(From *Jacobs Orchestra Monthly*.)

but forgotten by the present generation.

The "Glorious Fourth"—which the people of these later years celebrate with the same patriotic fervor yet with much less of "rockets' red glare and bombs bursting in air"—will have dawned and set before this little message of memory from MELODY reaches its readers, but let us all stand at attention with hats off whenever we hear "America" and "The Star Spangled Banner" sung or played.

(Continued on Page 26)

The Photoplay Organist and Pianist

By Lloyd G. del Castillo

THIS season has seen a significant step forward in the quality of motion picture music in more ways than one. Generally the tendency is to install large organs and large orchestras in the more prominent theatres. That is a healthy indication, if only for the reason that it shows theatre managers (one of the hardest boiled crafts on earth, even including the Association of Ten Minute Eggs) are spending large gobs of money on their music.

S. L. Rothapfel, known to the profession as "Roxey," is the first manager of the Capitol Theatre in New York City who has been able to show a profit there, so we assume there is as much shrewdness as idealism in his elaborate musical outlay, including an honest-to-goodness 75-man symphony orchestra and a splendid four manual Estey, with Mauro-Cottone, a dyed-in-the-wool concert organist who knows what the upper octave of the pedal keyboard is for, at the helm. Naturally, we can't all have such an exceptional outlay, but each year it becomes more and more apparent that the theatre musician is gradually coming into his own.

ORIGINAL SCORES FOR THE FILMS

Now we find the producers, as well as the exhibitors, beginning to wake up to the same idea. With Frederick Converse's score to "Puritan Passions" and that of Mortimer Wilson to "The Thief of Bagdad" I believe we are entering on a new phase of photoplay musical settings that augurs well for the artistic future of the industry. Of course specially written scores for features are no new thing. Who can ever forget the scores published by the Triangle Corporation, that lusty infant that unhappily expired from *anemia* and *dementia praecox*, which averaged ten typographical errors to the page, with a different assortment in each part? Or the ingenious cut puzzle book of a couple dozen themes written by Jerome Kern, all numbered and labelled, for Billie Burke's serial, "Gloria's Romance"? With each installment there went forward a set of football signals indicating the order in which the themes were to be played in order to make a Hart, Schaffner and Marx fit. What could be simpler? That sort of standardization puts Ernst Luz, Henry Ford, and Sears, Roebuck out in the center field bleachers.

Later, Scherzinger's Triangle scores deteriorated into the assembled scores, which were nothing but an attempt to compile the music indicated on cue sheets in one volume, with the multitude of errors that were the natural result of such hasty compilation. We still see these mutilated books staggering in with the more pretentious productions, but in general they have given way to the sane but inadequate cue sheet, which allows every director or organist to substitute some other inappropriate number for the inappropriate number specified.

In some cases there will be an original number written to prop up this heterogeneous stew, as in the case of Luz' "I Have a Rendezvous with You" in "The Four Horsemen." We see a more obvious example of commercialism when Tin Pan Alley ties up a popular song with a picture, as in the case of "The Sheik," "Mickie," "Daddy Long Legs," "Big Brother" and many others. Riesenfeld's "Covered Wagon" March, "Westward Ho," shows how effective a specially written number may be. Herbert's music for "The Fall of a Nation" was experimental, groping toward a musical goal which may have had its influence, though Herbert's score is padded with stereotyped time-consuming devices that are certainly not good music, and often not even good picture playing.

It will be seen that the obstacle to good musical settings has been the commercialism of the pictures themselves. When program pictures are ground out on a time schedule it is ob-

vious that there is not only no time to write painstaking music for them, but also no incentive. To expect Hadley or Carpenter or Gilbert to contract to write scores for the average five reeler is as senseless as it would be to ask Maxfield Parrish to do daily comic strips for the Hearst Syndicate. Fortunately the present tendency is toward fewer and better pictures. Of course there will always be potboilers in the movies just as there are in any other art, but undoubtedly we are close to a day that is witnessing a limited but constant output of photoplays that are all painstaking works of art. And of these the composer will be an integral part as much as the director, photographer, scenic artist and scenario writer.

CONVERSE AND WILSON AS "MOVIE" COMPOSERS

The two scores mentioned above, then, are of peculiar interest. In the preface to Converse's "Scarecrow Sketches," six excerpts from the "Puritan Passions" score, published by Ditson, is the following pertinent note:

"It is believed that this is the first instance of the composition of an entirely original symphonic score by a composer of distinction to accompany a film or a photoplay, and to illustrate by the use of characteristic motives, consistently developed as in an opera or symphonic poem, the persons, incidents and dramatic sequence of the play.

"The structural growth of the music is closely interwoven with the unfolding of the story on the film, and serves to heighten the emotional appeal and give a cumulative force to the musical expression which the usual patchwork of unrelated fragments, however good in themselves, used to accompany pictures cannot achieve.

"It points the way to a new form of artistic expression, with elements of opera, of pantomime and of descriptive instrumental music, but unique and different from all, and full of new and interesting possibilities."

If this is true, and I believe it is, we are on the verge of creating a new art, in the inception of which we have the privilege of taking part. The developments that I have outlined above will, I believe, be looked back upon from the next half century as having been the sources of a new musical form, and of vastly greater importance and significance than we at present appreciate. The difference between the early phases and these two scores to "Puritan Passions" and "The Thief of Bagdad" are concisely indicated in the above quotation, and are perfectly obvious to anyone who has heard them. The music flows along with a sense of continuity and logical development that is entirely lacking in the best of the assembled scores.

THE DRAMATIC PAUSE

The only obvious criticism that might have been made in the case of both is that in the composers' endeavor to create this sense of continuity they have too scrupulously refrained from those pauses that are part of the very essence of dramatic expression. One need only study the operas to see how large a part the pause plays in the creation of dramatic atmosphere. "Carmen" in particular furnishes innumerable instances of the pause used for dramatic effect, and the pause used to separate succeeding episodes. One such device in particular that has always seemed to me effective is a sort of a diminuendo patrol effect, ending pianissimo with three staccato bass notes (pizzicato in the orchestra), the first two on the dominant, and the last on the tonic. Scores such as "Carmen," "Pagliacci," "Cavalleria Rusticana" and the Puccini and Massenet operas are all well worth studying from this angle. To ignore these various devices and be content to meander along in a monotonous line is to sink to a dead level

of innoc. des. (explanation in next paragraph), from the effects of which some auditors may never recover.

Innocuous desuetude.

Perhaps the most noteworthy impression that Converse and Wilson give is in having put the best of themselves into every page. There is none of the padding and reiteration that we have become accustomed to in music specially composed for a film. No long drawn out tremolos or tympani rolls fill the interval in which the composer marks time while waiting for something striking to occur. And it is worth pointing out that a composer who conscientiously applies himself to this sort of work is not so dependent on himself for inspiration. The action of the picture itself furnishes its own ideas in a constantly unfolding panorama. It is hence apparent that the composer with the vital urge of musical creation in his soul has here an opportunity to bring forth a virile and illuminating photoplay score which deserves high recognition.

Furthermore these two composers have obviously achieved the creation of an entire score in one musical idiom—a feat impossible in the assembled score, no matter how carefully the matching and selecting is done. I never realized how thoroughly inartistic was the old patchwork method of cutting off one number at a certain cue to start in on the introduction of the next until I listened to and heard these two scores (at different times, I should explain) surging back and forth to exactly synchronise with the film action, and yet always blending in a homogeneous unit. The form seemed more akin to the symphonic poem than to opera, which after all has always been admitted to be an unsatisfactory yoking of un-congenial team-mates, vainly endeavoring to decide whether the music, the singing, the acting, the pantomime or the stage pictures should predominate. In the photoplay the elements are simplified, and their respective importance clearly defined. The music is unquestionably subordinate to the picture, and created simply to reinforce it.

Beware of the Moral

Now, boys and girls, what can we learn from these scores in preparing our own musical settings? Well, frankly, I don't know. As the presumably infallible conductor of a col-

umn which pretends to hear the voice crying in the wilderness and guide its weary footsteps home by the scruff of the neck, that is assuredly an idiotic answer to a question I might more wisely have refrained from asking myself. But having myself in for it I will endeavor to explain why I make this astonishing display of ignorance.

The only way in which the organist may duplicate the merits of such a score is by an intelligent improvisation based on *leitmotifs*. And any movie organist who can successfully and continuously do this is too darn brilliant to get down to my level, and these words are not for him. The only alternative is to revert to the old method of assembling the score from here, there, hither and thither. BUT (the compositor has kindly consented to spelling that *but* in capital letters because I explained to him that I considered it a very important *but*) you and I can get an idea of value from this creative style to the extent of using these assembled numbers as a foundation rather than a finished product, and improvise transitions and dramatic bits which will help to give the same effect.

Now the last thing I mean by that is to modulate from one number to the next *a la religieuse*. Not by a long shot, and then some. That went out when the organist of the First Methodist Church was fired from the Gem Theatre after playing chorales and voluntaries through a Tom Mix thriller. What I do mean is to improvise dramatically with a free use of sforzandos, staccato chords, heavy pedal trills, progressions in the upper register, sinister pauses and so on, based on the thematic material of the number you are using, and thus breaking up the set regularity of the stop-at-double-bar-start-at-beginning-of-next-number system. And this is just where an alert organist gets the bulge on his confreres of the orchestra, provided he does not go to extremes and aimlessly improvise through a whole show, except once or twice when it occurs to him to try to remember something by ear. In short, my slogan is: Never improvise except for a definite purpose. And I might add: And then don't improvise, unless you know how to. But I assume you do, or you wouldn't read this scintillatingly intelligent column.

Scoring Motion Pictures

An Interview With Albert E. Short, Musical Director of the Tivoli Theater, Chicago, Ill.

By A. C. E. Schonemann

SCORING motion pictures for an orchestra of symphonic proportions is largely a question of selection of a musical theme to parallel the motif that predominates in the film, if one accepts the opinion of Albert E. Short, musical director of the Tivoli Theater in Chicago. As to the theme, Mr. Short contends there are four that stand out conspicuously and regardless of its nature a picture can be scored by the use of any one of that number. However, the trick or fine art of the game is the selection of the music and its adaption to the musical needs of the picture.

In a projection room which is tucked off in one corner of the Tivoli Theater, and long in advance of the public showing of the film, Mr. Short scores his pictures. The film in its entirety is shown for the musical director in order that he may determine "the big throb" (the phrase is Mr. Short's) that dominates the picture. It may come under any one of the four classifications already referred to, according to Mr. Short, and the choice of the theme of the picture carries with it the suggestion for the music, the problem then being the building up of a symphonic background for the picture.

"Every picture has a mood or a striking quality that sort of weaves its way through the story," said Mr. Short. "When the musical setting is completed for the picture the score must

serve as an accompaniment to the pulsations that extend throughout the story. There are four big themes under which pictures can be scored—love being the first, then the gruesome, the pathetic, and the joyful—and the choice of one means the use of music that is typical of the theme.

"A love theme enables the conductor to use any one of the old favorites that are always popular, including 'I Love You Truly,' 'The Sweetest Story Ever Told,' 'I Hear You Calling Me' and countless others that can be drawn from grand opera, old-time songs and even musical comedy selections.

"To select music of a gruesome character is not a light and trifling task; the best results can be obtained by the conductor writing the music allowing the mood of the picture to dictate that which he believes best fitted for the film. There are numbers that can be used effectively, but a versatile conductor can draw on his imagination and provide a satisfactory accompaniment. "As to a pathetic theme, there are a number expressive of pathos such as the 'Sonata Pathetique' by Beethoven, 'Liebestraume' by Liszt and 'Andante Cantabile' by Tschaiakowsky. They are of the type and character that bring out with force and power a quality that is highly emotional and, further, there are many



ALBERT E. SHORT.

tra is preferable because of the advantages afforded by the brass and reed sections to play with striking effect the quick changes that characterize the news reel."

Discussing the selection of an overture, Mr. Short pointed out that he was governed largely by the aforementioned theme of the feature film, which he said would permeate the entire performance. He indicated that grand opera overtures and selections, with musical comedy and popular song selections, gave the conductor a variety from which to make a choice.

"The men and women who go to the large moving picture houses today know music," continued Mr. Short. "The movies have been a great factor in carrying out to all classes of society a better understanding and a finer sense of appreciation of music. There are many who enjoy the serious music, but one cannot neglect the young people who revel in jazz when it is symphonically scored. They insist upon having it because they enjoy it and it appeals to them. Rough jazz has its followers, but they are not found in the big moving picture houses.

"Musical programs, above all else, should be clean and uplifting; variety should characterize all entertainment, and especially the music. Every motion picture house should be an influence for good in the community, and this applies to the music and every factor that enters into the performance. If the musical director in a movie house can arrange his programs so that men and women and children will go away impressed with the beauty and some of the warmth, feeling and power of music, he is fulfilling his mission."

Mr. Short was born in New York in 1891. Throughout his life he has lived in a musical environment. His father, T. V. Short, for many years toured the New England states with Short's Band. Back of T. V. was one Alex Short, a bandmaster who flourished more than a half-century ago in Melbourne, Australia. Then on the maternal side of the mother of Albert was an accomplished pianist, and he has two sisters, one a violinist and the other a pianist. His daughter, an eight-year old miss, is studying the piano.

When a youngster in knee pants, Albert Short played cornet solos with his father's band in Springfield, Mass., and in 1901, at 16 years of age, the boy was assistant conductor of Short's Band when it was a musical feature at the Pan-American Exposition. Subsequently, young Short conducted his father's band one season while on tour.

Mr. Short's only teacher has been his father, T. V. Short's long years of service with the 32d Regiment Band of New York and his association with Pat Gilmore eminently qualifying him as an instructor, and the benefit of his long years of service were placed at the disposal of his son. Moreover, Albert Short has enjoyed the confidence of Bandmaster Kryl, serving with him one season playing solo cornet, and later with Ballmann under whom he served in a like capacity.

In 1915 Mr. Short conducted the orchestra at the Strand Theater in Indianapolis. Going to Chicago he became associated with Luvie Simmons who had charge of the orchestra at the La Salle Hotel. During those years Short played solo cornet at Riverview, and traveled extensively in Chautauqua work when not actively engaged in Chicago. Two years ago Mr. Short became musical director of the Tivoli Theater, and in the four years previous he officiated as head of the musical activities at the Riviera Theater, Chicago.

As a composer, Mr. Short has written a number of popular songs, his best known composition being "In Bluebird Land." Other songs bearing his name are "Answer Me With a Kiss," "Mobile Blues," "Waiting for the Rainbow," "Sweet Baby" and "Drifting To You." He also directs the Tivoli Syncopators, a combination of popular song artists which has appeared in Chicago movie houses on various occasions, and in addition has produced a number of phonograph records.

who through familiarity with these numbers can better appreciate the motive that stands out in the film.

"The joy theme gives the musical director an opportunity to utilize any number that is bright, dainty and animated. In developing such a theme one can draw upon innumerable works of the masters as well as from the contributions of modern day writers."

Decision having been made in the matter of a theme by the conductor, Mr. Short indicated that the question next to be solved is its embellishment in a musical way. The action must be connected, eight bars of one number, ten of another, six of this, eleven of that, and so on and on; all these must be assembled so that the entire symphonic organization plays the picture working through the various movements and changes with certainty and precision. Careful scoring is imperative; there must be infinite care for details, with confidence and assurance on the part of the conductor that are born from a thorough knowledge of the game of scoring.

A large library coupled with an extensive acquaintance with music are the two requisites necessary to the musical director who would successfully score motion pictures, and, further, Mr. Short emphasizes the importance of imagination and sympathy with the mood of the picture. He pointed out the value on the part of the conductor of being able to write the "fill-in music" if necessary to give continuity to the score.

"The orchestra should play the climaxes and the super-climax of the feature film," said Mr. Short. "The organ can develop the story in a musical way, but the 'high spots' should be interpreted by the orchestra. The organ is better adapted for comedy and solos. For the news reel, the orches-

Using the Radio As a Radiator

SOUNDS far-fetched and funny as a caption, doesn't it? But, Mr. Reader, don't turn on your thought air-valve too quickly and turn this down as being a technical treatise on heating (something about which we probably don't know any more than yourself, if as much), for it isn't. There are many more kinds of radiators than steam, hot-water and electric (not forgetting the auto), as listen. According to old Noah (dictionary and not ark famous) a radiator is anything which radiates something, and according to our way of thinking that word "something" might well include many other intangible quantities besides heat—ay, for instance, light, sound, health or happiness. In this instance, however, the quantity radiated is education through sound via radio, and if that doesn't make radio a radiator—what does it do?

The man who is responsible for all this radio-radiator rambling is Mr. Harold Geiser, director of the Vincent Lopez Dance Orchestra at the Hotel Statler in Buffalo, N. Y., who is radiating to our readers his happiness over a new use for radio, which he claims is of great practical aid in further extending his education as an up-to-date orchestra leader, a usage which he is sure will in the same way eventually become more extensive among leaders throughout the country.

Mr. Geiser is using a Federal six-tube broadcast listener's set to grab the latest arrangements and musical variations from the Hotel Pennsylvania Orchestra in New York City, which orchestra also is under the management of Vincent Lopez. He also uses his set to keep in touch (or tune) with the latest vaudeville stunts of the manager himself when any of these, during his stage engagements, are "put upon the air." In this manner Mr. Geiser and his men are enabled to give the Buffalo public at the Hotel Statler the very latest things in the way of hits and new arrangements within twenty-four hours after they have been put on at the Hotel Pennsylvania in New York City.

It was some time ago that Mr. Geiser went to Buffalo to assume charge of the Vincent Lopez Orchestra at the Statler, and at about that time he happened to listen-in on a receiving set of a friend. What a revelation! He heard Mr. Lopez in a new arrangement at the Hippodrome Theatre in New York

City, and immediately the scheme was evolved and adopted. He conceived the idea of making it a regular stunt thus to obtain up-to-the-minute music from New York and then "radiate" it to the patrons of the Hotel Statler.

To conceive was to accomplish with Mr. Geiser. He at once installed the six-tube set in his apartment on the fifteenth floor of the Statler, with antennae on the roof strung between two wings of the hotel three stories above Mr. Geiser's floor, and now he keeps musical tabs on what the other big orchestras in the country are doing, besides keeping in close touch with the Lopez Orchestra at the Hotel Pennsylvania. His fine radio equipment gives him a receiving range that picks up the West Coast and the Middle West with equal clearness, and there are few if any orchestras which are sent through the ether that he has not heard at least once and even more.

"Frequently," said Mr. Geiser recently, "my entire orchestra listens-in to an organization playing in New York City, Chicago, Kansas City, San Francisco and many other cities. This method of watching the trend in orchestral music is extremely interesting as well as valuable. It not only enables us to keep right up-to-the-minute in music, but induces a finer sense of discrimination between what is good and what is not good in an arrangement.

"Whenever I hear some part which is particularly good, especially in the work of some certain player, I usually call in the member of my own ensemble who uses an instrument of the same nature to listen-in for whatever information or inspiration he can derive from it."

All this has a meaning as broad as the broadcasting itself; it means keeping music-lovers in touch with the most modern of the modern—not only the patrons of the Hotel Statler who number into the thousands, but the hundreds of thousands comprising the great invisible audience, chiefly in the Middle West. Regularly, every evening, these music-loving people listen-in for the dinner and supper dance music played by Mr. Geiser's Hotel Statler Orchestra, for this organization is on the regular nightly program of broadcasting station WGR in Buffalo.

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WALTER ROLFE

Allegro Vivace

PIANO

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MELODY

Musical score for page 10, featuring piano accompaniment and a melody line. The score consists of six systems of music. The piano part is written in the bass clef, and the melody is in the treble clef. Dynamics include *mp*, *mf*, *ff*, and *fz*. There are first and second endings in the third system.

MELODY

Musical score for page 11, featuring piano accompaniment and a melody line. The score consists of six systems of music. The piano part is written in the bass clef, and the melody is in the treble clef. Dynamics include *pp*, *fz*, *mf*, *f*, and *ffz*. There is an 8-measure rest in the final system.

MELODY

Javanese Dance

R. S. STOUGHTON

Moderato

PIANO *mp*

mf languorously

grazioso

mp meno mosso

f broadly

MELODY

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leggero
mf

mf rall.

Lento molto patetico

mf

rall.

mf meno mosso

MELODY

Tempo I

mp
mf languorously

grazioso

mp *meno mosso*

Allegro
ff *f*

MELODY

f

ff broadly

Allegro molto

molto accel.
L.H.

mf molto cresc.
ff

MELODY

THE AVIATOR

MARCH and TWO-STEP

JAMES M. FULTON
Bandmaster Fulton's American Band

Tempo di Marcia

PIANO

ff ff ff

f

ff ff

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ff p

ff

fff ff p

TRIO

p

mf

p

MELODY

Musical score for page 18, featuring piano accompaniment. The score consists of seven systems of two staves each (treble and bass clef). Dynamic markings include *ff* and *ff marcato*. There are several first endings marked with a bracket and the number 8. The piece concludes with a *ff* marking.

MELODY

JACOBS' INCIDENTAL MUSIC

No 8

Hurry

For General Use

HARRY NORTON

Musical score for page 19, titled "Hurry" by Harry Norton. The score is marked "Allegro" and "PIANO". It consists of eight systems of two staves each (treble and bass clef). The piece features a lively melody in the treble clef and a rhythmic accompaniment in the bass clef. There are first and second endings marked with the numbers 1 and 2.

MELODY

JACOBS' INCIDENTAL MUSIC

Pathétique

HARRY NORTON

Larghetto quasi rubato

PIANO

ten. ten. ten.

MELODY

Music Mart Meanderings

THEODORE MORSE, the well-known composer of such old-time, popular song favorites as "Dear Old Girl," "Blue Bells," "Mother" and "Arawanna," died at his home in New York City on Sunday evening, May 25th, at the age of fifty-three years. Just before his passing he listened in to the Sunday evening concert at the Capitol Theatre and heard some of his own songs broadcast.

Mr. Morse was one of the delegates who recently went to Washington, D. C., in personal protest against the passage of a bill permitting the free broadcasting of popular song compositions. Victor Herbert, who died on May 27th, was another member of the same delegation, but neither of these two men lived to witness the defeat of the bill against which they had protested.

Are the good old melodious songs coming back, at least for an occasional hearing? "After the Ball," "Always in the Way," "Break the News to Mother," "For Old Times' Sake," "Hello Central," "I'm Trying So Hard to Forget You," "Just a Longing in My Heart," "Neath the Green Hills of Virginia," "Somewhere the Sun is Shining" and "Would You Care?" are all old-time melodies by Charles K. Harris that were gladly listened to recently when this popular composer-publisher personally featured their combined choruses in a medley sent out from Station WOR in Newark, N. J.

"The Fatal Wedding," "Two Little Girls in Blue" and "Sweet Rosie O'Grady." How many of the present day P. S. fans know those three old "stand-pats" that everybody was singing only some thirty or forty years ago? These were recently brought forth in a revival of that sterling old melodrama, "The Fatal Wedding," which is being produced by Con Conrad—a new kind of producing at which this composer-producer is trying his hand. According to the newspapers, the songs and his producing venture have "caught on."

Yet another of the good "old ones" that once raged through the country as a popular favorite was Harry Von Tilzer's "The Bird in a Gilded Cage"—sung until the gilding was all but worn off the cage bars. Probably actuated by the memory of one of his former big successes and the present trend of the public, which seems to be towards the old-time ballads, this prolific writer-composer has brought out "Little Moth Keep Away from the Flame." This number, which is written in the real old ballad-style of hit, and drops the fox trot tempos for waltz time, discloses why Harry Von Tilzer's "Bird" and "Cage" song was once all the rage.

Coming down to the modern market of "fruit" songs, "Thanks! I Just Ate an Apple" is rapidly superseding "Bananas" as a popular song catchphrase. As everybody knows, it's the new comedy song and fox trot with which Frank Silver and his famous orchestra is again stocking the musical fruit market, and so well have they stocked it that the historical pippin of Mother Eve and Father Adam is again getting in its enticing work and "Apple" is becoming the topic of popular-music conversation as well as being mentioned on the screen in feature pictures. The Sherwood Music Company of New York are the publisher-owners of the musical "Apple" orchard.

"Any Old Time At All" (Dave Ringle) is making good time in impressing the ear of the public as a tuneful ballad. The Broadway Music Corp., its publishers, won't lose time in telling everybody that it bids fair to be one of their five B. S. during the coming season. Another one of this firm's publications which really sells itself is "Sadie O'Brady." Why? Because it follows the old style "Rosie O'Grady" and "In the Bowery" songs that appeal as "new" to the present generation.

"What'll I Do?" is the psychological side-kick of "Lazy," as Irving Berlin of the Inc. firm of that name probably very well knew when he wrote them. "What'll I Do?" is already "doing" as a high-water-mark record recently released by the Brunswick people, while as for "Lazy"—well, "Wow-Wow" Jolson has vividly portrayed on another Brunswick record the "lazy" longing for out-in-the-open-doing-nothing-in-s-u-m-m-e-r-time in his own inimitable way. On the reverse side of this record the Jolson-Rodemich combination have inscribed a live, snappy rendering of "My Papa Doesn't Two-Time, No Time," another Berlin "doing." On the reverse of "What'll I Do?" is "If Love Were All," the familiar, charming number you hear played in the photoplay love scenes for "Doug" and "Mary" and most all the other "big uns." This record was done in symphonic style by the Old Colony Orchestra, which is rapidly becoming a great favorite with Brunswick buyers.

"Why Did I Kiss that Girl?" is a question that can be answered only by the fellow who did the kissing, and he doesn't always realize that perhaps back of the "why" was the girl herself. Robert King and Ray Henderson (the co-writers of the song) probably would tell you they did it to make a hit, which they sure have—one of the biggest of the season. Shapiro, Bernstein & Co., the

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publishers, most likely will tell you they don't care "why" as long as they've got the hit. We would tell you that a man's a fool to ask "why" after the kissing has been done.

What would the lyric writers do if girls didn't have eyes—dear eyes, clear eyes; black, brown, blue and true eyes; denying eyes and promising eyes? In an instance of the last named, "There's Yes, Yes in Your Eyes," assert Cliff Friend and Jos. H. Santley in one of the danciest dance hits of the season, and just because it's a real "dancer" Jerome H. Remick & Company most likely are chuckling because "Yes, Yes" is a dancing success in orchestra leaders' eyes and the public eyes.

Here's another "Eyes" number that leaders can successfully flirt with. In the lyric of this one, as a departure from the regulation eye-business, Grant Clarke and Edgar Leslie tell her right out flat-footedly, "You'll Never Get to Heaven with Those Eyes," presumably because they're so alluringly wicked; James V. Monaco then sets the telling to alluring music; Clarke & Leslie, Inc., tell it publishingly to everybody; orchestra leaders tunelessly repeat it, and the public are scrambling after the enticing musical morsel.

If anyone should ask you to give the name of the best number and biggest seller in the Leo Feist, Inc., catalog, you'd be hard pushed to it for an answer because "You can't go wrong"—you know the rest of the Feist slogan. However, here are just a few picked hit or miss from a big bunch: "When Lights Are Low," a wow of a waltz; "Linger A While," one of the boomers that booms itself; "Somewhere in the World," a ballad beauty that hit it right off the reel; "What Does the Pussy Cat Mean when She Says MEOW," "Don't Mind the Rain" and "Mr. Radio Man."

Pass up this item unless you're looking for a "nutty" nugget, but if you want a freak number that'll put to the blush the freakiest freaks in the side-show of a circus, pop your peepers on "Hinky Dinky, Parlay Vous." Everybody says it's a "nut" song, and everybody's crazy to crack it—"orchestrations," vaudevillians, singing and dancing civilians. You can't say it without smiling, but when you hear its funny lyrics set to a snappy melody—Oh, Boy! Jack Mills, Inc., sure cracked a good one when it gave the musical public this nut to crack.

As an innovation for this column of "meanderings," and because of the long, precious summer evenings ahead, here are a couple of records recently released by the Brunswick-Balke Com-

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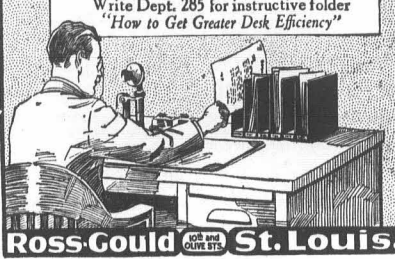
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Sworn to and subscribed before me this first day of April, 1924.
(Seal) JACOB I. HANFLIG, Notary Public.

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A Frangese (2/4)..... Costa	Opals..... Gordon	Alhambra..... Cobb	Baboon Bounce..... Cobb
American Ace (6/8)..... Hildreth	Pauses for Thought..... Blyn	Bobunkus..... Cobb	Bantam Strut..... Morse
Assembly (6/8)..... Eno	Pepeeta..... Hildreth	Case Rush..... Cobb	Irvina..... Rolfe
At the Wedding (6/8)..... Young	Queen of Roses..... Weidt	Case Rush..... Cobb	Starland..... O'Connor
Aviator (6/8)..... Fulton	Rain of Pearls..... Smith	Dixie Doin's..... Leish	Tehama..... Haines
Bostonian (6/8)..... Kenneth	Rosetime..... Greene	Feeding the Kiddy..... Weidt	Zophiel..... Hildreth
Brass Buttons (6/8)..... Cobb	Silent Love..... Weidt	Ger-Me-Nee..... Weidt	
Cradle of Liberty (6/8)..... Joy	Sanspareil..... Allen	Here's How..... Cobb	GAVOTTES
Down the Pike (6/8)..... Weidt	Sons du Ruissseau..... Grey	Kiddle Land..... Weidt	Gavotte Militaire..... Abt
Eloquence (6/8)..... Holt	Spanish Silhouettes..... Pomero	Knock-Knees..... Cobb	Magician..... Farrand
Excursion Party (6/8)..... Abt	Spying Cupid..... Rolfe	Levee Land..... Cobb	Queen's Favorite..... Laurendeau
Gay Gallant (6/8)..... Boehlein	Story Teller..... Farrand	Looking 'Em Over..... Rolfe	
Get-Away (6/8)..... Cobb	Summer Secrets..... Taubert	Oneomi..... Powers	MAZURKAS
Gossips (6/8)..... Allen	Sunset in Eden..... Hall	Parisian Parade..... Florin	All for You..... Lee
Guardman (2/4)..... Allen	Sweet Illusions..... Allen	Some Shape..... Cobb	Bells of Moscow..... Aletter
Horse Marines (6/8)..... Allen	Treasure-Trove..... Whiting	Stepping the Scale..... Clark	Stars and Flowers..... Isherwood
Idolizers (6/8)..... Core	U and I..... Hildreth	That Tangoing Turk..... Cobb	
Indomitable (6/8)..... Fulton	Youth and You..... Allen	Treat 'Em Rough..... Cobb	ORIENTAL, INDIAN and SPANISH
Jolly Companions (6/8)..... Stevens	Zeona..... Arnold	Umpah! Umpah!..... Cobb	Antar..... Dreyfus
Jolly New Yorker (3/8)..... Weidt			Bedouin..... Kendall
Knights and Ladies of Honor (6/8)..... Evans	FOX TROTS and BLUES		Clond-Clond..... Phillie
K. of P. (6/8)..... Williams	Amoneira..... Clark	RAGS	East of Suez..... Hildreth
L. A. W. (6/8)..... Oesman	Bermuda Blues..... Clements	Aggravation..... Cobb	Girl of the Orient..... Allen
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Men of Harvard (4/4)..... Grey	Calcutta..... Cobb	Cracked Ice..... Cobb	Hoop Big Injun..... Sawyer
Merry Monarch (6/8)..... Hildreth	Campmeida' Echoes..... Frazee	Dust 'Em Off..... Cobb	Hong Kong Gong..... Hildreth
Military Hero (6/8)..... Kenneth	East 'Em Alive..... Taylor	Meior..... Morse	Indian Sagwa..... Lerman
New Arrival (6/8)..... Joy	Eskimo Silvers..... Hersom	Persian Lamb..... Weidich	Las Caratas..... Izel
Periscope (6/8)..... Allen	Frankpanj..... Smith	Pussy Foot..... Hoffman	Kikuyu..... Grey
Prince of India (4/4)..... Farrand	'Funnies' Plot..... Irel	Sandy River..... Allen	Nama..... Allen
Social Lion (6/8)..... Hildreth	Fussin' Around..... Irel	Rubber Plant..... Cobb	Pearl of the Pyrenees..... Frank
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Starry Jack (6/8)..... Hildreth	Hang-Over Blues..... Gordon	Turkish Towel..... Allen	Te-Di-Da..... Wallace
Step Lively (6/8)..... Allen	Hey Rubie..... Alford	SCHOTTISCHES and CAPRICES	Whirling Dervish..... Lerman
Tip-topper (4/4)..... Corey	Hi Ho Hum..... Wilson	Among the Flowers..... Eno	Yo Te Amo..... Rolfe
True Blue (6/8)..... Kenneth	Hippo Hop..... Weidt	Barn Dance..... West	
Under Palm and Pine (6/8)..... Kenneth	Hop-Scotch..... Cobb	Dainty Dances..... Onofri	CAKE WALKS
Victorious Harvard (6/8)..... Wood	Irish Confetti..... Cobb	Dance of the Daffodils..... Isherwood	Koonville Koonlets..... Weidt
Virgin Islands (4/4)..... Adams	Iroquois..... Castle	Dance of the Morning Glories..... Wegman	Pickaniny Franks..... Sullivan
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America As a Music Centre

By FREDERIC W. BURRY

IN the early pioneering days of a new land the bread-and-butter question is necessarily the most insistent—in fact, this problem is always with us. Still, "man cannot live by bread alone," Maeterlinck said that he would sell his last loaf to buy hyacinths for his soul—or words to that effect. The perfume of hyacinths would not symbolize to everyone the spiritual flower of beauty, but in music there is a universal appeal that speaks to all.

America stands pre-eminent in this regard. In ten thousand centres are schools and studios, large and small, devoted to this mistress of the fine arts. Everyone sings; everyone plays. And here are virtuosos and savants that will bear comparison with the whole world.

Some of us have not the time or patience to spend the long hours necessarily, say for winning a Nobel prize. But who is there in America that has not tried to express himself musically? And when the "tries" have been reasonably frequent and persistent, success has come. As Carlyle said: "Genius is only great patience."

Agriculture and all the other digging business has had to come first. Music in the early days was considered a luxury that could wait. It has now become a necessity which is even directly connected with all manner of work and business. It is recognized as a tonic and stimulant—even taking the place now in large measure of spirituous distillations whose vibrations (used to) quiver on a lower plane.

To meet the wants of those who feel little desire for personal performance, wonderful human-like musical instruments have been invented, at first designed to substitute but now considered worthy auxiliaries to the instruments of yore. Indeed, there are many who have been prompted to serious study by a taste acquired through a player-piano or phonograph recital.

And now, nowhere among even the eminent musicians is heard a note of disapproval of what they used to term "canned music," for the preserving process has actually in many instances seemed to improve the music. It was not always thus; the old contempt was excusable when the only artistic result was a tedious tick-tock rhythm, and when the best that could be said of the contrivance was that "no mistakes were made."

Mistakes, however, are one of the hallmarks of "hand-made" work. We don't mind a few blunders in the "old masters," and we even look upon some blemishes as enhancing their value—proudly pointing out, for instance, the cracks and mendings in a rare oil paint.

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GOSSIP GATHERED BY THE GADDER
Continued from Page 4

Wherein is the necessity of expending huge sums of money to engage expert criminal diagnosticians—alienists, pathologists, psychiatrists, psychologists or what other kind of "ists"—to find a motive and solve the inexplicable when it can be done offhand with a word? As it was to have been expected, and not disappointing expectations, the brutal murder of a younger boy by two older ones has been laid at the door of jazz by at least one clergyman of prominence, and possibly others of whom the editor of this column has not heard. But even in this one case upon what fact is such offhand decision based, or by what mental back-flare is such "Watsonian" deduction made? Or, in the language of the more colloquial, "How do they get that way?"

We have neither time nor inclination to read in detail the nauseating accounts of such crimes, but from the little which has been glanced at in the newspapers we as yet have failed to find any mention made of music, jazz or otherwise, in connection with this crime. Upon what, then, is based the assertion? Our own "offhand" conclusion, jumped at on the spur of the moment, is that in the mental make-up of the two youths in question there was not much chance for music of any kind entering as an influence for either good or bad. To us, these ministerial pronouncements are almost as inexplicable as was the crime.

Vincent Lopez, of New York orchestra fame, offers a new explanation as to the origin of the word "jazz," declaring that it is believed to be a diminutive of the name Charles. According to *The New York Evening Post* Mr. Lopez is credited with saying:

"In Vicksburg, during the period when ragtime was at the height of its popularity and the blues were rapidly gaining in favor, there was a colored drummer of rather unique ability whose name was Charles Washington, and as is a very common custom in certain parts of the South he was called 'Chaz.'

"Chaz could not read music, but had a remarkable gift for 'faking' and a marvelous sense of syncopated rhythm. It was a practice to repeat the trio or chorus of popular selections, and because of the catchiness in Chaz's drumming he was called upon to do his best on the repeats. At the end of the first chorus the leader would call out:

"Now, Chaz!"

"From this small beginning it soon became a wide-spread habit to distinguish any form of exaggerated syncopation as 'Chaz.' It was immensely popular from the start, for it had an appeal to the physical unobtainable by any other sort of music."

ing. We learn by our experimenting and the making of mistakes; at least, we call them mistakes, but since life is a process that is becoming an ever-continued serial with no settled goal but with a constant "keep-moving," there are really no actual mistakes.

And so this land of ours forges ahead, having passed the mere bread-and-butter phase, covered the foundations, and now well on the way to Utopian glory with its towering superstructures of art, excellence, beauty. And foremost among all is music, that has a message for each one from some angle; that opens up and out; urges the

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