New Collection of bios

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Steve Brown

1890-1965

Steve Brown, born in New Orleans January 13th, 1890, and younger brother of Trombonist Tom Brown, is one of the most important early jazz bassist that migrated to Chicago in May of 1915. Brown's real name was Ted Brown. He was the original bassist with the New Orleans Rhythm Kings. He played with his brother Ton Brown in New Orleans. He later worked with the Husk O'Hare organization and also with Jean Goldkette.

Early Life

Brown's early life was typical for families who were "in poor circumstances." He was 12 when he lost his father and a little less than two years when his mother died. Both He and Tom quit school to work (Sic: this also was typical of society in this era in New Orleans. Both my mother and father did not finish their schooling.) The boy's father played in a little band. He played different string instruments. He did not read music and the bands of this era played the dance music popular – lancers, mazurkas, waltzes, etc.

Steve used to hear Stale Bread's Band (Emile August Lacombe Sr.) and the various bands that played for lawn parties, these bands mostly consisting of Violins and Flutes.

Steve and brother Tom rented a house together and "Happy" Schilling asked if he could leave some instruments in the house. The brothers, during the day would 'fool around' with the instruments – trombone, tuba, clarinets, etc. Tom liked the trombone best and Steve loved the bass.

Having no formal lessons the boys picked up the instruments their father had – guitar flute and harmonica. Working on the bass the boys soon were joined by others and in time became able to form a little band which began to get attention and were offered a job playing in a carnival parade for the Garden District Carnival Club. Acquiring uniforms after joining the state militia they used their blue coats, bought white pants and the name of the band covering the militia hat emblem. The carnival club won first prize and the band was praised in a newspaper article. Steve was about 15 or 16 years old at this time. Soon after the parade they got acquainted with Jack Laine. Laine gave the boys band dance jobs and soon they had enough work that some of the members quit their job to just play music. Ray Lopez was one of the band members. (Steve wasn't in the band when they went to Chicago the first time. Arnold Loyocano was the bass player.)

The band played regularly in New Orleans for the prizefights. The band would play before, after each round and after the fight. They played the ballyhoo wagons to promote the fight.

Steve left the band in 1913 and went to Jackson, Miss. To work in the state hospital as a sheet metal worker. Staying there for about three years getting married to a lady that was a seamstress at the hospital.

The couple returned to New Orleans and soon moved to Natchitoches, La. And opened up a business in the latter part of 1917. They remained there until 1920 when he got a letter from Tom asking him to come to Chicago. At first Steve had a hard time getting music jobs. The bands were using tuba instead of string bass. Finally he substituted in a band playing at the Blackstone Hotel. Steve put on a show that night, spinning his bass, riding it, doing things that really entertained the audience. From that night, Steve didn't have any trouble securing jobs. He remained in Chicago until 1926.

Chicago

Steve joined the NORK at Friar's Inn and after substituting for Arnold Loyocano became the regular bass player for the NORK. While with this band he also played at the Midway Gardens (until 12:00, then went and

played with the NORK until 5:00 AM. WE called the band the Original Memphis Melody boys. The members of the band when Steve joined them were Elmer Schoebel-piano, Leon Roppolo-clarinet, George Brunis-trombone, Ben Pollack on drums, and Paul Mares on cornet. After Roppolo had to leave, we got Volly DeFaut to play clarinet; After Schoebel left we had Mel Stitzel on piano; Jack Pettis was added on saxophone. After Roppolo left Steve remarked that the boys just couldn't get together right, there was always something lacking and they sorta disbanded. After I left, Chink Martin joined the band. While I was with the Midway Gardens Benny Goodman joined the band. He was playing with the band at the time I left and went to join Jean Goldkette in Detroit. (Steve recorded with both the Friar's and Midway Gardens bands.)

Milt Hinton heard Steve while he was playing with the band at Midway Gardens. He remarked:

"Hinton recalls his own youth in Chicago, standing outside the Midway Gardens, unable to enter because blacks were not allowed. But you could hear him (Steve Brown) loud and clear, even from outside. What a beat that man had. He was doing things, cross-rhythms and stuff, that I've never yet heard anyone else do. He was the best, and we all knew it. Don't let anyone tell you different."

Wellman Braud, Ellington's superb bassist, also cited Brown as his favorite on his own instrument.

Steve became the first bassist to solo with the Whiteman band: "Perhaps the 1st bassist to be granted such an honor-Steve was regularly featured with both Goldkette and with Whiteman, coming out from to do solo specialties." (Lost Chord – Sudhalter)

Steve was the most admired of early New Orleans bassists, white or black said Sudhalter.

In the George Brunies interview in the "Second Line" Brunies remarked: "Steve Brown, from New Orleans, the first white man to use the pizzicato style of playing string bass.

<u>Detroit</u>

Steve remarked that he enjoyed his time with the Goldkette band best of all: "My most enjoyable music years was spent with the Goldkette outfit because it was in my estimation a very good band for the size – it was a big band and they played rhythmically - the rhythm was perfect. It had a nice

body to it and the people liked the music very much - everyone that we played for.

When talking about the Goldkette Band's style Steve remarked: "We were ahead of the time with this orchestra, we were about – I think we were about four years ahead of time with our arrangements; we had the best arrangers in the country. See this Bill challis went with Whiteman, too. 'Cause our records were outselling Whiteman's. In this band were: Steve, Bix, Joe Venuti, Newell "Spiegal" Willcox, Don Murray. This band recorded for Victor. Soon after the recording the band broke up." This band finally collapsed in Sept. 1927, under the weight of an inflated payroll and poor prospects for the coming year.

Soon as the band broke up Whiteman reached in and grabbed all the boys he wanted. He secured the services of Trambauer, Bix, Brown and the arranger Challis.

Steve then joined the WGM band in Chicago.

Steve Brown's Bass Style

Steve began playing music after Schilling left some instruments at his house. He began experimenting with them and found out he liked the string bass best of them all. Other musician friends gave him some hints and like many New Orleans musicians had no formal musical training. Once he began playing with bands that were reading bands he secured an instruction book and taught himself to read.

Tuba vs. String Bass

When arriving in Chicago the custom of the time was to use a tuba in the musical ensembles of the day and the city. He speaks of the use of the tuba and the difference between using a tuba and a string bass in musical ensembles. When asked about the "lighted tuba" he remarked:

"I couldn't understand why I couldn't get a job around there. (Sic: Chicago) Everybody and his brother had a big tuba or I can tell you, it was somethin' to look at with all the lights, turning on and off and I just concluded that I had to do the same thing in order to get a job, but, as I told you – it just so happened that a booker must have been short one night and he gave me that job in the Blackstone Hotel….Inside the bell, down inside where it couldn't be seen, but the reflection of these lights would go on and off and it was a beautiful sight there, you see they'd have sousaphones more of them, they'd have sousaphones, with these large bells, the larger the bell the bigger

the show. See, and they'd have a large bell for a show and when all these lights would go on from a distance you would look at it, and it was beautiful. They were not connected with each valve. It was just the same as a Christmas light going on and off, the switch would be down on the floor. . . .

It was beautiful but to me that grunting sound of the tuba was – it wasn't a true bass tone to me. And After I started playing and they heard the recordings why all the band leaders thought the same as I did, because they all started changing to string bass. But for awhile, I had the field all to myself and I traveled all through the New England coast and those places and when I'd return on my second trip, I'd see basses seem to appear in different bandstands, as I went alone, and then after I made the third trip or so, why everybody and his brother had a string bass on. And they discarded tubas completely. They'd put them away. And in a great many bands now, bringing tubas back a little bit and also banjos. Very few tuba players that can continue playing smooth tones. It depends upon his stomach and the condition of himself, physically. But a string bass, you can always get a nice smooth tone out of it.

Steve's Unique Bass Playing Style

"Now I played a different type of bass. I played what they called 'slapstick bass'. When I first, when we were playing out at Milneburg and West End and those places out at all day picnics, one place in particular the drummer failed to show up. And I had used the bow up until then. I had used the bow, learned to bow the bow (Sic: how to stroke the bow over the strings) - just bass like any legitimate bass player. With this drummer not showing up left us without any rhythm, so I put the bow down, and slapped the bass, just slapped the strings against the finger board, which produced an after beat effect which gave it a rhythmic effect to the band, and the boys all liked it so well they even though after we did get a drummer why they wanted me to continue. So I continued that way."

Steve then explained this technique of 'slap' bass:

" With the aid of the finger board, I used to make triple beats. You'll hear it on "Dinah" (with Jean Goldkette, Victor Records). The string will hit the fingerboard and I'll just catch it, catch it on the bounce and it makes a sort of triple effect. It was so pronounced that all the musicians could hear it and they didn't understand how I did it. In fact, I wasn't able to explain it myself. They liked it that way and they'd never heard anything like that before."

When Steve talked to salesmen at the music stores he visited he was told that the people like a lot of bass in the records. They liked the heaviness that Steve had in there, they like that. "That's why," Steve remarked, "that I continued to play that way. I had heavier strings on my bass for larger orchestras because if I'd put the regulars, legitimate size strings on why it wouldn't come out, it wouldn't be as pronounced as it was on the records that you hear."

Steve then describes the strings he used:

"I'd have a heavier 'G' string than was ordinarily used. It was a gut string. Both 'G' and 'D' were gut strings. Then I'd add 'A' and 'E' wrapped with silk and then that would have, being heavier, that would give me a deeper vibration."

Steve used a German bass. He paid $75 dollars for it. He had it fixed up the way he liked it and later was offered $800 for it. When Steve was in Cincinnati the Wurlitzer people offered him a $1000. Unfortunately the bass was later stolen and Steve said "It was just like losing somebody in my family after I lost my instrument."

Steve's first string bass was a half size bass that I bought. As I grew up that little half size bass was getting' too small for me. Joe Meyer's father had some sort of pull (Sic: political) in one of the stores and he told me to go down there and pick out a bass and pay so much a week and he'd stand good for it, which I did. I paid $125 for it. At that particular time that is a high amount. But playing music as we were then, why it didn't take no time to pay off everything.

Playing with a 'slapping' style Steve had to have the fingerboard 'dressed' constantly in order to keep the fingerboard smooth and playable.

When playing his style he would use two or three fingers. When he was 'playing heavy music' he would use three fingers. He explained:

"I'd grab them because mine was heavier strings than ere ordinarily used on the string bass. They weren't soft and pliable. Now you take for legitimate work, I couldn't finger it as well as a legitimate man could, because my string were too heavy but I had to have them heavy on account of the body, to produce with all that heavy instrumentation that we had. "

Steve never needed to put tape on his fingers as he said they were tough. He mentions being a tinsmith helped get his hands tough. He said "the more I played the tougher they got. They got calluses on 'em." Steve could play all night and all day without his fingers hurting him or bothering him at all.

Actually the first bass Steve had was one that he and brother Tom made out of wooden cheese boxes:

"I made the first bass fiddle, Tom and I worked on it together – and the damn thing sounded just like a bass after we got through with it, but always stunk like anything from the cheese that was in it you know. We used these heavy, twine strings; just rope and it sounded enough to please us for a three-piece band-violin, guitar and bass.

<u>Time Line</u>

1890 – Born January 13th, 1890

1902 – Began trying out musical instruments. Liked String Bass best.

1905-06 – Played in Mardi Gras Parade for Garden district Carnival Club.

1906? – Met Jack Laine and played parade and dance jobs for him; and for prize fights

1913 – Left band and moved to Jackson, La. – worked as sheet metal worker in the East La. State Hospital.
1916 – Married (1916) and moved back to New Orleans

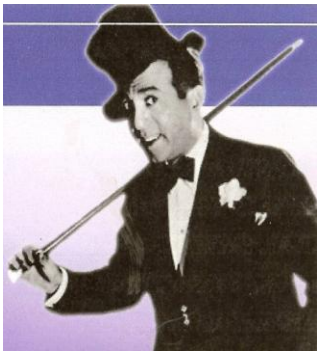
1917? – Natchitoches, La – opened up his own business-latter part of 1917-until 1920

1920 – Moved back to New Orleans and into music again – stayed in New Orleans briefly before going –a year or two to Chicago upon Tom's request. Played with Dixie groups and Friar's In Band & Midway Gardens Orchestra.
1925 – Recordings made but not released until 26-27
1926 – To Detroit to join Goldkette (5 years). Records
1927 – Recordings (latter part of 27)
1931 – To New York to join Paul Whiteman-latter part of '28' and '29'
19-- - Return to Detroit with Goldkette (also New York for a time with one of Godkette's Band
19-- - Traveled around country (The Vagabonds/Goldkette unit)
19-- - Back in Detroit – found he had arthritis (stopped playing for a few years.

Original Memphis Melody Boys -
Midway Dance Orchestra
In Detroit – 1930-40 - For years

Ted Lewis

1891



Ted Lewis, born Theodore Leopold Friedman was born in Circleville, Ohio on June 6, 1891 or 1892. Lewis began playing clarinet as a young boy and soon organized his own band by 1910. He joined the popular Earl Fuller Jazz Band in 1917 and became its featured soloist. In 1919 he again formed a band and secured a recording contract with Columbia. Through his records he began to gain popularity in Europe. He was not considered to be an outstanding musician but surrounded himself with great musicians such as Benny Goodman, Jimmy Dorsey, Muggsy Spanier, Fats Waller, Jack Teagarden, George Brunis, Frank Teschemacher and others. Sophie Tucker also performed with Lewis.

There are reviews written about the musical abilities of Lewis. He probably should be known more as an entertainer and showman then a musician. One such description: "Strutting like a drum major - before his gaily-uniformed band - twirling his clarinet like a cane, a battered to-hat at a rakish angle on his head (when he wasn't juggling it up and down his forearm); frequently inquiring "Is everybody happy?" "Yes Sir!" and putting over the lyrics of his songs in a droll parody of a worn-out ham actor." It is said that Lewis got this phrase from legendary minstrel Ernest Hogan.

A description of his clarinet playing compares it to "a dying fish flopping on the shore." Regarding his vocal abilities tended to be less kind and generally end with "unbearable."

The success of Lewis and his band is attributed to Lewis's abilities as a master showman. He recognized the musical talent in others. Any deficiencies that Lewis might have possessed is compensated by his hiring many of the greatest jazz musicians of his time. He has been labeled the "High-Hatted Tragedian of Jazz."

There is a description of his style while performing:

"Strutting like a drum major – before his gaily-uniformed band – twirling his clarinet like a cane, a battered to-hat at a rakish angle on his head (when he wasn't juggling it up and down his forearm); frequently inquiring "is ev'rybody happy?" "Yes sir!" and putting over the lyrics of his songs in a droll parody of a worn-out ham actor."

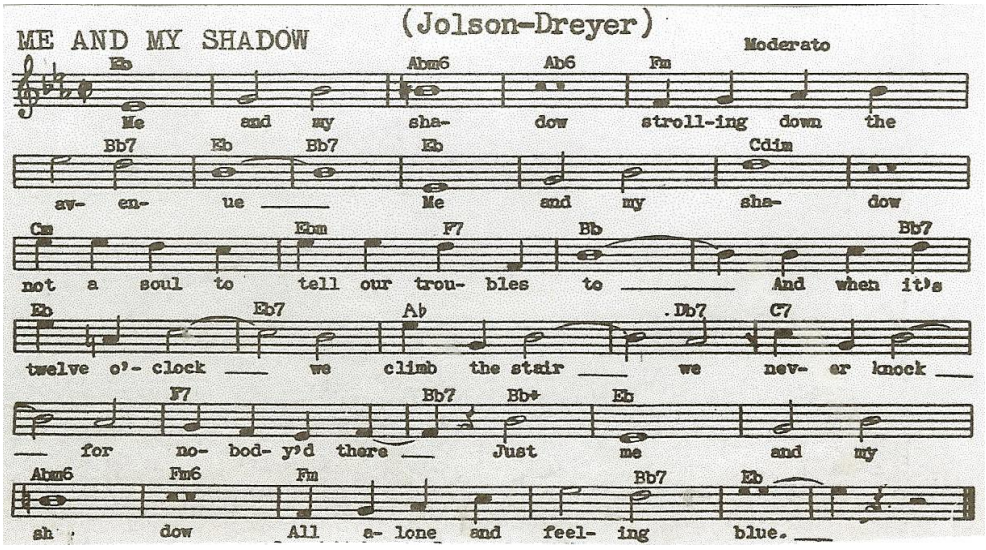
Lewis's records were top sellers and his *Goodnight* recording featuring the sound of a muted trumpet was one of the best selling dance records of all time. He was chosen by a New York columnist as one of the five greatest showmen of modern times. Besides Lewis, the other four were Caruso, Will Rogers, John Barrymore and Charlie Chaplin.

His signature - his high hat - is said to have been obtained in 1917. Lewis won it in a crap game with a colored cab driver named Mississippi. In 1927 he sewed a silver lining in the hat to fit the lyrics of a song written for him - *Wear A Hat with A Silver Lining.*

One account is that an old fashion horse & buggy hack ('Missi')

His area was around Central Park. He wore a colorful big plug hat that inspired Lewis to feature a high hat in his act.

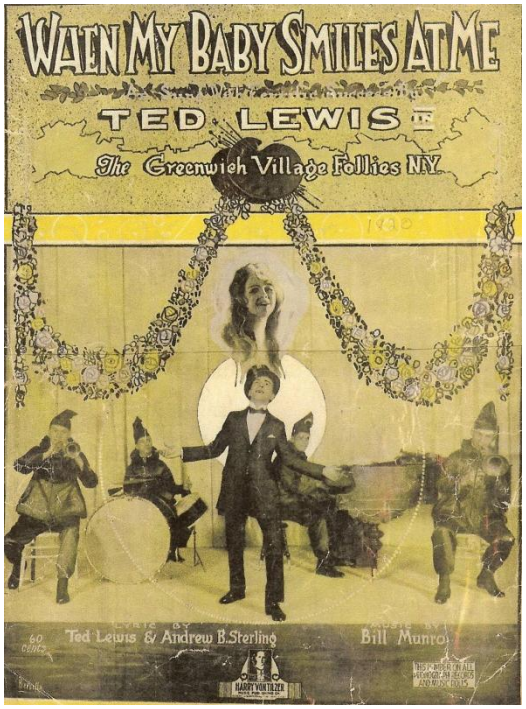
His most famous act was the performance of "Me and My Shadow," using a 'live' shadow that followed behind and created every movement that Lewis did.



Early in Ted's career he was using a light that produced a shadow. He got the idea of using a live shadow when he saw an usher mimicking his movements. This usher, Eddie Chester, became Ted's first shadow. Probably the

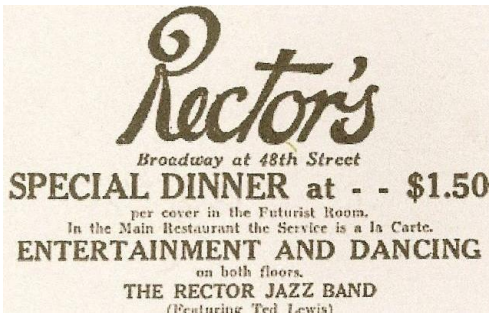
most famous 'shadow' was Charles "Snowball" Whittier, an African American dancer who spent several decades with Ted. Eugene Luigi, later to be a very famous and popular dance teacher on Broadway was, when he was ten years old, was Ted's shadow.

Another of his big hits and his 'theme' song was "When My Baby Smiles At Me" by Ted Lewis & Andrew Sterling (lyrics) and Bill Munro the music.



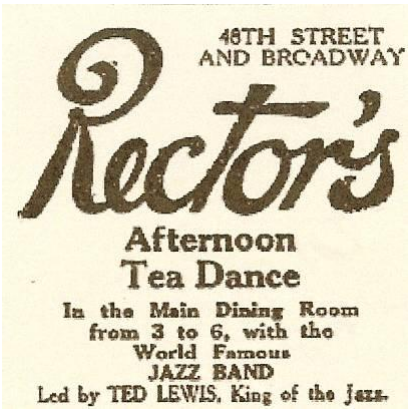
Lewis made 7 movies, the first being *Is Everybody Happy?* (in 1929) and the last in 1943, bearing the same name.

From 1917 to 1967 Lewis was active in show business. At age 16 he began working in vaudeville gradually building a reputation as a good entertainer and respectable clarinetist. He had an act with a partner called "Lewis and Lewis." In 1916 he formed his own, a five piece group initially as part of a comedy act. In 1917 he joined the Earl Fuller band. To co9unter the appearance of the ODJB at Reisenweber's the Fuller band was booked at Rector's.



Feb. 14, 1917

It was during this engagement that he began wearing his high hat and used his catch phrase "Is Everybody Happy?" The café hired Lewis with his own band.



Oct. 15, 1917

By 1907 he was appearing with his brother Edgar in an act but soon Edgar left show business and Ted continued to perform in cabarets, burlesque houses and night clubs. He made his first appearance in New York City in 1911 as part of a trio "Rose, Young and Friedman (Ted's real last name). He then formed his first musical group Ted Lewis and His Nut Band." The group played at Coney Island and their clowning made them an instant success. There he met stars such as Eddie Cantor, Irving Berlin and Al Jolson plus Sophie tucker, George Raft and George Jessel. He met Adah Becker a fine ballet dancer and they were married in 1915. They moved into a 15 room apartment overlooking Central Park where Ted loved to ice skate at the park's rink.

During his career Ted introduced into his act laughing trombones, a sobbing clarinet and hat-muted instruments.

By 1919 he was appearing in the Greenwich Village Follies. During this time he recorded his first record and the following year recorded "When My Baby Smiles at Me" taking this song as his theme song. By 1920 he was considered one of the two entertainers, one of the top selling artists on recorded and one of the most popular bands in New York. Recording with such artists as Ruth Etting, Fats Waller and in 1926 a record with Sophie Tucker that became one of the most popular songs of the era "Some of These Days." Soon the band was playing overseas in Europe and became an international star. AS he continued to make records he added such great jazz artists as George Brunies, Don Murray and Muggsy Spanier. In 1929 with the band making their first move "Is Everybody Happy" when a car accident took the life of Murray. In turn the band featured clarinetist Frank Teschemacher and Jimmy Dorsey. Lewis announced his retirement in 1930 (the first announcement of many) but by 1931 he returned to show business. On his return he hired clarinetist Benny Goodman. The big band era was now in full swing and the style of music that was played by Lewis was losing favor. He used his talent as a showman to enter radio and build a reputation as a solo entertainer. Lewis; never liked radio and felt his place was on the stage and he developed an act using the song "Me and My Shadow." A routine that gained popularity and became his centerpiece in his act. He gained much success with this act in the most popular clubs as his act was a visual and needed a physical presence. He made special appearances in the movies (ten in all) and especially was popular in the film "Hold That Ghost" with Abbot and Costello.

Show business was in his blood and he continued to make records, give shows and do movies. He appeared in the new media of TV and continued to play the biggest hotels and resorts. In 1957 he played his last show at the Desert Inn in Las Vegas.

Lewis a genial personality, had in his career hired the best musicians; didn't have a real good voice to speak off but people loved to hear him sort of talk his way through the lyrics of a song, much like a rapper of today. All in all he was a master showman.

During his career he was the highest paid performer in showbiz. He performed for 7 presidents. When asked what his secret to success was. Lewis remarked, "In great measure showmanship. Know what the public wants and give it to them." Always wearing his high hat it was W. C. Fields who taught Ted to make the hat tumble down his arm (a trick I once was able to do myself). Lewis died on August 25, 1971 at age 81.

APRIL – MELODY - 1923

TED LEWIS OF JAZZ BAND FAME by A. C. E. Schonemann - Ted Lewis and his band of jazz kings have developed into a popular musical institution in the United States, and when one calls up the names of the pioneers in the jazz band field the name of the indomitable Ted is invariably topmost and foremost. The words jazz and band have been so closely associated with the name of Ted Lewis that any attempt to go into detail about one necessitates a discussion of the other.

Lewis and his band have been identified with the "Greenwich Village Follies" since the original village follies started on the road several years ago. At the present time Ted Lewis and his jazzical clowns are en route with the latest edition of the "Greenwich Village Follies" and dispensing a brand of music that the dynamic and fiery Ted describes as "pure and unadulterated jazz."

Ted Lewis off stage is a quiet and modest gentleman: he is an intensely human sort of fellow and a musical enthusiast from crown to soles and through and through. Lewis revels in putting over song numbers, in introducing what he calls the "human factor" and in giving the public variety, melody, musical tricks and all the features that are classed in the alchemy of jazz.

"The original idea in music always appeals to the public," said Lewis, in discussing his work. "If one can introduce a feature and inject something new and novel into the presentation of a number the people will invariably enjoy it. It must have life and punch; American people like snap and fire in their music and they enjoy beautiful and soft, dreamy harmonies.

"Above all, the man who plays popular music should concentrate his efforts on making it human, for it is this particular quality that is understandable to men and women. One can please an audience by playing snappy numbers and putting them over in a manner that will start one beating time with hands or feet; then will come smiles of appreciation and applause, and all are like a barometer which enables you to measure your audience in a musical way."

Ted Lewis is a man of many methods, but through all of his work he has had as inseparable companions his alpaca suit, a great flaring cape and a battered two-gallon hat. He has utilized various eccentric dances; his juggling, singing and work with the clarinet and saxophone have all served him at various times, but through it all the alpaca suit, cape and hat have come down through the years with Lewis. They are traditional with him and always have been and probably always will be associated with him.

Ted Lewis started out in 1917 with his jazz band. He had four men, the instrumentation of his band being cornet, trombone, piano and drums. He used what was considered at that time an odd combination, but the success of his first band in the years that followed was due to methods, with the versatile Ted being the man back of the methods. To show his faith in the original instrumentation he has added a cornet, trombone and bass horn, and he now contends that he has the most effective jazz band combination that it is possible to assemble.

"The strings can be used effectively in the orchestra, but a jazz band should be a jazz band in name and effect." said Lewis. "String instruments do not hold up in the average jazz band because they lack volume and from a musical standpoint they cannot compete against brass instruments. There is no one instrument in a genuine jazz band that is superior to another from a jazz standpoint; one is about as jazzy as the other and they all contribute to the successful interpretation of a number.

“Lewis with his men work out their numbers on the basis of accentuating one or more features; the introduction of novelties and innovations that appeal to people. Their method is to develop and enlarge every point of interest in a musical number, Lewis like most of his contemporaries, insists upon giving the people what they want and in the manner that they desire it."

Lewis began the study of music when he was a boy in his home town, Circleville, Ohio. He was a member of the town band when a boy of six, playing clarinet, and since that time he has devoted the greater part of his life to music. In discussing his work he epitomized his success by saying that he kept at music until he found the type that appealed to him and then he worked to build up a musical organization that would convey his ideas.

Ted Lewis and his men do not work out their numbers from special arrangements written out in detail and at length: they build up the melody and embellish it and elaborate upon it to suit their needs. Lewis does not believe in stereotyped programs; he advocates diversity, quick changes and the use of striking features.

"We have used successfully the metaphysical idea in our presentation of one number; the suggestion of wedding bells and marriage is conveyed in another, while a third has for its theme the patriotic thought, for which we used E. E. Bagley's famous "National Emblem March" to give our interpretation of a small town band out to do its bit on Independence day.

"In presenting these numbers we have been guided by what we know that men and women enjoy, what they understand and what will satisfy them. We must strive to entertain the public, and to do it successfully we must make our music conform to public demands. Conditions are always changing and we are compelled to govern our work by always playing the music that is in the air and is such a way as to please people.

"We know that men and women appreciate our efforts, not only from the applause that comes to us but from letters that we receive from time to time, and best of all through personal contact. One of the letters that I have received and which I prize came from the late E. E. Bagley, composer of the "National emblem March." He spoke highly of our program. This letter is but one of a number received and indicates that men and women will not hesitate to commend your work, to offer suggestions and even ideas at times."

Speaking of popular songs, Lewis stated that in his opinion "Dardanelle" was one of the best written song hits turned out in a decade. He spoke enthusiastically of "Fair One," which he wrote with George Mallen, and of his latest number, "Bees Knees." Lewis has written the lyrics for a number of songs and devotes a large part of his time to writing.

Lewis believes that song hits may be as original as to "go over big at the start or it may be necessary to play up a song in order to cultivate a taste for it on the part of the public." He contends that the use of original ideas has saved many a song and that interpretation is the keynote to putting over any number.

Ted Lewis has an ambition, it being to carry syncopation to all classes of people; to utilize his nimble feet in eccentric dances, to juggle his clarinet and saxophone and bring from both strange and weird harmonics intermingled with those uncanny melodies that are, according to Lewis, "truly American, because they represent the thoughts and emotions of our people."

JULY 12 - MUSIC COURIER -1923 - CASELLA ON JAZZ

Here is a very interesting extract from an article written by Alfredo Casella for the Italian paper, La Critica Musicale, translated for the Boston Transcript. Although Mr. Casella is quite mistaken in referring to jazz as "negro music," we have seen no more just appreciation of it than the following:

Among all the sonorous impressions that a musician may have experienced in the United States, that which dominates every other by its originality, its force of novelty and even of modernism, its stupendous dowry of dynamics and of propulsive energy, is, without doubt, the Negro music, called jazz. To explain what jazz is, is impossible with an ordinary vocabulary. And it is

impossible, most of all, because it treats of an art made solely of continuous improvisations, of incessant rhythmic force, of constant energetic mobility. The occasional decadent examples of jazz which we have had here and there in Europe do not give,, even faintly, an idea of that most curious music. Hear, for example, the jazz of Ted Lewis. Few instruments; a trombone, a piano, a xylophone, besides Lewis himself, who plays the saxophone unless he takes the clarinet or sings or talks to the public. There is also a fifth individual who, single-handed, manipulates a small arsenal of instruments of percussion: cymbals, Chinese block, drum and what not. But this dispassionate cataloguing of persons and things signifies nothing. The point, above all, worthwhile-and it is amazing-is the instrumental technic of those men Alas! friend Luizzi, with how much solicitude you explained to me months ago, on these same pages, the individual uses and moods of the oboe, pastoral; of the clarinet, affectionate; of the trombone, passionate- (you neglected to state, solemn). Friend Luizzi, I say, you would be overcome to hear a trombone that capers about and vocalizes muted and without dignity; a saxophone which almost as distinctly as the human voice, appears to speak American; a piano such as Chopin or Liszt would not have dared to dream of; a clarinet, gossiping and brawling like a gay, fickle little woman; and, finally, a Chinese block, cheerful instead of terrible; a drum, impertinent rather than warlike; and a xylophone, insinuating and caressing instead of macabre.

JULY/DEC. – DIAL - 1923 - TOUJOURS JAZZ by Gilbert Seldes

We go farther than Ted Lewis. M Darius Milhaud has told me that the jazz band at the Hotel Brunswick in Boston is one of the best he heard in America, and stranger things have happened. The best of the negro bands (although he is dead I make exception for that superb 369th Hell-fighters U. S. Infantry Band as it was conducted by the lamented Jim Europe) are probably in the neighborhood of 140th Street and Lenox Avenue in New York and in the negro district of Chicago. Many hotels and night clubs in New York have good jazz bands; I limit myself to three which are representative, and, by their frequent appearances in vaudeville, are familiar. Ted Lewis is one of the three; Vincent Lopez and Paul Whiteman are the others. Lewis does with notorious success something that had as well not be done at all. He is totally, but brilliantly, wrong in the use of his materials, for he is trying to do what he cannot do, i.e., make a Negro jazz orchestra. it is a good band; like Europe's it omits strings; it is quite the noisiest of the orchestras, as that of Lopez is the quietest, and Lewis uses its (and his) talents for the perpetration of a series of musical travesties, jokes,

puns, and games which are extraordinarily tedious and would be hissed off the stage if it were not for the actual skill Lewis has in effecting amusing orchestral combinations. His own violence, his exaggeration of the temperamental conductor, his nasal voice and lean figure in excessively odd black clothes, his pontificating over the orchestra, his announcement that he is going to murder music-all indicate a lack of appreciation of the medium. He may be a good vaudeville stunt, but he is not a great jazz leader. Lewis may have a perfectly trained orchestra, but the sense of control which one absolutely requires, he does not give. He has violence, not energy, and he cannot interpret those qualities which Mr. Haviland so justly discovers as being of our contemporary life because he isn't hard and scornful and sophisticated himself-he is merely callous to some beauties and afraid of others and by dint of being in revolt against a serene and classic beauty pays it unconscious tribute.

APRIL - THE AMERICAN MERCURY (II) - 1926 - THE ANATOMY OF JAZZ by Henry Osborne Osgood.

Art Hickman, who came East later and did much to arouse popular interest in the kind of music already so well known on the Coast, was its leader. The combination was two saxophones, cornet, trombone, violin, banjo, piano and drums. For probably the first time the limelight was focused on the drummer, since Hickman was neither violinist or pianist, like the usual leader, but a master of the drums and traps. Though, as we shall see, the modern jazz orchestra was already in existence as early as 1914, it was by no means familiar; in fact, saxophones were rare for several years longer. The public liked its jazz hot in those days, and reveled in such noise as Ted Lewis made with his combination of clarinet, cornet, trombone, piano and drums, the most nerve-shattering, ear-destroying, cacophonic racket ever produced upon this earth in the name of music.

DECEMBER 14 - NEW REPUBLIC - 1927 -A NEW YORK DIARY (Ed: excerpts from column in New Republic).

From the musical standpoint the evening is saved by the late appearance of Ted Lewis' orchestra, which, for those who ask no apologies from jazz, is about the best of its kind. Among other things it plays (as it played for a Columbia record) Lewis' version of the "St. Louis Blues," the most interesting jazz arrangement since Grofe's of the "Rhapsody in Blue." (Ed. from musical "Artist and Models")

JUNE - THE BOOKMAN - 1928

Ballads, Songs and Snatches by Abbe Niles. Ted Lewis in "Mary Ann" and "Cobblestones."

Feb. 14 – Denies Jazz is Low Music - 19

I agree with you that not only national anthems but also the classics should not be subject to jazz modification. As a jazz musician of some years' standing. I have always contended that jazz is a distinct form of music, and that jazz musicians should leave the classics to the classicists. Conversely, the classists should leave jazz to the jazzists and stop all this talk about putting jazz in opera and on the concert stage.

But I cannot see that jazz is a low form of music merely because it is a different form. Jazz had a distinct musical identity, just as the classics. The two forms serve entirely different purposes and there are certainly many people who enjoy jazz as well as the classical music. Some of our best classical musicians enjoy jazz and dancing, and not one of them has ever assailed jazz as a low form of music. And even if they did, it must be remembered that Wagner's music was considered objectionable when it was first played in Germany. Ted Lewis

Fate Marable

1890-1947

It was the year of 1907 in the month of September in Paducah, KY., that a colored youth riding on a delivery wagon with a friend of his who worked for the (then) Dry Goods Store of L. B. Golobie, was hailed by a passerby, and abruptly his driver friend pulled the reins of the horse (as automobiles were

not so common in that year) so to take it as brief as possible, Fate was asked if he wanted a job playing on the Steamer J. S. an excursion steamer then in port at Paducah. She (the J.S.) was 175 feet in length and had a capacity of 2,000 people.

The Steamer J. S. the previous Sunday had ran an excursion from Paducah to Cairo, Ill and Fate at that time was working in a barber shop on ….between 4th and 5th and while shining shoes kept hearing about the 2 piece band on the J. S. (white violin player-colored piano player) and the wonderful playing of the two and their names were Charles Mills and Emil Flint. Emil Flint (violinist) is the absolute composer of Wayne King's theme song, "The Waltz You Saved for Me.," but at these early days it was called the "Dance of the Poppies," to make a long story shore, Charles Mills the pianist on the J.S. was anxious to leave the boat to go to music school and any piano player ____ so Fate was ever really rushed into the job and naturally following a great pianist as Chas. Mills it seemed impossible to make the grade and on top of playing the piano he had to double on the calliope and that was his hardest job to master the calliope.

The J.S. laid over in Paducah from Monday morning till Friday A.M. and left for Wevansville Ind. For two excursions to ____ KY (a distance of 50 miles) and while there Fate mastered___"Everybody's in Slumberland." But you and I number on the steam calliope and downstairs on the dance floor, Fate a musician and born leader from birth had the crowd screaming and yelling over his playing of the "Grand Old Flag" written by Geo. M. Cohan and very popular in those days.

On the piano Fate was a immediate success, but upstairs on the calliope he was still a rookie and so green he tho't if he got too much steam it would blow up.

He would go on the band stand and keep the people enthused but upstairs on the calliope he was still scared.

Now this year of 1907 of October was an epoch in American history.

Theodore Roosevelt then President of the U.S. and father of the 9 ft. channel idea from Pittsburgh to Cairo, Ill..

So on our arrival in Cairo there was a steamboat parallel with the Steamer. Alton, S___ Eagle, Mississippi (Gov. ___), St Paul, Quincy, Dubourg David Swain and many others and the President's abode was on the Steamer Miss.

During the parade the J.S. passed all ____ and pulled up alongside the Miss. And Fate getting better on the calliope started playing the old rural number "Turkey in the Straw" and to everyone's amazement with the calliope

playing the President of the U.S. came out and danced on atop the Miis. And continued until he Master of the Miss. Who also was the boss of the river parade, yelled over and told the Capt. Of the J.S. to turn away as she was not supposed to be in the parade. So she turned around and went back to Cairo.

Charlie Mills left the boat at Cairo and left Fate and Emil Flint to take her to New Orleans and the two boys handled the musical job all the way down the river until they got to Bayou Sara, La.

It was there that the Capt. Told Fate he was not satisfied with his calliope playing and insisted that he play the calliope until he got back from uptown, so Fate kept playing and playing and old Capt John Streckfus who told Fate to continue playing was still up in the city kept hearing the calliope and told his eldest son Capt. Joe Streckfus "that fellow is still playing." From that day on, Fate has asked no quarter from any calliope player today living and still is tops among calliope players.

The trip continued south to New Orleans and that was where he got his idea of the New Orleans swing-jazz ___.

Arriving in New Orleans with a two-piece band (violin and Piano with Emil Flint the violin player, doubling on banjo, trumpet and piano) and breaking the ho-down each night with rhythm and the crowds kept getting larger so that Capt. John decided to put another instrument in the band, so he had Tony Catalano a very good cornet player to join, as he already knew Tony as he had previous service with the company before Fate became an employee of the company and so the two piece combination became a rousing three piece and with business continuing to pick up a drum now was added to the combination with the coming of the drum Flint and Fate considered that they had a Big Band (4 pieces) as that was long before 10 to 16 piece bands were heard of, so the summer of 190? Was spent in St. Paul, Minn. Also 1904? On the Steamer J.S. and the crowds from New Orleans to St. Paul went wild over the super band and their success continued thru 1909 fall and winter then in 1910 in the month of June (10th to __) the_____ accident that happened in maritime life can like a bolt from the skies.

The steamer J.S. had a trip from Lansing, Iowa to La Crosse, Wis. And it indeed was a great trip.

The schedule was to leave Lansing at 8 A.M. arriving at LaCrosse at 6 P.M. from LaCrosse and finishing the day about 10:30 P.M.

Well to make a long story short the Steamer J.S. made the trip to LaCrosse and left the scheduled time, but about 7 P.M. that night something happened that changed everything around.

The J.S. caught on fire and there were about 1900 soul's aboard.

At the time the fire started the people were all dancing and making merry, so the members of the band thinking it some minor accident paid no attention to the commotion until things got so bad that the violin player (Red Robinson) said "I am going out to see what is wrong," he did not come back, so as the confusion continued, the cornet player (Ollie Ferguson) said to Fate, "" am going out to see what is the matter and find out where our violin player Red has gone."He did not come back, so that left Fate and the drummer alone on the bandstand, so after playing a certain length of time Fate decided to go out and see what happened to the boat and the other two musicians and he told the drummer he would be right back, Fate he did not come back and the next time the band saw one another was on the island where the boat tied up and discharged all passengers and crew before she burned to the water's edge.

Well, that left a void in Fate's life for a time as far as the steamboats were concerned so the fall of 1910 he took a fling at a carnival traveling as far as South Carolina, Georgia, W. Va. and other states in the Piedmont country, but by Christmas Fate decided were "no go" and until this day all sows were cut out.

With the Steamer J.S. having burned June 10th, things looked pretty gloomy in early 1911 for Fate, but lo and behold during the month of April there came a letter from the offices of the Acme Packet Co. now Streckfus Steamboat Line telling me they had purchased the Diamond Jo Line boats.

This was a famous company plying the upper Miss. River and all the boats, were big ones.

Steamers St. Paul, Quincy, Dubuque, and Sidney. The 4 boats were bought for approximately $1oo,000- big money in those days. That investment of $100,000 caused the company to try ___ and build two new million dollar excursion boats both of the them is the peer of any pleasure boats the world over.

Blake, Eubie

Memphis has W. C. Handy; New Orleans has Louis Armstrong; Baltimore has Eubie Blake.

Eubie Blake's story is one that stretches from Aggie Shelton's "Hookshop" (Eubie's own definition) in Baltimore to the White House in Washington D.C. in 1978.

From a humble beginning Blake rose to a man who redirected the course of American culture. His reputation was not done only through his music but by his artistic effort, his determination and his awesome talent. He was one of small group of African-American performing artists who paved the way for Blacks to demand and win acceptance and equality on the American entertainment scene, not only in securing a respectable position in the industry rather than just racially stereotyped roles, but in equality in payment according to the standards of white artists of the era.

James Hubert Blake was born on Feb. 12, 1883. His father and mother were freed slaves being owned by a master named Blake. Hubie was born at 319 Forrest Street. In 1894 the family moved to 414 North Eden Street. In the 1890s the family was residing at 1510 Jefferson Street. The house at the time of Hubie's birth was crowded with church women shouting such litany sayings as "the Good Lord!' "Emily is such a good woman," "We All sinner, Lord." "Have Mercy Lord." This chanting went on without a break until Hubie was born, the women's prays answered. There was one man present – Hubie's father – John Sumner Blake. The couple had been through childbirth ten times before, and Hubie was the first to live, although one child, a boy, lived for almost two months. John was 50 years old today. John worked as a stevedore and made nine-dollar s a week if it didn't rain.

John and Emily had married right after emancipation. While John was still with Master Blake he had sired 27 youngsters, so Hubie had that many half brothers and sisters.

Emily was a God fearing churchwomen, living her religion every day. On this day the mistress of ceremonies announced that it was a boy and the sound of applause resounded. Absolutely no one could have predicted how long a life this boy would have. John remarked "Bully, you're a real boy! (Bully was Hubie's father name for him)

Hubie was a frail child, a tiny infant. And giving his insalubrious environment, his slight physique, and the family history of mortality, it was unlikely that the boy would live longer than 51 one years - the actuarial table of Baltimore life. Who would ever think that he would live to be 100 years and five days old.

His mother called him Wally, his father called him Bully; friends and relatives called him Hubie and the kids on the block named him Mouse. Eubie

speaks fondly and with much admiration of his parents. His mother he recalls as a pillar of virtue. His Father used to tell Eubie "everything I ever know I learned from reading." He was insistent that Eubie get a good education, especially that he learns to read. When his father would come home from work he would sit with Eubie and make him read the Baltimore Sun. It was important to him that he keeps up with what was going on in the world.

John also was very strong on the evils of race hatred. Even though Eubie's father had been a slave he insisted there was good and bad white people just as there were good and band Negroes. He told Eubie stories of his experience as a slave. He related to his son how he once saw President Lincoln – "Ugliest man I ever saw!" He told Eubie of picking cotton from dawn to dusk and of receiving an unjust whipping by a sadistic overseer. He told Eubie how his master had discovered this, chastised the straw boss, and put a stop to the torment. John still had scars from the whipping on his back. While Emily objected to John's telling his son about slavery, John continued to do so saying, "I want him to know about it, Emily. Everybody, especially every colored child, *needs* to know. In his later years Eubie still remembered the philosophical merits of his father's words and never forgot them. They helped him to control any inevitable rages at the inequity and injustices of American society during this era. His father's words helped Eubie cope with his experiences in show business and much of his father's guidance always would remain in Eubie's personality.

Emily, beside the many hours she spent in the church, supplemented the family income by doing other people's wash. The one negative thing Eubie would say about his mother was "that among her unquestionable virtues did not include any mastery of the culinary arts." "Oh, she was a terrible cook," Eubie used to say.

Eubie loved sweets and any kind of dessert. Even at the age of 96 he would be seen dispatching four sugar doughnuts and a 7-up before retiring at 3 A. M. His diet left much to be desired. As a child he would buy a big bag of broken cake and cookies at the nearby bakery for 2 cents, eat them and not be able to eat his mother's supper she had prepared for the family.

Eubie's father would seldom whip him. His mother, when she got angry with him, would suddenly strike him about the head. His father added a few extra commandments to Moses for Eubie: "Don't mess in the white folks' business!" and "Never run away. Stand up and fight." The first really meant that it is the people on top that run things and that "a smart man never bites the hand that feeds him. It is those that supplies the work." It is like today when it is

said that rich people need tax breaks as they are the ones that can create jobs for the workers.

Eubie's musical experience began early in his life when he was just 4 or 5 years old. While out shopping with his mother he went into a music store, climbed on the bench of an organ and started 'foolin' around. When his mother found him the manager of the store says to her "The child is a genius! It would be criminal to deprive him of the chance to make use of such a sublime, God-given talent." Any resistance Emily had about Eubie's action was gone when the words "God-given talent" was spoken. The Blakes' soon had a $75 dollar pump organ in their house. Emily thought that music was justified only if it was doing the Lord's work. When Eubie played she was always suspicious and her ear sharpened when she detected any hint of Satan's syncopation.

Eubie was exposed to this syncopated rhythm in the music of the church and in the sounds coming from the nearby houses of ill repute. Eubie became a convert to the sounds of ragtime early in his musical career - especially in the playing of Jack the Bear Wilson and the aging Jesse Pickett. The first time Eubie heard the word ragtime was when his mother caught him playing "the devil's music," and remarked "Take that ragtime out of my house!"

Eubie received some music lesson from a next-door neighbor, Mrs. Margaret Marshall, an organist at a Methodist Church when he was about seven.

Eubie also heard syncopated music when he followed the funeral band to the cemetery and listened to their syncopated music on the way back from the cemetery. His mother had forbidden him to follow the funeral procession.

Eubie and three other boys formed a vocal quartet that sang renditions of "In the Gloaming," "Camptown Races," "Beautiful Dreamer," and other popular songs of the day. They were good enough to receive tips from the neighborhood saloon trade. One time Eubie took some of this money and bought some Overholt whiskey. When his father took him home his mother prayed all night over him. She told his father "This boy ain't dead, but I'm gonna Kill him."

When Eubie was around 12 he learned the cornet. He said playing it made his neck swell up. He played in Charlie "Cap" Harris's band. The band would play at picnics, excursions, play on furniture wagons, and many of the activities the church sponsored. He received 50 cents for each job he played with the band. Eubie would fill up the holes in the music with some of his own ideas. The

leader would say: “Cut that stuff out, Mouse. You don’t play that ragtime in my band.” Eubie soon quit the band.

Eubie was always careful with his appearance. He would dress up for church in high-button shoes, neatly starched collars, a necktie, and in a suit with knickers. His mother demanded cleanliness and Eubie learned that lesson early. He remained immaculate the rest of his life. His ensemble was always tasteful and carefully color-coordinated. Every item of apparel was flawless down to the fashionable folds of his handkerchief in his breast pocket.

Eubie was never interested in physical activity and competitive sports were anathema to him. Piano gave him his reason for not participating in them as he thought it important that he protect his ‘delicate but powerful’ hands.

Eubie also became a very excellent buck dancer and this talent was useful in his vaudeville performances.

The education institutes of his day did not have programs for the musical talented so Eubie ingeniously improvised his own musical schooling during his formative years. Part of his musical schooling came as he listened to pianist Jesse Pickett. Pickett played “The Dream Rag,” his own composition at the Chicago World’s Fair. Eubie could see Jesse playing through the open window of the bordello and study his fingerings. Pickett often talked to Eubie and encouraged him.

A few of the songs that were popular in 1896, and among the songs Eubie heard and learned were: “Eli Green’s Cake Walk,” “Mammy’s Little Pickaninny Boy,” and “Go to Sleep Kentucky Babe.”

Eubie also became interested in the music of Edward MacDowell’s. Thirty two years later Eubie used MacDowell’s “To a Wild Rose” as a basis for his hit “Memories of You.”

During the time his talents were blooming, he continued his apprenticeship under the auspices of madams. He was 15 (in 1898) when he began playing at Aggie Shelton’s bordello. Her bordello was considered one of the classy bordellos in the city of Baltimore. The place had a relaxed atmosphere and 6 to 8 assorted belles were always on hand to keep a marathon party going, and the atmosphere would not have been the same without music. With the family’s economic situation, Eubie’s extraordinary talent, his incompatibility with the school system, his direction in music was somewhat guaranteed. It was while Eubie attended Primary School No. 2 at 200 East Street that he first met Avis Lee, whom he was to marry 15 years later. Avis called him ‘dummy’ (lovingly) because of his notoriously undistinguished academic

performance. Avis was also a pianist and was said to have been a mathematical genius, beside being very beautiful.

Eubie never looked back. He was a favorite with the girls and their customers. He drifted from playing the popular songs of the day into semi classical songs such as "Rustle of Spring" and the "Blue Danube Waltz."

He keep his job secret, sneaking out of his house after going to bed, getting a pair of long pants from a man in the pool hall for a quarter and head over to Aggie Shelton's. Eubie made a lot of tips. He remarked that: "the more tunes you'd know, the more money you'd make." "Hello My Ragtime Gal," "After the Ball," "You Made Me What I Am today, I Hope You're Satisfied," and any rags were popular with the customers.

His reputation continued to progress and so did his popularity with the girls – Eubie says that the girls were the main reason why he stayed with the music in the first place. (Eubie, throughout his life, did have extra marital affairs especially with Lottie of *Shuffle Along*. These affairs were often known by his two wives.)

The 1890s were a happy time for Eubie. With his job he had plenty of money. It was this fact that was to save him from his mother's rage when she found out what Eubie was doing. His mother, when first told of Eubie playing at Shelton's, didn't believe it was her Eubie. When she found out she replied: "Wait until your father gets home. You will receive the whipping of your life." When his father returned home he took Eubie upstairs and asked: "What have you been doing with the money?" Eubie showed his father the money he had hid under the oilcloth floor covering – most probably more money than the elder Blake had ever seen. It was now up to his father to placate Eubie's mother. "Now Emily," John remarked, "this boy is doing nothing wrong. He's gonna have to work, and this is good work with good pay. You just better leave him alone to do his work as he sees it."

Eubie's mother never did come to terms with his working at Shelton's though she couldn't fail to see the improved standard of living in the Blake household from that day on. Years later she was asked how she felt about her son's musical career. Her answer – "He could have been using his talent to do the Lord's work."

In 1899 Eubie completed his composition "Charleston Rag," a work that would establish a foundation for the Eastern "Stride" style of piano playing. Eubie explained that he didn't write it down (with notes) in 1899, but that's when he composed it. "I didn't learn how to write until 1915."

Eubie saw many touring Negro shows that passed through Baltimore. One "In Old Kentucky" was to be the one that Blake made his New York bow in 1902." But first, in 1901, there arrived in Baltimore, The Dr. Frazier Caravan (Medicine Show). Eubie became a member of the troupe playing in the band, singing, showing his talent for buck dancing along with the chores expected of a show-business trouper. The small town of Fairfield, 35 miles from Baltimore is the place where the legend of Eubie Blake actually started. He soon resigned from the caravan having not been satisfied by the reception given by the community nor by Dr. Frazier's operation. He returned to Baltimore and at age 19 became part of the company of "In Old Kentucky," and was on his way to New York City, an occasion that lasted only three days.

The year 1902 also marked the end of his career as a buck dancer. Returning to Baltimore he got a job as a relief pianist for Big Head Wilbur. He began at 4 P.M. and worked until midnight. During this engagement he wrote a piece called "Corner of Chestnut and Low" to celebrate the place – Alfred Greenfeld's saloon.

Eubie continued to refine his piano style and it was evolving into what might be called an "urban-oriented sound." The characteristics of his bass, his relatively complex harmonies, and the dynamics of his concepts would later influence the playing of James P. Johnson, Fats Waller and the great Art Tatum. We must keep in mind that what Eubie was doing then is what is now regarded as modern.

In 1903 Eubie left Greenfeld's saloon and began playing in Annie Gilly's rowdy sporting house. It was a large hall where the "Johns" and the girls 'whooped' it up and you could barely hear the piano.

The time was ripe for Negro entertainers. Upward mobility was beginning for Negroes such as Jack Johnson and Bert Williams. Eubie was becoming prosperous and soon purchased a Jacobs piano. It was during this time that he developed a piece of unique character, which remained nameless for years and eventually, was published as "Eubie's Boogie." It was the beginning of the formalization of his highly identifiable wobble-wobble bass style.

Eubie performed at Edmund's Cafe on 28th Street in New York but returned to Baltimore for most of 1905 working at the Middle Section Assembly Club. While he still brought most of his pay home to his mother, he started to gamble, but soon was put on the right track by a man called Jew Abie, a professional gambler and Eubie, right then, swore off gambling and has never

gambled since. Not even the horses and it is ironic that the Baltimore racetrack, Pimlico, has an annual race called the Eubie Blake Purse.

Eubie began working in Atlantic City during the summer months and thus avoided the hot Baltimore summers and the lull in entertainment that the heat brought on during the summer. It was there that Eubie met a 16-year-old pianist named James P. Johnson. Johnson played for Eubie his "Troublesome Ivories" piece and impressed Eubie with his talent.

Back in Baltimore after his summer he continued to play at the Middle Section Club. It was during this time that Eubie and Hughie Wolford worked together at this club. Eubie said that it was there that he actually wrote the piece "Raggin' the Scale" which was later copyrighted by Ed Claypoole.

A highlight of 1905-06 was when Will Marion Cook came to the Middle Section Club. Eubie says: "much of what I became I owe to "Pops" Cook. It was then that Cook, when he asked the name of a piece Eubie wrote and played that night, named the piece "Sounds of Africa." Later, when published it was called "Charleston Rag." Cook brought him to Schirmer's Publishing Company and the piece was accepted but the deal was spoiled by some eccentric behavior of Cook who accused the publisher of criticizing Blake. Blake would have to wait for the publication of the song.

Negro Joe Gans won the world's lightweight boxing championship in 1907 and with his winnings opened the Goldfield Hotel in Baltimore. Gans hired Eubie and Boots Butler to play piano. Eubie at the time was 24 years old. Eubie continued to listen and learn as Gans also brought in One Leg Willie. Eubie remarked; "Nobody could copy him. He knew everything, the heaviest classic and any kind of rags. I learned plenty from just watchin' him."

During the three years he played at the Goldfield, Eubie's creativity blossomed and he wrote "The Baltimore Todolo," "Kitchen Tom," "Tricky Fingers." "Novelty Rag" and "Poor Katie Redd." Playing at the Goldfield enabled Eubie to hobnob with the famous and powerful, as the Goldfield was the place where the wealthier Baltimoreans, and where sports and entertainment celebrities gathered.

Blake received the opportunity to accompany a number of great singing stars such as Mary Stafford, Lottie Dempsey, Alberta Hunter and others. Entertainers such as Eddie Foy and George M. Cohan came and heard Eubie play.

In July of 1910 Eubie married Avis Lee proposing to her during a car ride driven by a chauffeur Eubie hired, as he couldn't drive. Eubie brought Avis to

Atlantic City and introduced her to his world. He was then working at the Boathouse nightclub.

Eubie's career from the end of 1910 to May of 1915 was a succession of good jobs playing piano at various locations. He continued to compose, writing "Chevy Chase" and "Fizz Water" in 1911." That year was also the year of "Troublesome Ivories," and "Brittwood Rag." As to the naming of the "Brittwood Rag" Eubie recalls:

"One day in the thirties I walked into the Brittwood Club in Harlem just to say hello to Willie Gant, a fine piano player. A man I had known for years. Now before I talk to him, I hear a piece he's playin' and I know it and I don't know it. I'm tryin' to think and it's so familiar, but I just can't place it. So he gets finished playin' it and we say "Hello" and I ask him. "What's the name of that piece you just played?" He gives me a funny look. He says, "I never did know the name of it. You wrote it. In fact you taught it to me almost 20 years ago." Eubie then remarked, "I never did give it a name, but then in honor of the place where Willie Gant was workin' I named it the "Brittwood Rag."

Eubie worked at Kelly's in Atlantic City for the summer of 1914 expecting to back in 1915. He never could have thought that events were about to come about that would lead to a legendary entertainment partnership between Eubie and a man named Noble Sissle. It was May 16, 1915 that he and Sissle met for the first time. Joe Porter's band was to play at Riverview Park in Baltimore with Eubie on piano. Singer Noble Sissle was coming from out of town to attend the engagement but was late and the band left without Sissle, who later finally arrived at the job. Eubie recalls that Sissle was always late. When talking with Noble, Eubie mentioned that he needed a lyricist and thus a long partnership began right there.

Their first song together "It's All Your Fault" was heard by Sophie Tucker and used by her. It was an instant hit, at least in Baltimore. In 1915 the team wrote "See America First." With Sissle's New York connection Eubie found himself working in Long Island as a full-time pianist. During this time Sissle, Blake and James Reese Europe met and became close friends. Thus began an admiration for Europe by Eubie that remained until Europe's murder by his drummer. Blake always would venerate Europe's memory profoundly.

The duo of Sissle and Blake inevitably became well-known society entertainers along the Eastern seaboard, playing for the Goulds, Dodges, Schwabs, and Wanamakers, etc. Eubie also played the big dance jobs with Europe's band. Europe was booked into the best hotels and had very excellent

musicians in the band. The musicians in Europe's band were all 'reading' musicians, a fact that many white people could not comprehend. They would say "Isn't it wonderful how these untrained, primitive musicians can pick up all the latest songs instantly without being able to read music?" A misconception of course. (One wonders if the great William Grant Still, the oboist in the band could read when he arranged for Paul Whiteman!)

Europe and Sissle enlisted into the Army at the time the United States entered the First World War. Blake formed a vaudeville duo with an entertainer named Broadway Jones. It was for Jones that Jerome Kern wrote "Old Man River" but they couldn't meet his price for singing it in "Showboat." The team lasted until Sissle got out of the Army. The two worked up a vaudeville routine and in 1919 found them on the Keith circuit as the "Dixie Duo." They opened in Bridgeport, Connecticut, then proceeded to the Harlem Opera House and then right into the Palace, the Mecca for vaudeville entertainers. The soon signed with m. Witmark & sons as a songwriting team. The contribution of the Witmarks to the development of black musical talent cannot be overestimated. They produced the landmark Will Marion cook's "Clorindy, the Origin of the Cakewalk." The songwriting duo was with Witmark for 10 years being paid 25 dollars each a week and two cents a copy for all sheet music sold. The team went with Warner Brothers in 1929 when the movie people bought out the Witmarks.

There is an interesting story Eubie tells about his relationship with Al Jolson and the first use of burnt cork for Jolson. Eubie and Sissle were in Chicago about 1916 playing at an Erlanger Theater and Al Jolson was playing at another local theater, and that's when he put on cork. When Jolson left town, Eddie Cantor came into the use of cork. Sissle & Blake were the first Negro act in history to succeed in show business, often playing for white audiences, without cork. Before this, the white public would never take seriously colored entertainers pretending to have the same creativity and emotional capacities as whites. The precedent of Sissle and Blake prepared the way for black artists who followed them the full spectrum of their own creative potential. Thus the duo presented other black entertainers a giant step forward in American culture, and a major achievement for the American Theater.

In 1920 the pair toured for Keith through Canada and the Northeast. It was during this time that Eubie wrote "Florodora Girls" for a Shubert Brothers Review. Also the pair wrote "Oriental Blues" and "Pickaninny Shoes," a number that was to be a feature for Sissle in the act for many, many years.

The act became a well-developed act with songs and sophisticated patter. It contained a series of set pieces with a few openings to accommodate the latest hit songs and any improvising that seemed appropriate for the moment. The finale, with Sissle singing "On Patrol in No Man's Land" and Eubie providing the bombardment on the piano, was almost too much for an audience to stand without cheering and stomping. They became a major theatrical attraction of the era.

Fate again stepped in at the Paul Laurence Dunbar Theater in early 1920. Sissle and Blake performed and on the same bill was the team of Miller and Lyles. Meeting for the first time it became a mutual admiration society and this meeting let to work on a project to be called "The Mayor of Jimtown." Not long after, in 1921, the project matured into the historic "Shuffle Along," perhaps the most influential and important Negro musical in the history of theater. In the book "American Musical Theatre" by Gerald Bordman we find a synopsis of the musical:

"Shuffle Again (5-23-21, 63rd Street) had been put together after a chance meeting in Philadelphia by two black teams, Noble Sissle and Eubie Blake (for lyrics and music) and Floureny Miller and Aubrey Lyles (for libretto). An angel was found and a limited amount of money made available. For costumes they purchased clothes from a fold show (Roly-Boly Eyes). The scenery was minimal. By hook or crook the company managed a series of one-night stands in New Jersey and Pennsylvania, always a step or two ahead of foreclosure, until it was felt the show was ready for New York. Although blacks had performed on Broadway and all-Negro shows had played in principal houses, in some respects there was more discrimination since the war. All the show could book was a dilapidated theatre, far from the main Broadway crowds, first-nighters were probably reminded by the plot of old Williams and Walker, and Cole and Johnson shows. Steve Jenkins (Miller) and Sam Peck (Lyles), partners in a Jimtown grocery store, are rivals for the mayoralty – though each has assured the other he will be the winner's chief of police. Jenkins, helped by a sharper of a campaign manager, wins. True to his word, he appoints Peck chief of police. But Peck soon realizes he has nothing to do, and the two fall out. Their corruption and inefficiency topped off now by their noisy squabbling, are too much even for lackadaisical Jimtown. Harry Walton (Roger Matthews) announces he is a reform candidate, and every citizen responds. "'"'Just wild About Harry," Jenkins and Peck are given the boot. The book represented no step forward for the musical theatre, but the music certainly did. Blake's was a

foot-stomping score. Its rhythms provoked an orgy of giddy dancing that had audiences shouting for more tap routines, soft shoes, buck and wing, and precision numbers. The hit of course was "I'm Just Wild About Harry." Originally conceived as a waltz, it was much more at home as a fast-moving fox trot. Romberg and Friml tried the same trick for several years, but so innate was the waltz to their thinking that nothing productive resulted. But for Blake the waltz was alien, and his native rhythms, just coming to be understood by the more advanced critics and public, offered the more logical frame for his melodies. Though "I'm Just Wild About Harry" alone is remembered, the score was first class all the way. Whether in a stunning, ahead-of-its-time ballad like "Love Will find a Way" (sung by Matthews and Lottie Gee as his girl, Jessie) or in the racy festivity of "Bandana Days" (essentially a chorus number), Blake's melodic gift and taste were unfailing. The brighter critics hailed the show, and the public slowly began to find its way uptown. Then midnight performances were added on Wednesday. Theatre and society people caught these late shows and spread the word. Suddenly *Shuffle Along* was a smash. By the time it was through it had reached 504 performances on Broadway alone. The show launched a flock of great names – Florence Mills, Josephine Baker, Hall Johnson. Single-handedly, *Shuffle Alone* made black shows voguish, or at least, acceptable.

With the success of *Shuffle Along* Sissle and Blake the careers of the duo blossomed and from 1923-25 would be considered the golden years for the team. They had no reason to suspect that within a decade the popularity of vaudeville would be dimming with the maturing the Hollywood talkies. In September of 1925 begin what was a sensational European tour and became the American Ambassadors of Syncopation. Sissle loved England but Eubie couldn't wait to get home. Returning to the U.S. he immediately returned to Baltimore to see his mother and to "the smell of John Hopkins." The hometown paper's headline read: "Eubie Blake Back from Foreign Tour." His mother was living at 915 Ruland Avenue. It might be said, with all of Eubie's success and wealth, his mother remained suspicious of his activities, convinced that if the police didn't catch him and punish him for misdeeds, inevitably the devil would. She didn't question his musical talent but bemoaned the fact that it wasn't directed to doing the work of the Lord. Eubie was in Bridgeport, Connecticut that day in 1927 when he received the telegram telling him of his mother's death. He didn't know how he went on working but he did. Eubie's father had died 10 years before, reaching the age of 83.

In the summer of 1927 Sissle entered the duos dressing room and sits down. He says to Blake while looking at the floor: "I'm going to the American Legion convention in Paris." Blake asked him, "When you coming back?" No answer. Blake says, "Well, I guess this is the end of Sissle and Blake." Sissle never takes his eyes off the floor. He gets up and leaves. That was the end of Sissle and Blake. Sissle went to Paris and became a successful bandleader. Blake spent the rest of the year writing floorshows with lyricist Henry Creamer. With him Eubie wrote a number of great popular songs.

When asked about their relationship Sissle remarked in 1948: "Sometimes I get lonesome for the old man. You know I've never had the same satisfaction in collaborating with anyone else. He's a real genius. Most people don't recognize it yet, but someday there'll be songs of his that nobody's ever heard that everybody will know."

Andy Razaf another Blake lyricist, also spoke of his relationship with Blake:

"When you're writing lyrics to his music, you never know who's going to sing it. You might know the fact of the singer, but the style might not be as easily defined. The little lady who sang "Memories of You" in "Blackbirds" had a phenomenal range, and Eubie's melody is cleverly designed to show it off. An experienced lyricist has to watch out for certain things like, for instance, making sure that the high note is an open vowel sound. It's easier to sing a high 'you' than a high 'been.' Writing with Fats Waller I'm thinking of a stage with a piano and one great entertainer. When I write with Eubie, I think of big sets, a chorus line, elaborate costumes. Eubie's melodies lend themselves perfectly to sophisticated lyrics, and they're sort of a challenge, too, because musically he's so far ahead of most contemporary popular composers. Some of those intervals in "You're Lucky to Me" were really innovative at that time. Ethel Waters really enjoyed singing that song. She said, "I've never sung changes like that before." I told her, "Neither has anyone else." Eubie has been first with so many things."

In September of 1927 Blake formed a new act with Broadway Jones and opened at the Lincoln Theater in Union City, New Jersey. The new duo played Patchogue and Lynbrook, Long Island, and New Britain, Connecticut. Their salary was $50 a day. Eubie was satisfied, as it was never the money but the thrill of an audience that was his desire. He had enough money coming from ASCAP on the royalty for his songs.

In 1928 the two organized a 'tab-show' version of "Shuffle Along" entitled "Shuffle Along Jr." This venture lasted through 1929. By 1929 Vaudeville was doomed and talking pictures were everywhere. Then came the depression and stock market collapse in 1929,

In 1930 he was approached by Lew Leslie to work on his shows, which he called "Blackbirds." Eubie, working with the great lyricist Andy Razaf, supplied 28 songs (for an advance of $3000.It was during this time that Eubie wrote: "You're Lucky to Me," and "Memories of You." The latter became a huge it, recorded as an instrumental by Ben Goodman, and was as best seller in a version by the Casa Loma Orchestra. Seventeen year old Sonny Dunham's sensational trumpet solo was the instrumental achievement of the year. When Dunham formed his own orchestra he used "Memories" as his theme song. For Eubie, "Blackbirds" success was welcome as he conducted the show and was making $250 a week, big money for 1930. But for Broadway, the run was about over.

In 1930 he was asked to write a melody to one of Jack Scholl's lyrics. The song "Loving You the Way I Do" became the Broadway hit of the year. Hollywood sent for School but not for Eubie.

Still trying Broadway a revival of "Shuffle Along" was presented in 1933. It was a first class show that had seen its time and was too late for the present scene on Broadway. Nat King Cole was in the show.

There were hard times ahead for Eubie. He worked and did some show for the WPA but it was not until 1937 that one was produced. Entitled "Swing It," it was designed to exploit the talented style that was popular by Ben Goodman. The lyricist was Milton Reddie and produced two modest successes: "" Can'' Get You Out of My Mind," and "You Were Born to Be Loved." Eubie then again collaborated with Razaf in a wonderful production entitled "Tan Manhattan," and it had a long run of the Ubangi Club. During this time he also fronted a 10-piece orchestra touring the TOBA circuit.

In 1938 another setback to Eubie came in the sickness of his wife Avis who was diagnosed with tuberculosis and was sent to a sanitarium. Of course Eubie was very distraught. Avis died at the age of 58. Eubie remarked: "In my life I never knew what it was to be alone. At first when avis got sick, I thought she just had a cold, but when time passed and she didn't get better, I made her go to a doctor and we found out she had TB….I suppose I knew from when we found out she had the TB, I understood that it was just a matter of time."

Forever after when Avis is mentioned it saddens Eubie. No matter how well one knew Eubie you never really knew anything about his emotional state. His personal values were always very personal and individualistic. Eubie wasn't a man who ever knew how to cry and if in distress, it would be impossible to understand the degree and nature of his pain. When he talks of Avis his voice and manner lose some of his customary control. When he lost her he remarked: "I didn't know what to do. I didn't have any reason to do anything. No Kids, nobody."

The coming of World War II drastically altered the direction of Eubie's life. He was invited to lead an entertainment unit to play for the soldiers under the auspices of the USO. He was now 60 years old and threw himself into the project, writing and performing for camps from Savannah to Seattle and loved it. He had been too old for World War I and of course was too old for WWII but the show had plenty of girls and very appreciative audiences and he would never be too old for that. Toward the end of the War his loneliness came to an end and something wonderful happened. He met Marion Gant Tyler. They married on December 27, 1945. The couple returned to New York and moved into Marion's four-story brownstone house in Brooklyn. Eubie liked to be looked after and at this time he needed looking after. Marion was the perfect wife for him, having experienced the world of show business and had the temperament, understanding that is needed to be married to a creative talent. Eubie star began to shine again with Marion's help. She upgraded his ASCAP rating and began to supervise the use of his time and Eubie had only to perform if and when he pleases. Marion took charge of his career but when artistic matters needed to be resolved she left it up to Eubie. The perfect partner for Eubie. Feeling secure in his new life he decided at age 63 to enroll in New York University to study composition with Joseph Schillinger. In June of 1950 Eubie at the age of 67 graduated from the university with a degree in music. In 1955 his thesis "Dictys on Seventh Avenue" was published. It had been his thesis equivalent for a Dr. Schramm's course, an application of the Schillinger system to Eubie's own compositional style. During his studies at the university his association with Sissle was reactivated, a relationship more social then musical. Impetus for the reunion came around 1948 when their old song "I'm Just Wild About Harry" was used as a Champaign song form the candidate and elected President Harry Truman. From this reunion came what Eubie described as their 'turkey,' an attempt at a revival of Shuffle Along. This was in 1952. The show failed probably because drastic, last minute changes destroyed the original

concept, which by then was outdated and the times did not dictate a show of its character. It ran for only four performances.

But, again, Eubie's star was again beginning to shine. Rudi Blesh published "They All Played Ragtime." The book brought to an ignorant public who rediscovered Joplin, Lamb, Marshall, Blake and other giants of early ragtime. Then Max Morath, began his ragtime series on TV. I ragtime revival was under way with the music of Turk Murphy and others. Eubie made an appearance in a great TV production that featured him and three other pianists: Hoagy Carmichael, Dick Wellstood and Ralph Sutton. He was rarely seen in live performances but did make some recordings on Jan. 7, 1951. Victor's ShowTime series featured the vocalists and Eubie in the 1952 revival of Shuffle Along. 20th Century Records in 1958-59 made two LPs "The Wizard of Ragtime Piano," and "The Marches I Played on the Old Ragtime Piano," that featured Eubie. In 1955 Eubie performed at the summer musical get-together at Music Inn in Tanlgewood, impressing New Orleans trumpeter Johnny Wiggs and Doctor Edmund Souchon.

He was discovered by the academic world and did an oral interview at Rutgers University. And there were honors pilling up: in 1965 ASCAP honored Eubie and Noble Sissle at Town Hall in New York; also in 1965 the pair were honored at the 36 annual Chicagoland Music Festival. The Sculptress Estelle V. Wright unveiled a bust of Eubie for the Museum of the City of New York.

But much more was in store for Eubie in his lifetime. In 1967 Marion and Eubie were invited to the Ragfest in St. Louis. Eubie's rapport and love of his audience would be fulfilled beyond what even he could have anticipated. Eubie was to give his first 'real' concert in the Theater of the *Goldenrod.* After an introduction Eubie sat down at the piano in the pit of the theater – there was not one of stage. Here is how the evening proceeded. He first spoke to the audience:

"Ladies and gentleman. I've been playing the piano for 70 years." (Applause) "But this is a first. This is the first time I ever played with my back to the audience." (More applause) "With your permission, after each number I'll turn around and we'll talk awhile." (The audience is not standing and cheering) Then Eubie played.

After it was over the audience was in a delirious state and almost couldn't be contained. The audience response was more exciting than anyone could have predicted. No one expected anything like what Eubie presented that day. All they had wanted was to have Eubie in person to perhaps get an idea of how he

sounded 50 years before. They couldn't have imagined anybody giving the performance Eubie gave.

How did Eubie feel after his performance? "I was just doin' what I always have done. Tonight everybody was watching."

In 1969 John Hammond issued on Columbia Records a double LP album. Eubie Blake was again a big celebrity. Bags of fan mail appeared, leading jazz magazines (Mississippi Rag, Rag Times, the Ragtimer, and the Times and Newsweek had stories on Eubie. With all the notoriety Eubie, still willing and wanting to continue work in his field, he formed a partnership with his friend Carl Selzer to open a record company. He and Marion attended the premiere of Joplin's opera "Treemonisha" early in 1972.

During 1972 Eubie made at least 40 public appearances. In July of 72 he appeared at the Newport-New York jazz Festival. On November 4th and 5th he played the Berlin Jazz Festival and back to New York on Dec. 3rd for a concert at Alice Tully Hall, and an appearance at the Philharmonic on Dec. 27th closed out a busy year.

But with the next year and Eubie a year older meant a quickening of the previous year's pace. On Jan 27, 1973 he made an appearance on the Tonight Show with Johnny Carson, and also on Black Omnibus and the Ralph Story show. Appearances at the Goodman Theater in Chicago and an appearance on Bookbeat followed.

Now they had to get back to New York for Eubie's 90th birthday celebration. The president of the United States sent Eubie birthday greetings. Going to Baltimore on Feb.14, the city officially declared "Salute Eubie Blake Day." But Eubie was not finished. On Feb. 16 he appeared at New York's LaGuardia College and on the 28th he gave a solo piano concert at Town Hall. The list goes on and on. On March 8-the Mike Douglas TV Show; New York Univ. on the 26th; and on the 26 the Bill Rose show in L.A. While in L.A. he made another appearance on the Carson TV Show. On April 1st – the Leonard Feather Show; April 2nd- - a concert at the Wilshire-Ebell Theater in L.A.

Back in New York, an interview by Ebony and Women's Wear Daily (April 18,19); the 24th, another TV show with John Bartholomew Tucker. More honors from the Brooklyn Business and Professional Women's Club on May 6th. Then another appearance on the Carson Show, which had came to New York on May 11th. It was a hectic schedule for a man twice as young as Eubie, but, after 90 years on the ground, Eubie at last took to the air. On May 19, 1973, at the age of

90, Eubie made his initial flight – to Buffalo, New York to make some piano rolls. After this first flight it would lead to many others.

Perhaps the highlight of Eubie career as a Black American musician was his appearance with Dr. Fiedler and the Boston Pops Orchestra. Up on the podium Fiedler fronted an orchestra of 105 of the finest musicians in the land. The down beat came down and this 'huge' orchestra began to play Eubie's music with Eubie at the piano – little 'mouse' a little colored kid who had started his piano playing career in the hookshops of East Street in Baltimore, MD. The orchestra began to play "Memories of You" and Eubie was getting ready to play his solo but he couldn't see his fingers because of the tears in his eyes. But, right on cue, the spotlight came on and he began to play Memories. Then he played some ragtime. The audience was consumed in appreciation and almost uncontrollable. He felt like the atmosphere, the great orchestra behind him lifted he and his piano into the sky. Then it was over. Eubie sat with tears of joy rolling down his cheeks. He life had had many ups and down, many crescendos. But this one, he felt was the ultimate accolade. He could not see the audience through the bright lights and the tears but he could hear the thunderous applause and he gave them his customary over the head handclasp. It was then over but not before the inevitable autographs, the crowds waiting just to see or touch him or say a word to him. Finally they got into the car. Eubie turned nonchalantly to Marion and said, "Where do we go from here?" That was Eubie. But, of course there was more, much more.

On June 5, 1973 he received an honorary Doctorate from Brooklyn College; On June 10th, another ceremony, Tompkins Theater in New York was renamed the Eubie Blake Theater. And on the 28th, an award they Eubie wished he could have shared with his mother – he was honored by the Abyssinian Baptist Church.

One might get tired writing or reading about his numerous appearances – they go on and on: Would you believe Carnegie Hall on July 7th? Many more jazz fests in the U.S. and in Europe; more TV with Jack Parr and the Jerry Lewis Telethon; More appearances with October (the concert season) finding Eubie playing even more festivals and making appearances. His schedule just doesn't let up. A final appearance with Noble Sissel who mind seemed to be going which Eubie couldn't stand. Sissle died in Tamp. Florida on Dec. 17, 1975. Then more appearances for TV, concerts and an appearance again at Carnegie Hall with Ben Goodman. Another honorary Degree from Rutgers and one from the New England Conservatory, and another from Dartmouth University.

He attended a gathering of ragtime stars and scholars in Sedalia, Missouri, the home of Scott Joplin. In the audience were scholars who could relate to him the events of his career. They could name the catalog numbers on his recordings, and the hundreds of composition he had written. These facts astonished Eubie, a modest man. He had no idea that scholars were focused so intensely on his work.

In 1974 Eubie continued to play at jazz festivals and events in the states and overseas. His 1975 birthday was spent giving a concert at Harvard University. On the 16th of Feb. he was back in Baltimore attending the first running of the Eubie Blake Purse at Pimlico. There was a brief stay in the hospital from Oct. 19th through Nov. 2 and he took the rest of the year off. But, by mid-January 1976, he celebrated his 93rd birthday at the Waldorf-Astoria Hotel. An appearance at the New Orleans Jazz and Heritage Festival offered an opportunity to see a lot of old friends, playing "Chevy Chase," and "Poor Katie Redd." With the New Orleans Ragtime Orchestra of Bill Russell, the noted jazz historian. Back in L.A. he help salute Irving Berlin on April 27th, and on July 22 played the part of Will Williams the proprietor of the Maple Leaf Club in the movie of Scott Joplin's life.

While in New Orleans he was taken on a tour of the surrounding area, ending up at Tezcuco Plantation. Eubie stopped and asked if he could have his picture taken with the plantation house in the background. It was if he was thinking "This is where my family began. I have known royalty, travels over the world, but this is where I come from." He must have remembered his father's words that made sure he would never forget where he started – and he hadn't.

His article in the Mississippi Rag Magazine Eubie gave his thoughts on the playing of ragtime:

"The most important element of Ragtime is the bass. Since the left hand provides the rhythmic pulse of the rag as well as the notes against which the melody is syncopated, it has to be strong, even and clear. A second extremely important element is proper use of the sustaining pedal so that it doesn't sound too long or at the wrong times, causing the notes to sound muddy. The pedal is essential for achieving desired tones and coloring, but must never be used indiscriminately. One common fault is beating time with the pedal.

To learn a rag you must master and memorize four bars at a time. After the entire rag is learned, it can be played however one chooses. There is no reason to play the rag exactly as written and the player should insert his own ideas and personality. The more classic rags should not be rushed, but rags

containing many single notes and runs, benefit from slightly increased tempos…..The modern piano players all sound alike because they don't know how to use the left hand. (Eubie had a large span in his left hand making it easier for him to reach notes others can't. Playing 10th with his left hand is central to his music and is easily done for Eubie. And you must use your left hand for rhythm. His performance is masterful and artistic, personal in its interpretation and the variety and quality of his compositions is astounding.

His compositions introduced new and modern concepts using melodic contours and intervals that they were incorporated and influenced in the normal musical idiom. The great Blake rags – "Charleston Rag," "Chevy Chase," "Brittwood Rag," "Troublesome Ivories," "and Tricky Fingers are found in the repertoire of most of the pianist that are capable and skillful technique wise to perform. Many of his compositions were too difficult for the parlor pianists to play. Schafer remarks that: "Blake's ragtime is dense, intricate music, at once highly melodic, ingeniously ornamented, in a kind of neobaroque fashion and compellingly rhythmic."

Other Blake compositions that are so compelling include: "Dictys on Seventh Avenue" his 'graduation piece,' his ""Capricious Harlem" a Gershwinesque piece, and two exotic etudes – "Rain Drops" and "Butterfly," written ins genre of Debussy (with a hint of Richard Strauss). Rain Drops has been described as "built on a single note set ingeniously, like a diamond, in a ring of complex chords. It is slow in tempo, a 'mood' piece and goes far in establishing Eubie's credentials in the ranks of more classical idioms. "Butterfly" has a more programmatic character. And is said to capture flutters and silences in a gossamer of taste and sensitivity. Is it possible the same man wrote "If You've Never Been Vamped by a Brownskin," or "My Handy Man Aint' Handy No More."

Eubie also wrote some waltzes, especially the one dedicated to his wife Emily entitled "Valse Marion." Another was named "Valse Erda" named for the wife of a couple he met while traveling on a train, written in return for the couple inviting him to dinner in the dining car of the train.

Eubie has always drank in moderation and used to smoke a couple of packs a day and says he's been doing that since he was six years old. Marion sees to it that a portion of protein finds its way into his diet. He loves fried oysters and says everybody from Baltimore loves oysters. He doesn't have much of an appetite until the desert comes. He has, throughout his life, had a sweet tooth.

On Sept. 23, 1978 "Eubie!" the Broadway show, opened at the Theater-Off-Park. A band of nine and a company 12 performed Blake's music, showcasing 23 of his tunes.

Blake Sissle & James Reese Europe

Noble Sissle was born on July 10, 18889, in Indianapolis, Indiana. In high school Noble was a leader of the glee club and elected class vocalist. Noble chose a career in music rather than the ministry. After various successful experiences in the entertainment field Sissle met Blake and formed a most successful partnership. Sissle upon being introduced to Europe by a letter written by socialite Mary Brown Warburton was hired by Europe for one of his society orchestra. Sissle also secured a job for his partner Blake. In the book "A Life in Ragtime" by Reid Badger we read of this association with Europe and some background material on Blake's experience with Europe and more information on Blake from a another source of reference:

"Eubie Blake grew up in a vastly different world from that of his new partner. Both his father, John Sumner Blake, a stevedore and Civil War veteran, and his mother, Emily Johnston Blake, a laundress and devout Baptist, were former slaves. Out of 11 children born to the couple, only Eubie lived past infancy. The Blake neighborhood in East Baltimore into which he was born was a rough one where a youngster had to learn to use his wits and his fists, often against whites, to survive. His interest in music surfaced early, and he was allowed to played "godly music" on the family organ and to take piano lessons from the organist at his mother's church. He also listened to the syncopated music of the period, the ragtime, coming from the bars and pool halls and bawdy houses (he thought the spelling was "body house" "t the time), and he saw how much respect and admiration (especially from younger women) was accorded that first colorful generation of rag-pianists. By the time he was 15, he had heard Jesse Pickett play his "Dream Rag," with its sexy tango bass; he had been expelled from school for fighting over a girl; and his mother had resigned herself to her son's lost soul. He also found his first regular job as pianist as Agnes Sheldon's $5.00 sporting house.

Blake remained at Sheldon's until 1901 when he went on the road with a minor touring group and later played various temporary jobs in New York and Baltimore. In 1907, he was hired by the Goldfield Hotel in Baltimore (a high-

style establishment built by lightweight boxing champion, Joe Gans – whom Eubie had known in school). For the next 8 years he alternated winter season at the Goldfield and summers in Atlantic City, playing such colorful resorts as the Boathouse and the Bucket of blood. During these years, the dapper "Professor""Blake met and competed with some of the best-known pianists in the East, including One-Leg Willie Joseph, Lucky Roberts, Willie ""The Lion" Smith, and a spindly youngster named James P. Johnson.

In addition to developing his technical abilities as a pianist and accompanist, Blake also continued to grow as a composer and writer. He later credited Franz Lehar and the English composer Leslie Stuart, whose light opera *Florodora* remained his favorite, for opening his ears to an expanded harmonic and melodic vocabulary. Another influence was Avis Lee, an accomplished classical pianist and "one of the ten most beautiful girls in Baltimore." Whom Blake married in 1910. Blake had written his first important piece, "Charleston Rag," in 1899, the same year as Scott Joplin's sensational "Maple Leaf Rag." By 1914 his first published rags – "Chevy Chase" and "Fizz Water" – had appeared thanks to an introduction provided by Luckey Roberts to publisher Joseph Stern. In the spring of 1915, when Sissle joined Joe Porter's Serenaders, Blake was looking for a lyricist to collaborate in writing popular songs. "Sissle," Blake recalled, "was a real square. A goody-goody. He never wanted to do nothin', "but he possessed a clear tenor voice, good diction, and a command of the language." It was enough; the unlikely pair formed a musical partnership that lasted almost half a century.

As a songwriting team, Sissle and Blake started quickly. Their first effort, written only a few days after the met, was called "It's All Your Fault." The legendary Sophie Tucker was then appearing at the Maryland Theatre in Baltimore, where Sissle and Blake wrangled an audition and performed it for her. Tucker liked the song and incorporated into her act, and Sissle and Blake were on their way. After the Serenaders disbanded at the end of the summer, Sissle signed with Bob Young's sextet at the Hotel Kernan in Baltimore. In December he left with the group for Florida, where they were hired by the Royal Poinciana in Palm Beach. Just prior to this, Blake and Sissle had a second song, "Have a Good Time, Everybody," picked up by Sophie Tucker, and their rising reputation led to the appearance at the Howard Theatre in Washington, D. C., in the first week of October.

Playing with Young's group in Palm Beach during the winter of 1915-1916, Sissle got his first opportunity to perform before America's high society – the

Astors, Warburtons, Harrimans, and Wanamakers – who regularly spent part of the winter season in the South. The Young orchestra was also featured with singer Nora Bayes in a benefit that the popular songstress had organized for the Red Cross. In early 1916, E. f. Albee, head of the Keith vaudeville circuit (who had seen the show), brought Bayes and the Young sextet, with vocalist Noble Sissle, to New York City to appear in a "Palm Beach Week" at his Palace Theatre. At the end of the week's show at the Palace, Sissle brought a letter of introduction he had been given by socialite Mary brown Warburton to James Reese Europe, and Europe, knowing that the Warburtons and his long-time patrons, the Wanamakers, were close friends, immediately offered Sissle a job with one of the society orchestras. Sissle also persuaded Europe to find a position for his partner, and Eubie Blake came north to join the Europe organization.

As performers, both Sissle and Blake fit the Europe model of the black professional entertainer perfectly. Sissle, as described by the *Freeman* in March 1916, always "appears in 'straight' dress – never resorts to slap-stick stuff," and his appeal "is to the higher senses" while adding "a bit of comedy relish to his numbers." Blake's ability as a pianist and composer, the paper added, has already "set a new pace in instrumental productions," and together the pair provides "an incentive to those in and out of the business to strive for nobler and higher ends in the art of 'holding the mirror up to nature' for the edification of mankind. Furthermore, Sissle – perhaps to a greater degree than his partner – and Blake both had experience performing and writing for whites, and they both understood how to please them without demeaning their own personal or professional dignity. Like Europe, they were capable of appealing to both black and white audiences because, as Blake said, "we were exposed to it all. It was all part of our heritage.

Of course, James Reese Europe had been successfully cultivating Eastern high society, for a number of years; therefore, it was not a difficult matter for Sissle and Blake to adjust to his system and to become two of his closest and most trusted associates. It also did not take long for them to appreciate the larger goals of the Europe strategy, such as his dream of establishing a permanent National Negro Orchestra, which he had been committed to since the early days of the Clef Club….. "We were very lucky, Bill," Blake later told William Bolcom, "that we were with a master thinker, James Reese Europe."

Blake, was eventually promoted to an assistant orchestra leader from his earlier job as a solo pianist. Blake recalls that: "Europe's musicians were well-

treated and well-paid, sometimes earning as much as $50 a date (the term *gig* for an engagement was invented by Europe, according to Blake), but they still found themselves having to make subtle compromises to their audience's preconceptions. One of these, particularly galling to Blake, who with difficulty had taught himself, was pretending not to be able to read music. "Now the white bands all had their music stands, see." He told Al Rose, "but the people wanted to believe that Negroes couldn't learn to read music but had a natural talent for it. So we never played with no music." "I'd get all the latest Broadway music from the publisher, and we'd learn the tunes and rehearse 'em until we had 'em all down pat. Never made no mistakes." "lt's the high-tone, big-time folks would say. Isn't it wonderful how these untrained, primitive musicians can pick up all the latest songs instantly without being able to read music?" Among those 'primitive musicians' were Elliot Carpenter, William Grant Still, and Russell Smith. The truth was that the "Europe gang were absolute reading sharks. They could read a moving snake and if a fly lit on the paper he got played," Eubie maintained. The one possibly positive outcome of this, from the standpoint of the central importance of improvisation to jazz, is that by not having the music in front of them the musicians may have felt more freedom to interpret the actual score. "Of course," Blake admitted, "I'd always leave room for a little fakin,' and them guys that could fake, they did it.

When they played private engagements for the Goulds, Vanderbilts, Schwabs, and Wanamakers, Europe's musicians also confronted other forms of the same sort of treatment. "We went into palaces," Blake remembered, "but never by the front door. We didn't use the regular Steinway, either. It was locked up and covered with velvet and flowers that said 'Keep off the grass,'" but we 'gave them better music than any okay ork could have played."

Blake remembers an occasion about being hungry and asked the Wanamaker's butler, who happened to be black. Europe tried to convince the musicians not to react to subtle insults. Blake recalls:

"The butler thinks he ain't like other Negroes. He don't like it when Jim complains. But anyway, in a little while they tell us to sit down at a table in this big room, and a waiter brings in this big china thing they use for soup, and he serves us all. I can't wait now, see – we're all dyin' from hunger. Now we grab our spoons and as soon as I tasted this stuff, I had to spit it out. And I see everybody else is doin' the same thing. This stuff, I'm still sure, is the water they washed the dishes in – soap, everything. And it's because the butler is mad, see. He don't like no colored people to complain. But Europe – I see Europe is eatin'

the stuff just like it's soup, he don't pay it no mind, just keep eatin'! My God, I thought, that Europe will eat anything. Not everybody else is watchin' him too, see. It ain't just me. I realize Jim Europe didn't get where he is with the white folks by complainin'. At home or in the white House, it was all the same to him. You couldn't make him mad."

Blake relates another story of his experience while with Europe:

"There was actually one thing that could get the Temp club's leader extremely upset and that was when the behavior of one of the musicians threatened the reputation of the organization."

Blake recalled one such incident:

"When he, Sissle, Europe, and a band of 20 musicians were hired to play for a yacht trip from Atlantic City to Maine, Carl Cook, a performer not a part of the original group, stowed away, and when he was discovered Eubie convinced Europe to let him stay and to do a number for the guests. Later, while Cook was doing his imitation of Bert Williams, he suddenly "reached over, pulled an expensive Panama hat off one of the men's heads, and put it on his own head." The crowd was silent and the hat's owner," after Cook replaced it, "without a word, removed his hat and threw it into the water. After an awkward moment everyone applauded, and the man . . . even gave Cook some money." When Europe, who had been below the decks at the time, heard about it, he was furious."

Eubie helped other musicians throughout his life. One such musician was Earl Hines, the great jazz pianist. W. Royal Stokes in his book "The Jazz Scene" describes a meeting Eubie had with Hines:

"By the time he was 20 Earl had been a professional musician for 5 years. One of those artists he refers to as coming through his home town, and from whom he no doubts borrowed a few licks, was pianist Eubie Blake, almost forty at the time and destined to remain an active performer for kk60 more years, almost until the time of his death in 1983, five days after his hundredth birthday.

"After hearing me play, Blake says, "You'll never get anywhere staying around a little town like this 'cause it's off the beaten path. I think you should get out of here. If you don't get out of Pittsburgh, I'll take this cane and break it over your hear!" Fortunately, before he came back the following year, I was invited to come to Chicago, and in coming to Chicago the avenues opened up for me. ….."

Willie "Lion" Smith spoke of Eubie's help in knowing about a job opportunity:

"I was lucky, I grabbed the regular job at Kelly's for the summer of 1915 when Eubie tipped me off that he would not be back. He was heading for New York City to seek his fortune."

Smith also remarked: "b\y this time Eubie Blake was becoming known as a composer, and we all like a rag he had written called "Chevy Chase." I think some of his earlier tunes were better than the ones that he became famous for in later years. Everybody should remember his better-known songs like "I'm Just Wild About Harry," and, "Memories of You."

In his long career Eubie met most every jazz musician and they all have Eubie Blake stories to tell. In his autobiography Joe Darensbourg speaks of his meeting with Eubie in Seattle:

"About this time I went back to the Black and Tan Club and I had a chance to work with Eubie Blake. He had come to Seattle with a show which had ended its run there, so he decided to stay around and he worked down at the Black and Tan with us for a couple of weeks. What a nice guy he was. My good friends Floyd and Lucille Levin always doubted my veracity when I told them about Eubie being in Seattle in 1934. In April 1980 I played a concert with Bob Higgins's band at Barnsdall Park in Hollywood and Eubie was there as a guest of Floyd and Lucille. I went over and started talking to Eubie about the different things that had happened in Seattle, about us getting drunk together and working at the Black and Tan. Finally Eubie says, "Hey Joe, something's been bothering me for 15 years. I'm sure glad to see you and maybe you can put my mind at ease. What was the name of the owner of the Black and tan? You remember the guy, he used to sleep all the time. He'd ask you a question, and before you could answer he would fall asleep." I says, "Oh yeah, I remember. His name was Noodles Smith. He was so busy making money, he never got any rest." Eubie just howled with laughter and he says, "That's been worrying me for years trying to think of that guy's name. I ain't never run into anybody like that."

In his book "Classic Jazz" Floyd Levin writes about Eubie's regrets about ragtime's association with brothels, etc.:

"Eubie regretted that ragtime's early association with saloons and houses of prostitution earned it a reputation as "trashy" music. "We're the only race that threw away its heritage because we were brain-washed by white people who couldn't play it," he once told me. "They said ragtime was 'low down' – and it wasn't art. You will notice I never use the vulgar word 'jazz' – I always say

'ragtime.' By the time I was nineteen, with my long fingers, I could span an octave and a half. My mother always told me to keep my hands in my pockets – she was afraid people would imagine I was a pickpocket because of my long fingers. But I could play tenths easily."

Around the turn of the century, "Little Hubie" began sneaking out of the house every night to play piano at a bordello in Baltimore's tenderloin district. "I didn't dare tell my parents about the job," he said. "I was still a teenager – but I made more money in one night than my father made in a week working as a stevedore on the Baltimore docks. My mother took in washing to earn a few dollars. I hid my earnings under the linoleum in the parlor. Finally, when the pile got too high, I showed them the money. It was several hundred dollars. They no longer insisted I only play religious music."

In 1919 Blake was touring the country with Jim Europe's 369th Infantry Jazz Band when the bandleader was tragically murdered. Noble Sissle assumed leadership of the band for the remaining bookings, and he and Blake hit the vaudeville circuit when the tour ended. They billed themselves as the Dixie Duo, with Sissle singing and Blake at the piano. It was the beginning of a long, very successful partnership.

"Right from the start," Eubie emphasized, "we refused to appear in 'blackface' – and no funny shoes and overalls. WE came out in beautiful tuxedos, spoke proper grammar -–none of that 'dees' and 'dem' stuff. Ours was the first Negro class act." Assiduously avoiding the stereotypes that hampered black performers, they remained a class act throughout their careers.

In 1921, Sissle and Blake joined another black team, Miller and Lyles, in *Shuffle Along,* the first all-black Broadway show in more than a decade. It introduced "I'm Just Wild About Harry" and twenty additional Sissle-Blake tunes. The "showgirls" including Adelaide Hall, Josephine Baker, Freddie Washington, and Florence Mills, received $30 a week. The show ran for 504 performances and spawned three *Shuffle Along* road companies, which broke color barriers in theaters all across the country.

Al Jolson's 1927 film *The Jazz Singer* is usually identified as the first American motion picture to include sound; the first talking movie actually appeared four years earlier. It was advertised as a "De Forest Phonofilm – it actually talks and reproduces music without use of a phonograph." Sissle and Blake were the only black performers in the stellar vaudeville cast, which also included Weber and Fields, Eddie Cantor, and Phil Baker. The film premiered at the Ravioli Theater in New York City in April 1923, making Sissle and Blake the

first black performers to appear in a "talkie." Blake made several more film appearances over the years. His last was in *Scott Joplin*, starring Billy Dee Williams, in 1976 - 53 years after his screen debut.

"Memories of You," Eubie Blake's most successful ballad, written in collaboration with lyricist Andy Razaf, was in the Broadway show *Lew Leslie's Black Birds of 1930.* Eubie was always generous in his praise for the Casa Loma Orchestra's trumpet star, Sonny Dunham, who championed "Memories of You" as a jazz tune in the late '30s. Ben Goodman's recording a few years later firmly established the tune as a standard.

During the 1930s, Blake collaborated with Noble Sissle for several New York and London shows. He toured as musical director for USO productions during World War II. After the war he joined the faculty of New York University and toured as a lecturer and ragtime artist. In the 1960s he resumed recording, and in 1972 he established a publishing company. In 1970 he received the Presidential Medal of Freedom.

Eubie lived on Stuyvesant Avenue in a three story brownstone house, the family home of his second wife, Marion. (If Marion was not in the room, he slyly remarked, "When I got the chicken, I also got the coop!") memories of a long career filled every corner of the house. From the entry door, a long narrow stairway led up to their central living area. Hanging on both sides were framed tributes (including the Presidential Medal of Freedom) and honorary doctorates from Brooklyn College, Dartmouth, Rutgers, the University of Maryland, and the New England Conservatory. There were also medals, citations, and photos – including hundreds of autographed pictures of musicians, four U.S. presidents, and members of European royalty. This was his gallery. The small upstairs living room, dominated by a baby grand piano, was cluttered with pictures, records, and sheet music. He told me he practiced there three hours each day.

Although he lived to see his one hundredth birthday, Blake's daily diet violated every nutritional guideline. His favorite meal consisted of half a dozen doughnuts and a bottle of 7-Up. "If I knew I'd live this long, I'd have taken better care of myself," he once told me. "People think I'm always drunk, because I stagger a lot. I don't drink anything; it's my arthritis." Blake did smoke, prolifically – two packs of cigarettes a day. "When I was a child," he explained, "my mother always gave me a penny to buy candy on the way to school. I noticed the bigger kids bought cigarettes instead. I began smoking when I was six years old – and never stopped."

Blake always seemed happiest on the stage. In the '70s and '80s, when his popularity was at its peak, it seemed he would continue forever. Although he resisted air travel until he was ninety, Eubie was a busy bicoastal entertainer. He said, "I've never been on a plane and never expect to unless I'm handcuffed to a sheriff." He would arrive in Los Angeles by train to make guest appearances on talk shows hosted by Merv Griffin, Johnny Carson, and Mike Douglas. During those occasions, he usually visited our home, relaxing on a recliner, smoking a cigarette, and talking about musicians who had long been forgotten, including many who lived and died around the turn of the century. When I asked him about "One-Leg" Willie, a pianist he'd once mentioned in a letter, Blake said:

"His name was Willie Joseph. His mother worked for some rich white people who recognized his talent and sent him to the Boston conservatory. He was the first Negro to graduate as a classical pianist. He lost a leg in a skating accident in 1900. In those days, Negroes weren't supposed to read music. We pretended we couldn't read and people would marvel at the way we could play show music and rags – they thought by ear. The only arrangement I ever copied was Willie's "Stars and Stripes Forever" – I still play it.

In December 1979, the Huntington Hartford Theater in Hollywood hosted the West Coast premiere of Blake's Broadway show, *Eubie!* Lucille and I sat with Eubie and Marion in the front row. The gleam of a pinpoint spotlight hung like a halo over Eubie's bald head during the entire first act. After the final curtain calls, an on-stage ceremony honoring him featured surprise appearances from members of the show's New York cast, including Maurice and Gregory Hines. The after-show reception glittered with Hollywood stars, musicians and fans.

A few months later, Adelaide Hall, who had been living in London for forty years, made a rare appearance in New York City at Michael's Pub. We were the Blake's' dinner guests at the dazzling opening night and shared Eubie and Adelaide's reunion. Still youthful and attractive at 76, Hall reprised the momentous 1927 wordless vocal on Ellington's "Creole Love Call," confirming the still-regal splendor of her voice. Then she introduced Blake, who climbed on the stage to accompany her on "Memories of You.." Seated at our table between sets, the singer reminisced fondly with the eminent composer who had launched her career in 1923.

Blake often said he would never retire. "I'll keep performing until, on day while I'm on stage, the man upstairs says: "Nine, ten, you're out!"

A distinguished cast came together to celebrate Blake's one-hundredth birthday on Feb. 7, 1983, with an incredible two-hour concert. Adelaide Hall

came from London to sing a medley of tunes from *Shuffle Along,* and pianists Dick Hyman, Dick Zimmerman, John Arpin, Max Morath, Billy Taylor, Terry Waldo, and Bobby Short added their talents to the show. The stellar rhythm section featured Howard Alden on banjo and guitar, Milt Hinton on bass, and Ron Traxler on drums.

Blake, stricken with pneumonia, was unable to attend the 100th birthday concert; he watched a special closed-circuit broadcast of the event. The huge bouquet of yellow roses next to his bed was a gift sent by his friend, comedian Bill Cosby.

It was five days after his 100th birthday, when, as he predicted, the man upstairs said: "Nine, ten, you're out!" At the time Eubie took the final count, he was the only one left who could authentically talk about and play the music from the ragtime era. He was there at the beginning.

The Maryland Historical Society and the Baltimore Cultural Arts Program received his huge collection of memorabilia, documenting the pianist's jou8rney from bawdy houses to concert stages. The Eubie Blake National Museum and Cultural Center, also located in Baltimore, features several large displays and a bronze head of Eubie by noted sculptor Dr. William Douglas Hartley, a gift Lucille and I presented to the museum in 1988.'Eubie Blake's life and work spanned a considerable portion of our nation's musical history. He began in medicine and minstrel shows, made cylinder recordings and piano rolls, and became a major force in the development of the American musical theater. His songs will continue to be a source of joy to music lovers.

Eubie Blake enriched the lives of countless friends and fans. I am fortunate to have been a member of both groups."

Eubie met Scott Joplin, the date Eubie gave varied from time to time but was sometime from 1907 to 1915. From Eubie's description of Joplin's health it was probably the latter date. This description is from "King of Ragtime" by Edward Berlin:

"They met at a reception in Washington, D. C., at which many ragtime pianists were present. Some of the best ones played, and then the crowd called upon Joplin to perform. He refused at first, mentioning to Blake that he was too sick. Finally, in response to the demands, Joplin sat at the piano and played *Maple Leaf Rag:* "So pitiful. He was so far gone with the dog (Syphilis) and he sounded like a little child tryin' to pick out a tune…..I hated to see him tryin' so hard. He was so weak." He was dead but he was breathing. I went to see him after but he could hardly speak he was so ill."

Blake saw the end coming. According to Joplin's death certificate, he experienced the onset of his final illness in October 1915."

Eubie Blake was a major player and witness of the ragtime era. He was called upon many times to recall stories. To the end of his long life his mental faculties remained remarkably acute, and no one would accuse him of dishonesty. Blake's remembrance of his Joplin statements should be considered accurate.

Ragtime and the March

The march is one of the major sources of ragtime composition. The cover descriptions, titles, and subtitles are the most explicit connection that is found. In checking the cover of an early piece we find the following description: "A Warmin' Up in Dixie" - Cakewalk, March and Two Step, Tepo di Marcia. Eubie spoke of this description:

"Blake referred to early ragtimers as "march kings", and Blake related how "One-Leg" Willie Joseph would "bring the house down with *The Stars and Stripes Forever* in march time, ragtime and 'sixteen' (boogie woogie). Ragging marches, and in particular Sousa marches, was "apparently common. "

Blake was often asked about whether the famous minstrel Ben Harney was black or white. He replied: "I never met Harney but all black ragtimers of the time "knew' Harney was passing for white."

Eubie's music is not given the Tin Pan Alley label but is placed in the Eastern or in the stride school. The reason might be the inherently high quality of his music.

A major supporter of the revival of ragtime and one of its major influences was the book "They all Played Ragtime" by Rudi Blesh and Harriet Janis. The wrote the following item on Eubie Blake:

"Eubie Blake was born in Baltimore on Feb. 7, 1883. At fifteen and a half years of age he was playing in the tenderloin. Far from approving of this, his mother did not even sanction any sort of secular music. As usual, the hard logic of economic necessity won out. Little Eubie, who cannot remember when he could not play, had a few lessons, but in the main he was self-taught. A neighbor told on him. "I heard someone playing, sounded just like little Hubie, at Aggie Shelton's bawdy house." His mother said; "It is not my boy. He goes to bed at nine every night." But Eubie had been getting up and into long pants and over the back fence.

Eubie was not one to fall for the lure of the red-light bohemia. In a year he was fixing his sights on a goal that then seemed more easily attainable for the Negro, that of an equal participation with white in the theatrical world. And, as near as any Negro in America has ever been able to reach that goal, Eubie attained it.

Eubie was one of the first of the Eastern Negro ragtimers to get his instrumental pieces published, though his junior, Luckey Roberts beat him by one year with his *Junk Man Rag.* Eubie had tried early enough to crash the Tin Pan Alley barriers. He would play a number like his early unpublished *Charleston Rag* or, a few years later, his *Black Keys on Parade* for Joseph W. Stern, and the publisher would say: "Sure it's good – it's wonderful – but who could play it but you and Luckey Roberts.

Meeting the early tycoons of the music business, Eubie learned what was expected of the Negro; "None of us were supposed to know how to read music. They wanted folk stuff. If we could read, we had to pretend we couldn't. The day before a show opened we'd get the music. They'd come to the spots after the show and hear us playing the tunes and say: "Aren't they marvelous?"

The house of Stern eventually published several Blake piano solos. The first two, appearing in 1914, were the melodic rags *Chevy Chase* and *Fizz Water.* The scores, greatly simplified at the publisher's request, give only a faint idea of the intricacy of these numbers as Eubie or James P. Johnson actually played them. *Bugle Call Rag* followed in 1916. It is a rag of three strains in which over the ragtime bass the thumb of the right hand plays the bugle calls with the four fingers executing an independent counterpoint. Some of Eubie's finest solos remain unpublished chiefly because of their extreme difficulty of execution. Among these is a real syncopated masterpiece, *Troublesome Ivories."*

After *Shuffle Along* in 1921 the next important Sissle and Blake collaboration was *Chocolate Dandies* of 1924, with its hit tunes, "*Manda*, *Thinking of Me*, and *Dixie Moon*. Chocolate Dandies was at Ford's Theater-Broadway at 61st Street and then was on tour for 8 months.

But despite Eubie's great works for the stage, we find a folk strain in his music. He talks about the difference between a instrument played by a child and then by a musician:

"Eubie thinks of old-timers whose sole instrument was the triangle. "What rhythms!" he says. "There is a lost art!" "What is a legitimate instrument?" he asks. "Why is it a drum and not a washboard? Give the finest

drums in the world to a kid and they're only toys, but give a washboard to a drummer and you've got a rhythm instrument."

Eubie's Performance Reviews

Eubie playing in the 1969 New Orleans Jazz Fest:

"The festival's most impressive segment may have been a 12-minute interval by a frail, 86 year old pianist. He needed assistance entering the stage when producer Willis Conover announced his name. As the applause mounted, his halting gait became a vigorous stride, until at last the little man was scampering toward the piano bench with his hands clasped over his head like a prize fighter. The next few moments were sheer magic. The pianist played with power and joy, juxtaposing an intricate right hand melody against an electrifying left-handed "oom-pah" bass to create an intense ragtime syncopation."

Another review in the Jazz Journal stated:

"An 86 year old charmer, Eubie Blake, recalled an era when ragtime was the vogue. After shocking his southern audience with a few irreverent bars of "Marching Through Georgia" the composer-pianist exchanged some ad-lib remarks with Willis Conover before striding into his "Charleston Rag." He paid tribute to his contemporary C. Luckey Roberts with the latter's "Spanish Venus," followed by a most stirring ragtime version of Sousa's "Stars and Stripes Forever." The Blake-Razaf classic "Memories of You" received an ovation from the appreciative audience responding warmly to Eubie Blake's youthful ebullience."

In the book "The Art of Ragtime" Schafer writes:

"Others, like Eubie Blake worked schizophrenically – with one side of their lives heavily involved in the demands of commercial composition and another, private portion of their existence committed to pure ragtime.

Eubie Blake has recalled that ragtime style, syncopations were in the air in the black community before he knew what 'ragtime' meant: "I didn't hear ragtime until a little later, but I heard syncopation in the Negro bands coming back from funerals and, of course, in the shouting in the church."

That was all right, it seems, but not at home. I'm in there ragging hell out of Traumerei on the organ and my mother opened the door and laid down the law. "Take that ragtime out of my house." That was the first time I ever heard the word."

Blake succeeded as itinerant popular composer and kept the original ragtime idea intact in his music.

Eubie Blake whose long and busy lifetime in the music business testifies to his commitment and seriousness, wrote only a few rags, although he, liked most ragtime entertainers, has a vast repertoire of unwritten original compositions. He then went on into commercial work with the musical stage and with jazz forms.

Eubie Blake, a virtuoso player with large, nimble hands, capable of playing incredibly demanding "trick" passages. The published scores of their rags are considerably simpler and less exhibitionistic than their performances of the same works. Publishers considered their works too "advanced" or complex for the music-buying public and accordingly demanded printed scores which are in effect outlines or synopsis of the performance style.

The whole nascent tradition of Harlem shout-piano styles stemmed from ragtime-oriented players like Blake. Blake went on to write successful music for revues, thus preserving their ragtime-derived ideas inside the various forms of popular music."

In "The Jazz revolution" Kathy J. Ogren spoke of Blake and Sissle's appearance on the Keith Vaudeville circuit which primarily was a white orientated circuit:

"Eubie Blake was part of the vaudeville team "Sissle and Blake," who performed on the very popular Keith circuit. Keith was a predominantly white circuit, and Blake believed that the black's acts were purposefully booked in the second act in order to prevent them from getting a good review from the newspaper critics, who always came in the third act. Blake believed these shows further exposed white producers as well as audiences to black musical skills."

In Rags and Ragtime" by Jasen and Tichenor we read:

"The world stride means the syncopation alternating between the right and left hands and the counter melodies created by a moving bass line. This was putting a new twist on the regular way to play ragtime – alternating the

syncopation between both hands made it twice as difficult to perform, thereby enabling the performers to win on tests. It not only sounder harder to do, it was in fact harder to do. And, unlike the rest of ragtime stride was conceived by and originally performed by black artists….”

Eubie was a major influence in developing and performing this ‘stride’ ragtime piano style that was so much an influence on other black and white ragtime pianists.

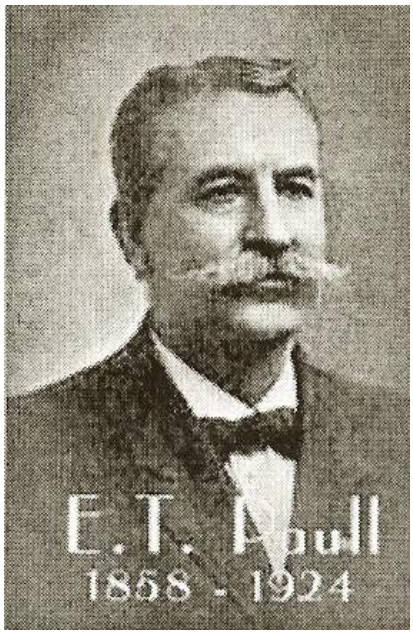
In “They all Played ragtime” by Blesh and Janis we read about this new style:

“A different, another sort of ragtime was rising along the Atlantic seaboard. The account of this distinctive music – different both melodically and harmonically from classic ragtime.”

In the book “My Life in Ragtime” by Badger we read:

“Blake also liked the melodies of MacDowell, his “Memories of You” was in fact based upon MacDowell’s “To a Wild Rose,” which he first heard in the 1890s, and Victor Herbert, whose “Gypsy Love Call” was the inspiration for Blake’s own “Gypsy Blues.”

Edward Taylor Paull



Paull was born in Berradstown, W. Virginia on Feb. 16, 1858. His early childhood was spent during the time of the Civil War, which probably gave him his patriotic fervor that perpetuated his choice of subjects for his later compositions. Paull became the manager of a music store in Martinsburg, W. V. before moving to Richmond, VA also becoming a music store manager. His name first appeared in a publication of the "Chase Bros. Entitled "*Grand Triumphal March*," in 1888. He published his first composition "*Ben Hur's Chariot Race*" in 1894, which was an instant success. His first 4 compositions were during this time. They include: The *"Della Fox, Little Trooper*," And "*The Stranger's Story*," (also published with the name "*The Old Man's Story*." And of course, "Ben Hur." Paull, like other popular music composers took advantage of the musical styles and demands of the time. His next composition upon moving to New York was in 1896 and it was entitled "*The Charge of the Light Brigade*."

With this background Paull embarked on one of the most sensational careers in 20th century American popular music. Paull usually wrote and published only 2 or 3 compositions each year. In 1898 he wrote and published "*The Ice Palace*." It was reissued in 1914 with a cover that was to hallmark his place in music history. The cover was in an artistic process called lithography. This process produced a most artistic and colorful cover for his compositions and his covers became a commercial reason for his selling success even before the buyer heard the music. Today his original music, mostly due to the covers,

sells for considerable money and is a very popular collector's item. Wayland Bunnell, Colin MacDonald and 'Perfessor' Bill Edwards led the collector's in furthering the music of Paull. Wayland has the largest collection of Paull's music and is considered the leader in history and background of Paull and his music.

Paull's music was also used as background music to many silent films. The year of his death saw the publications of his last two compositions: "*Spirit of the U. S. A.*," and "*Top of the World*."

The topics chosen by Paull include disasters, wars, ancient Roman themes and popular evens of his era. His music, while not in the impressionism style nor really descriptive music, do have descriptive titles and include descriptive words during the music to describe events of the event being written about musically. Indeed it was not the music that sold the piece but the cover and the reliving the even through his descriptive notations during the performance.

His musical style was homophonic in style but did contain some counterpoint and in his few cakewalk style pieces used some syncopation. Of course they do not rival Sousa's marches but his compositions should be taken in the development of writing what the musical public of his era expected and in this he was very successful. His harmonies were simple and mostly diatonic and his rhythm not complicated. His pieces probably were easily playable by those that had training in music and many homes kept a piece of Paull's on their piano almost as a decoration on the music stand of the piano. His bass was a rhythmic accompaniment to the treble and is in the stride style of piano playing. If writing today he might have composed compositions on the Oklahoma bombing, perhaps the explosion of the first atom bomb, and perhaps a description of the Super Bowl. His music is typical of America's popular music the last decade of the 19th Century and the early decades of the 20th, the time that Jazz was evolving.

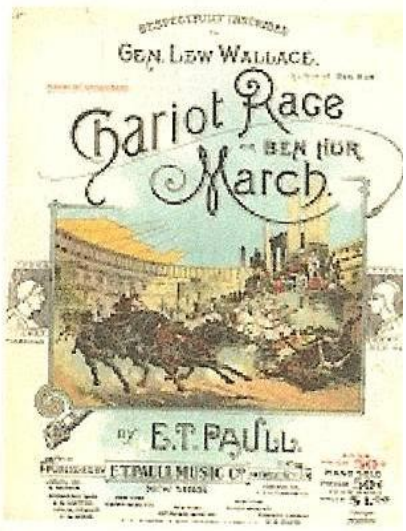
PROGRAM

(* My arrangements)

1 - 1893 - Chariot Race of Ben Hur
2 - 1894 - The Charge of the Light Brigade*
3 - 1896 - New York & Coney Island Cycle Race
4 - 1897 - Thompson Street Cadets*
5 - 1898 - Ice Palace*

6 - 1898 – Uncle Josh's Huskin Dance*
7 - 1898 – We'll Stand By the Flag
8 - 1898 – Uncle Jasper's Jubilee
9 - 1898 – He Goi'n to Hab A Hot Time Bye & Bye*
10 - 1899 – Plantation Echoes*
11 - 1899 – A Warmin' Up In Dixie
12 - 1900 – Dawn of the Century*
13 -1900 – Midnight Fire Alarm
14 - 1901 – A Signal from Mars
15 - 1902 – Storm King
16 - 1903 – The Burning of Rome*
17 - 1904 – Circus Parade
18 - 1905 – Paul Revere's Ride
19 - 1906 – The Hurricane
20 - 1907 – Masquerade
21 - 1908 – Homecoming March
22 - 1909 – Lincoln Centennial
23 - 1910 – Napoleon's Last Charge*
24 - 1911 - Carnival King
25 - 1912 – Roaring Volcano
26 - 1914 – Paull's Hesitation Waltz
27 -1915 – Battle of the Nations
28 - 1917 – Battle of Gettysburg
29 - 1918 – Midnight Flyer
30 - 1918 – Hurrah For the Liberty Boys, Hurrah
31 - 1922 – Sheridan's Ride*
32 - 1922 – Custer's Last Charge*
33 - 1924 – 4 Horseman of the Apocalypse*

The Chariot Race - 1893

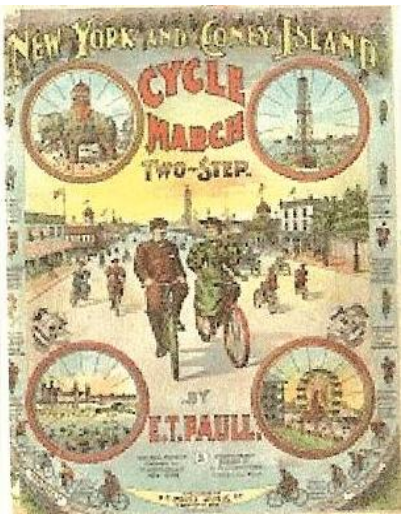


The Vhariot Race of Ben Hur was Paull's first big hit. It established him as a leading popular music composer especially with the use of both a beautifully colored cover and the descriptive text inside the music. The addition of descriptive notations in the music was not new, as it had been used numerous times in the past – Example: "The Battle of Gettysburg," published in 1888. Marches were gaining in popularity, and this same year would see the compositions of John Philip Sousa's "Stars and Stripes Forever," notated in the music as a two-step. It was also the year that General Lew Wallace, bucking opposition from the church, managed to get his novel *Ben Hur – A Tale of the Christ* published. The piece is a descriptive narrative of the most exciting part of the book, the chariot race, the early movie "Ben Hur, Starring Ramon Navarro has been colorized by Ted Turner's production company between once friends Judah Ben Hur and Messala. For anybody who has not seen the 1925 production starring Ramon Navarro, the film colorized by Ted Turner's production company comes close to the brilliance of E. T. Paull's artistic colorful covers. This composition enjoyed a great deal of new popularity when the film was released, and was often used as an accompaniment to the chariot race scene. Note the gradual acceleration near the end of the race, and an ending style that would find a permanent place in much future Paull marches. The main thematic motive using 16th notes is found often in Paull's compositions, including The Home Coming March," "The Burning of Rome," "The Midnight Fire Alarm," and "Dawn of the Century."

Charge of the Light Brigade – 1894

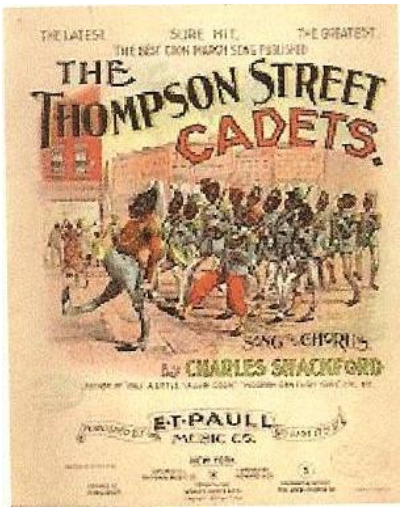
Many people are aware of this horrific October 25th, 1854 military conflict during the Crimean War though the famous poem by Lord Alfred Tennyson, while others may have heard of it through the well known classic pieces by Max Steiner and Franz Von Suppe. Paull musically honors those brave men, of which some 500 or more gave their lives. As with many Paull publications Paull includes A most interesting description that is printed on the inside front cover of a newspaper interview with one of the survivors. The survivor gives a graphic synopsis of what happened when the British forces battled against the Russians and the French in that narrow valley. Essentially, their captain misinterpreted orders sent to him by the commander, and the Brigade and infantry charged in the wrong direction, most to their slaughter. The music begins with a typical brass fanfare, which is common in many Paull marches.

The New York & Coney Island Cycle March & Two Step - 1896



The modern American bicycle was becoming a popular form of enjoyment around this time, after its flirtation with contraptions that had huge front wheels that presented uncomfortable riding positions and awkward dismounts. Also coming into its own was a little resort island just south of Manhattan, (Coney Island) where entrepreneurs such as George Tilyou built hotels and various types of amusements to lure New Yorkers out of the city for a day or a weekend. Among the attractions pictured on the cover are: The Iron Tower, a Ferris wheel and an elephant ride, presented for the adventurous to enjoy a sensational view of the area. James Lafferty's Elephant Hotel, complete with a small indoor mall, and Tilyou's Steeplechase Park featuring a custom built Ferris wheel. In this pre0automobile age, it was a common activity for couples to jump on their bicycles and make a trip across Coney Island Creek for a day of amusement and dining on Feltman's hot dogs. This piece conveys some of that innocent joy quite effectively.

The Thompson Street Cadets – 1897



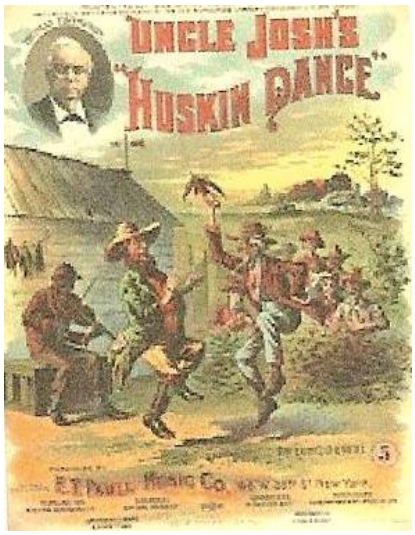
The cover of this piece is reflective of the typical stereotypical attitudes toward blacks prevalent at the beginning of the 20th century. The cover reflects the lyrics that characterize a black military group as they march through town. All of the unfortunate standard elements of a coon song are found within. In defense of the genre, it allowed many blacks to be accepted as popular music composers and entertainers on the stage. The lyrics added to numerous popular songs used derogatory lyrics – Example: the much vaunted *Maple Leaf Rag* years after its inception contained a reference to a razor fight, as alludes to in this song. By the end of the ragtime era, such demeaning references gradually disappeared or were toned down quite considerably. AS usual with Paull publication the cover is quite spectacular, and one of the brighter offerings by the Hoen lithography process.

The Ice Palace March – 1898

One could not really call Paull's compositions "impressions" as the school of impressionists presented, but a descriptive title conjours up many possible images to the listener. The "Ice Palace" might be describing a great and elegant skating arena, or perhaps even a beautiful structure like the Crystal Palace from the great 19th century world exhibition in London. Today it might make one think of the fabulous ice-covered house that Uri Zhivago escapes to in the fabulous David Lean film, Dr. Zhivago. Possibly that was Paull's original conception, if the early cover reflects his thinking. It is a picture of the front and interior of his Mount Vernon, New York home of the time. Paull often published the same song with different covers and this song was so done. It might even suggest something along the lines of the public displays of fabulous ice sculpture still held throughout the northern areas of the American and European continents in their ice carnivals. The bass line in the trio starts with an unnamed melody that would later become associated with Laurel and Hardy.

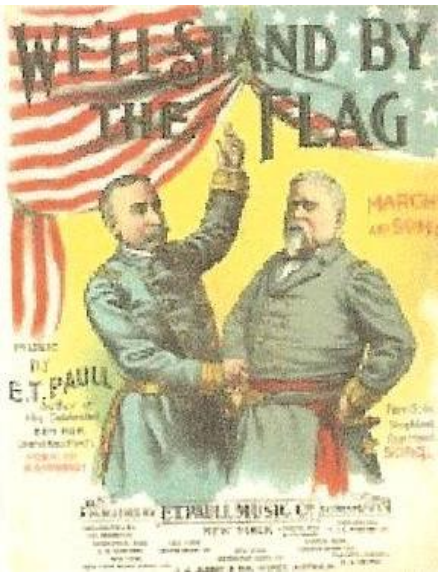
Written to commemorate the condition of his Mount Vernon home after a winter freeze, the piece was reissued in 1914 with a different cover depicting a large castle built with ice blocks and people dancing outside. It is a 6/8 march notated as "march-Two-Step. It does not contain any descriptive notes in the music and is more of a 'straight' march than other Paull compositions. There do not seem to be any music passages that bring to mind ice palace or winter weather.

Uncle Josh's Huskin Dance – 1898



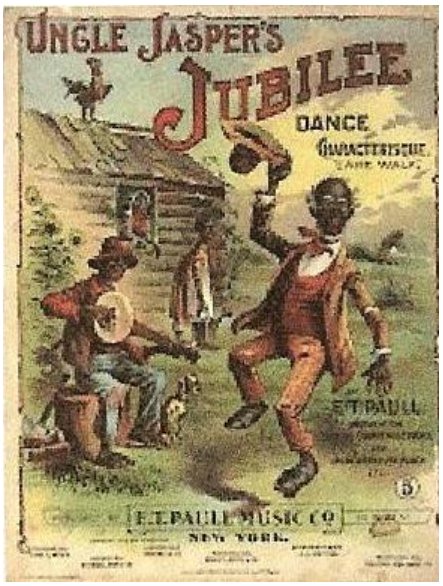
The cover of "Josh" is reminiscent of "Uncle Jasper's Jubilee." With the main character holding an umbrella instead of a hat. The style of "Josh" is more in the style of a Negro Jig or reel and does not use the cakewalk rhythm that defined cakewalks of the era. The "Jasper" cover shows a Negro slave playing a banjo while the "Josh" shows the musician playing a violin. Both were written in 1898 for a public that bought such songs and I am sure that the cover helped sales.

We'll Stand by the Flag – 1898



With a conflict in the Philippines turning America's way, and the end of the Spanish-American War, spread-headed by Teddy Roosevelt and his Rough Riders, patriotism was on the rise in this country. Before the publication of George M. Cohan's flag waving numbers, Paull produced this inspiring march that clearly reflected the overall sentiment of the general population of the United States. Interestingly enough, the original cover featured what vaguely appears to be a couple of American Civil War Generals, one from the Union and one from the Confederacy, shaking hands in unity. For many, the war that had ended some years prior was still an emotional issue, so there was some possibility of controversy with this image. "We'll Stand by the Flag" was re-packaged with a new cover reflecting the alliance between the Army and the Navy - a salute to the collective American Expeditionary Force (A.E.F.) The piece is one of the few Paull compositions that contain a lyric that describes America's loyalty to its flag and could be written about any of America's wars. It is a short Paull composition and more like Cohan's "Grand Old Flag" then other patriotic endeavors of Paull.

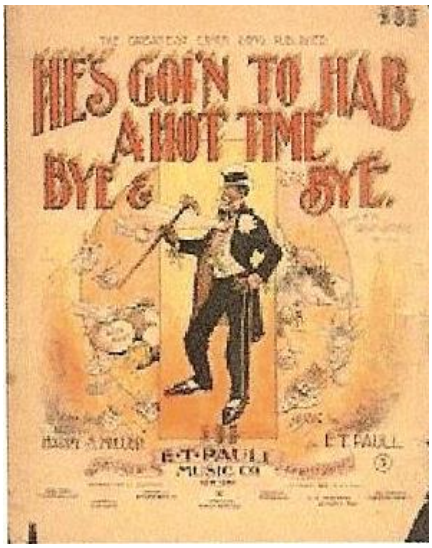
Uncle Jasper's Jubilee – 1898



One of the earliest and most colorful/artistic piano sheet music covers is "Uncle Jasper's Jubilee," written in 1898 by Paull. The cover is a caricature and is not realistic nor flattering to the Negro race, but it was what appeared on the sheet music covers of the late 19th/early 20th century in America. The importance of this early music, besides being social evidence is that it brought Negro music and rhythm to the majority of the world and made it acceptable and favored in this era, and was a predecessor of jazz music.

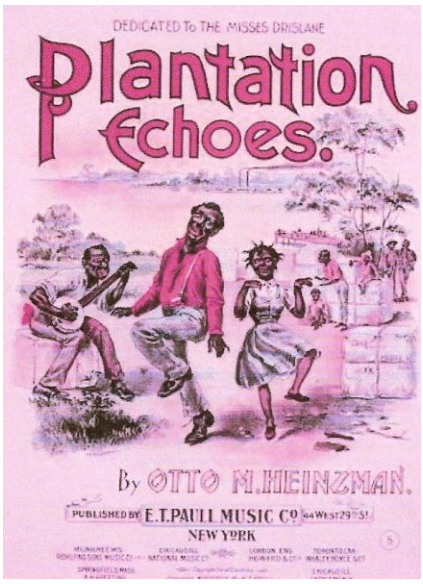
"Jasper" is labeled a two-step, cakewalk, and dance characterisque. The second section is a cakewalk and after the first theme is repeated this second is restated but with a vocal. Interesting this second theme is also used in Paull's "He's Goi'n to Hab a Hot Time bye and Bye," also published by Paull in 1898. "Jasper" is also notable, as the orchestral and band arrangement was by Sousa's famous Cornet soloist Herbert L. Clarke.

He's Goi'n to Hab A Hot Time Bye & Bye – 1898



Called the "greatest coon song published" 'Hot Time' the song contains Negro lyrics which were accepted during the era of the coon song. The 2nd theme, as stated above, is used in "Uncle Jasper's Jubilee." This was the era of the cakewalk and the coon in both minstrels and vaudeville and the acceptance of the style of music brought on ragtime. Again we see Paull writing in the idiom of his era. It seems a contradiction now – who a composer could write such patriotic material and still feel comfortable writing in the idiom of minstrel style lyrics.

Plantation Echoes – 1899 – Otto M. Heingman



The E. T. Paull catalog consists largely of Marches and the occasionally song of ballad, so this piece is truly a standout. Other than the cover, Paull had little to do with it. In addition it is a cakewalk, something rarely published by Paull. He may have been trying to capitalize on the latest craze in hopes of good sales, although the primary content of Paull's output would March on through the next twenty plus years. This is a rather simple cakewalk, and does not pretend to be ragtime. Even with enhancements, it is still no better than an average piece of the time. The cover is what separates from others of the time. Although it is filled with unfortunate blatant black stereotype and caricatures of the era, the quality of the cover art is still excellent, and compares to that of "Alabama Dream," another popular cakewalk.

A Warmin' Up in Dixie – 1899

This interesting cakewalk was one of a limited number of brief experiments by Paull with the most popular music and dance craze of the day, but still a step shy of ragtime. The fact that he went back to mostly marches after this piece possibly speaks to his comfort level with the ragtime genre and associated forms. Unlike many other covers produced between 1895 and 1915, it is to Paull's credit that the artwork on this one is sparse with the racial stereotypes of the time, although most cakewalks by this time were likely held in dance halls at social events, rather than around a campfire somewhere. Even though it carries the traditional Paull repeat of the A and B sections after all themes have been played out; it stops short of being a syncopated march, demonstrating that the composer did his homework well.

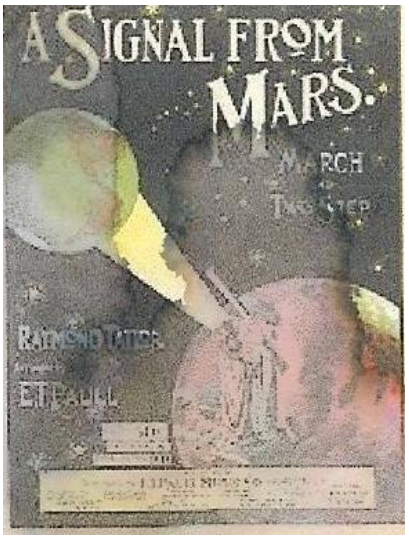
Dawn of the Century – 1900

This was a musical celebration of the new century, although almost a year before the actual start of the 20th century (1901). The cover displays several new inventions that depended on electricity to operate, and afforded exciting prospects for the coming century. The optimistic male-centered opening texts read: "Behold! A child is born unto this world! A man-child sturdy, strong and beautiful, and wonderful! He clasps a shining scroll on which is writ the future of the race. It tells of Peace & Justice, Love & Truth, The end of Wars, the death of Enmity, and best of all, this Universal Law. God's Fatherhood, the Brotherhood of Man." Written in 2/4 it is marked "March & Two Step. The second part of the trio uses the cakewalk rhythm and could appear as a section of a cakewalk. The main rhythmic motif uses the characteristic 16th note rhythm found in many of Paull's compositions.

Midnight Fire Alarm – 1900 – Harry Lincoln

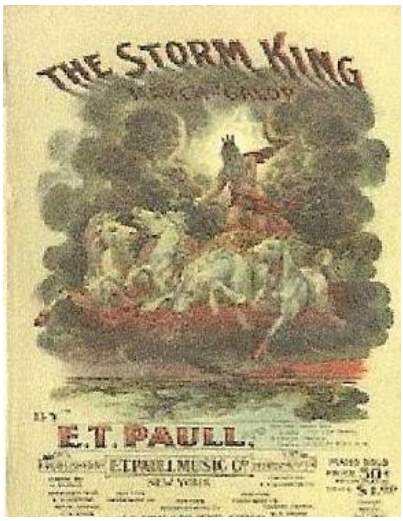
This rousing non-ragtime march was a popular addition to the E. T. Paull catalog, and as with the many of them, sported one of the most famous of the fabulous five-cover process cover. Paull occasionally published the works of writers whose fast marches and galops with in line with his writing style, and he also had a hand in arranging the pieces to fit his style as well. Harry J. Lincoln wrote a number of similar marches in the same era for other publishers (Example: "Halley's Comet Rag." written in 1910,"Beeswax Rag-1911 and "Checkers Rag-1913). The piece uses the typical Paull rhythmic motif (16th notes in main theme), the only descriptive notation are the words "fire bells." With a vivid imagination, as is needed in many of Paull's composition one can picture the horse driven fire engine on the front cover to put a story line to the song. The piano music is in Eb concert while the band arrangement is concert F, perhaps changed to suit the keys of the band instruments used.

A Signal From Mars – 1901



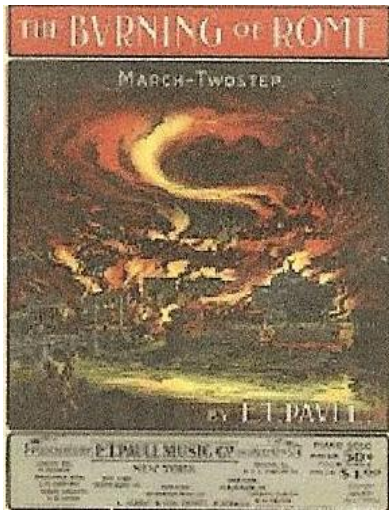
The title and the picture on the cover are enough to get one's attention. From the time that astronomer Percival Lowell observed the occurrence of what he termed "canals" on the surface of the planet Mars, there was widespread speculation about what kind of life was there, and how would they communicate with us, or us with them. The fascination was increased with the release of H. G. Wells "War of the Worlds," which depicted on the radio what an attack from the inhabitants of the 4th planet would reek on our world. Space travel was also a fascination, thanks to the works of Jules Verne whose "Voyage Dans La Lune (A Trip to the Moon) was one of the first motion picture ever produced by early film director George Melies in 1902. The Edison Film Company (yielding a great profit) summarily stole it. The cover of this March implies a friendly "Martian," who is observing us and sending high-powered light signals our way. It was composed by Raymond Taylor and arranged for band by Paull. It is a typical march in 'common (4/4) meter and without the title and cover one would take it as just a typical march, with nothing included that would make one think of planets or space. As with many of the compositions of the era it is marched a march and two step.

The Storm King – 1902



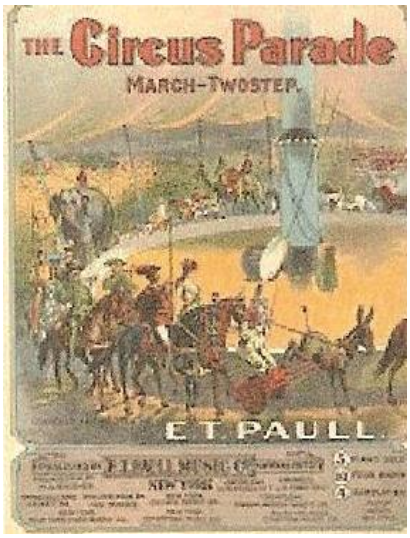
With echoes of Greek Mythology, and to some extent forecasting the use of imagery in music that would be utilized in "Fantasia," Paull literally lets the heavens loose with this tune. As in the "Thunder and Lighting Polka" penned by Johannes Brahms many years before, the pianist is required to produce the audible aspects of a thunderstorm, including thunder, lighting flashes, and rain. They represent the Storm King who is dashing through the sky and wreaking havoc for all below. Paull actually insists that if the pianist is not able to play the thunder effects correctly that they should omit the first section of the piece. It is much more effective as in the instrumental/band media then piano. It is probably the most difficult and artistic of Paull's many compositions and was revised for concert band by Julius S. Seredy. The introduction is well suited for a band rendition and includes some and there are 3 sections that feature the low brass with the melody. This piece comes closest to a Sousa march. It is marked "march and galop.

The Burning of Rome – 1903



Interestingly this songs main theme is very much like Paull'' Chariot Race, using this theme and marking it "dash of the charioteers for position," and "the race," and "finish of the race." It is then marked "parade of the victors," evening song of the Christians," "alarm of fire," "people in consternation," people rush wildly through the streets," "people in panic," and "fire fiercely raging." "The Burning of Rome" is one of Paull's better descriptive pieces centering on the inevitable destruction of Rome in the 2nd century AD. Nero and his fiddle are nowhere to be found, but effects emulating trumpet calls, rushing chariots, people praying and walls crashing down throughout the city are in abundance. The accompanying description document highlights the intended effects in this piece. This was an event that, for many historians signaled the beginning of a millennium known as the "dark ages." But the rampant destruction of everything that the Roman Empire represented, such as the information rich library at Alexander Egypt, created a time of fears for many, and indifference for others. Much accumulated knowledge was lost during this time, and based on just the indexes of topic titles for the Alexander Library, we would likely be far ahead in culture and technology had this information been retained, along with the desire to utilize it constructively. I believe that Paull, during the time of the publication of this piece, reached his zenith in musical composition. The music does portray the subject very well.

The Circus Parade – 1904



Definitely based on a happier topic than many of the other Paull marches, the Circus Parade is jolly jaunt in 6/8 time that is very evocative of circus music, a unique genre that was coming into its own about this time. It is one of Paull's shorter compositions. The elements described include Cavaliers, Knights, and Cossacks, and an entrance of the gladiators. The cover shows a parade circling the main ring of a circus with horses, an elephant and a band. It is in 6/8 meter and is marked a descriptive march-two step.

Paul Revere's Ride – 1905

"Listen my children and you shall hear," another march from E. T. Paul. Actually Wadsworth's poem (partially included on the inside cover, is a very good topic to base a descriptive march on. Included in the descriptive heading for each section are horse gallops, alarms, an assembly of the minute men, and the inevitable battle of Lexington and Concord followed by the enemy in full retreat it is appropriately dedicated to the Daughter's of the American Revolution, an organization that is still quite active into the 21st century, particularly in Washington, D.C.

Hurricane – 1906 – Saul L. Alpert

Nature strikes again in her full fury to a small ship on the ocean in a storm. Actually, this piece is just a typical march, and does not contain the usual emulation of native associated with so many marches in the Paull catalog, more like "Midnight Fire alarm" in structure and content. It is written by S. L. Alpert and E. T. Paull and was revised by J. S. Seredy. From the cover one would think that Paull would depict in music a raging storm with ferocious, rapid musical passages, using an extended use of an accelerando to depict the increase in intensity of a hurricane. The coda does include an accelerando but by then the composition is all but over. There is a crescendo in the middle of section C and probably one might interpret it with a gradual increase in tempo. There is a use

of the marcato, which gives it some force. In fact, the cover is the only suggestion of a natural disaster. It begins with a typical fanfare, which seems out of place in this composition. It is in 2/4 meter and is also march a march and two step.

Masquerade – 1907

This piece is marked: "March-Two-Step," and the cover depicts a group of costumed people reminiscent of an early New Orleans Mardi Gras ball. This piece was written 10 years after his "Mardi Gras" piece but evidently uses the same descriptive theme of his other piece "Carnival King," written in 1911.Like much of Paull's piano music and like early cakewalks and ragtime it is more suited for brass band ensembles than the keyboard. Its many fanfare like passages suit more the brass section of a band than the piano. His music was issued for instrumental ensembles, but because of the colorful covers perhaps the popularity of their adoption to the instrumental media was not pursued and did not find acceptance in this concert type ensemble of the concert band. Carl Fischer Publishing Company of New York has collected many of Paull's marches (10) into a band book. In perhaps the first concert in the band media the band proudly presents Paull's catalog in concert by our band. Unlike the "Carnival King," there is no use of the cakewalk rhythm, nor the use of syncopation. It begins with a brass fanfare that might introduce the entrance of the King and

Queen of Carnival. The piece does not give descriptive notations within the music and it gives one to wonder if Paull gave the title of his compositions before he wrote a march or after.

The Home Coming March – 1908

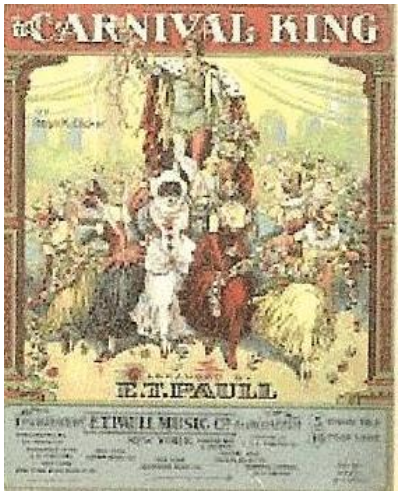
The combination of patriotic and military themes seemed to be best sellers; the "Home Coming" march effectively combines march like patriotic themes, even though it was written in a time of relative peace, when military bands were the popular media of the presentation of popular music that included the march/two-step for dancing. The most recent conflict, the Spanish-American War, had been over for some time, though still in the memory of most people. This march is pretty much just a parade piece with trumpet call affects, and an unusual notation of people "cheering" in a couple of spots. The cover reflects different aspects of homecoming for all of the armed forces of that time.

Lincoln Centennial Grand March – 1909

Another patriotic composition, this one musically extols the virtues of the 16th President of the United States on the centennial anniversary of his birth and is marked "Grand March." The cover was done from one of the most famous photographs taken of Abraham Lincoln when he was in the White House. A patriot at heart, Paull openly admired any leader who had the courage to resist what was wrong, even if he was in the minority. While nowhere near the scope of the later tribute of Aaron Copland, it is still a spirited piece written in 4/4 meter with a grandioso used in the last section, although there is a D.C. that takes you back to the beginning. Written in 1909 it is one of the best of Paull's many marches.

Napoleon's Last Charge – 1910

This is another composition in the Paull catalog. Although it was not composed by Paull but by Edward Ellis, it still carries his influence and style. The bugle call in the beginning is much the same as the beginning of the earlier "Charge of the Light Brigade" and so is the outcome of the story, generally speaking. Also as with its predecessor, there is a lengthily description inside the front cover detailing the event around which the piece is composed. Actually, the text appears to be very complimentary of Bonaparte, in spite of his ultimate ambition. Note that in spite of the topic that this piece is not all that short. To be historically more accurate it might have been named "Nen's Charge," one of the most famous charges of Napoleon's army led by his best general, Nen. The ending section reminds one of Beethoven beginning in his "Battle Symphony" (Wellington's Victory) in 1813.

The Carnival King – 1911 – Ralph K. Elicker

There is no use of written notations in this rousing composition that might indicate the origin of the title. It definitely harkens back to earlier time, perhaps of Italian and French European carnival traditions, when one lucky villager at Carnival time would be crowned King for the day. A similar tradition exists to this day in the annual Mardi Gras celebration, usually associated with New Orleans, although in Mardi Gras the King pays money for his election and for being 'king' for a day. Paull might have chosen the coronation of the

'Hunchback" in Victor Hugo's "Hunchback of Notre Dame" for a descriptive subject. It is in 2/4 meter and marked March-two step.

The Roaring Volcano – 1912

Another "descriptive March -Two-Step" Volcano combines the theme of Ancient Rome with that of natural disaster. Most likely telling the story of the eruption of Mount Vesuvius, as it destroyed Pompeii, the piece begins with the Olympic Games (which were incidentally held in 1912 when this piece was published). After the ceremony crowning the victors of the games, the bells ring out, the volcano rumbles, then all of nature's fury belches forth on the piano keys. It ends with the inevitable death and destruction of all present. Paull had written about hurricanes, storms and now a volcanic eruption, how did he miss an earthquake?

Paull's Hesitation Waltz – 1914

Paull wrote in many of the stylistic forms of his day: galops, marches, waltzes, etc. The Hesitation Waltz is a typical waltz, using simple harmonies and rhythms. It probably was used by the popular dance orchestras of his day for waltz music. The waltz was a popular form of ballroom dancing during the early part of the 20th century. Paull wrote a number of waltzes including "Witch's Whirl Waltzes," Richard Carvel Waltzes," and "Queen of Beauty Waltzes."

The Battle of the Nations – 1915

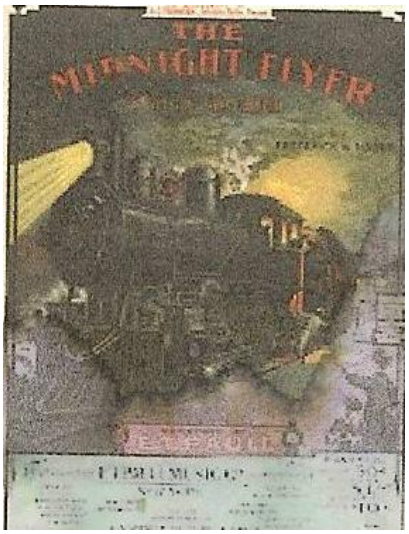
In anticipation of the coming "Great War," (World War I) which was already well underway in Europe, Paull managed to exploit the public's interest

in war with a grand title and a fanciful cover that even included the recent advent of the airplane and aerial attacks. While it is a rehash of earlier material, full of the usual marching effects and bugle calls, patriotic consumers still flocked to buy it and put it on their piano as a conscious support of the war effort.

The Battle of Gettysburg – 1917

The Battle of Gettysburg, which took place on the first three days in July, 1863, was one of the bloodiest single conflicts in American history. More lives were lost on that battlefield than during the Vietnam & Korean Wars combined, it was still a vivid memory to many veterans still alive more than 50 years later when this descriptive piece was released. The cover depicts the most famous aberration of the last day. Pickett's charge, in which whole battalions of Confederate soldiers marched across an open peach orchard to a certain death. Pieces such as this one tend to stir the military spirit in the listener, but with the conflict still in the memory of many who remained divided as to whether they were Yankees or Suth'ners, it likely did not evoke too much patriotism.

The Midnight Flyer – 1918 – Frederick N. Hager

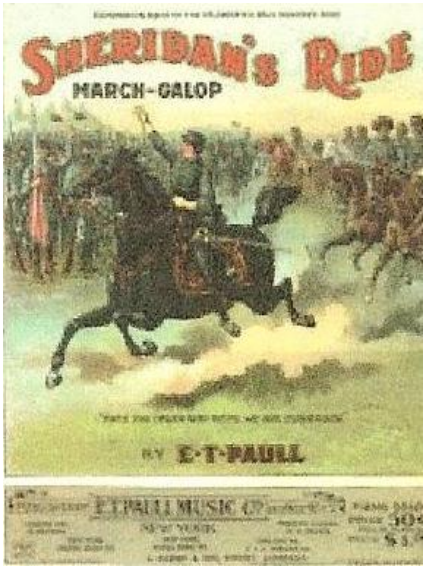


Train songs have been popular for many years with the American musical public and there are even Negro spirituals about trains. Covers of tunes with train themes tended to have brisk sales for many years. The lure of being able to hop on a train and go to new places, along with the comforting rhythmic sounds of a locomotive in motion, both mystified and lured people. This tune, dedicated to the Brotherhood of Locomotive Engineers in America, had a particularly well-done cover. Curiously, it is a 6/8 march, whereas most train pieces tend to be composed in 2/4 or 4/4 meter, which is closer to the natural rhythm of a train. As with some train songs there is an accelerando but we find no use of a gradual increase in tempo that would depict a train from starting to full speed.

Hurrah for the Liberty Boys, Hurrah – 1918

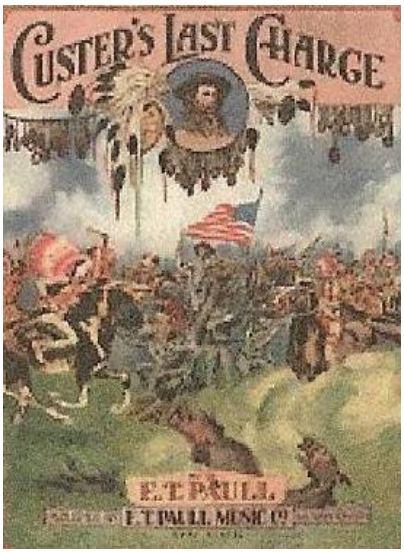
Written for the departure of the armed forces on their way to France. The sheet music cover pictures soldiers on parade through the streets of New York City. It is a patriotic popular song in the vein of G. M. Cohan's music. It contains a vocal that begins with a take-off on 'Tramp, tramp, tramp the boys are marching." There are two verses and a chorus.

Sheridan's Ride – 1922



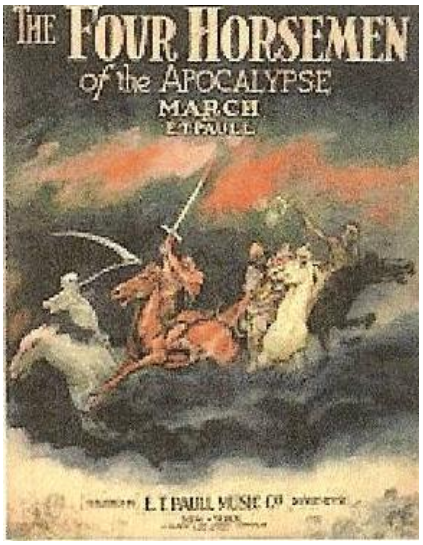
With Paull's experiences during his young age with the civil War it is not surprising that one of his compositions would include something about the Civil War. He wrote "Sheridan's Ride" in 1922, just two years before his death, and notated as a "March Galop." The music cover shows a horseman charging on his noble stead with his army behind him. The music does not say which charge the music describes. Its notations within the music could bring up two possible battles of the war – The charge at Fisher's Hill around Sept. 22 1st. and the battle at Cedar Creek around Oct. 19th, both battles fought in 1864 within a month of each other featuring the army of Sheridan. Both battles were within walking distance from Gerrardstown, about 10 to 12 miles away. The description in the music seems to favor the latter as descriptions of the battle have Sheridan arriving from 14 miles away. His approach is mentioned in the music stating that Sheridan was 15 miles away. This piece is best suited to be performed by a concert band rather than piano. Wm Schulz first arranged the piece and it was latter revised by Julius S. Seredy, both who probably felt as I do that it was well suited for a concert band with its opening fanfare answered by another bugler in a distance. The D or 4th section describes the approach of Sheridan. The complete 4th section is marked mf and in four bars is marked FF. It then goes back to mf and again to ff. I think that this section would be better marked a softer dynamic marking, then using a crescendo as Sheridan gets closer much as the trumpet fanfare begins FF and a trumpet at a distance is marked p. With a brass band in mind it might change the performance interpretation of the piece and that the piece is best performed by a brass band which makes it a very exciting piece when performed this way.

Custer's Last Charge – 1922



General George Armstrong Custer wrote that he often felt misunderstood by his men and some of his superiors. History has shown him to be an overachiever, largely due to a rivalry with his brother, Thomas Custer, who had shown a great deal of leadership and valor during the Civil War, where he received two Congressional Medals of Honor. George did have a big ego and a propensity for self-absorption. These, more than uninformed decision making, may have led to the death of Custer and 263 men of the 7th Cavalry Regiment at the hands of well over 2,000 Sioux and Cheyenne Native Americans at Little Bighorn in 1876, better known as "Custer's Last Stand." Rest assured that this late Paull work is replete with the expected description of the battle, including a reference of Custer as "White Chief Long Hair," and actual Native American lyrics in the beginning.

The Four Horsemen of the Apocalypse – 1924



A grim topic was this one which Paull chose to write a march about. While most of his disasters were about natural phenomenon, this was about one of the most feared quartet of riders in legend. It is also one of the darkest covers. This late entry into the Paull catalog starts out rather cheerfully, but one can hear elements of silent movie drama in the B section. The remainder of the piece is rather upbeat in spite of the topic at hand. The positive views of the horsemen are said to have represented humankind in various stages of existence. The more common story is that they represent: Pestilence (the swordman), War (the archer), Famine (the scalesman), and Death (the grim reaper). The impression one may take way from listening to this piece is that they were a rather happy bunch of guys who liked their jobs.

List of Songs - Alphabetical

Agacerie – 1897
America Forever – 1898
The American Queen – 1897
American Wedding March – 1919
Arizona – 1901
American Maid - 1919
Asleep at the Switch – 1897
La Banda Rosa March – 1897
Beautiful Flowers – 1898
Beneath the Spanish Moon – 1921
Ben Hur Chariot Race – 1895

The Boy Who Wears the Coat of Blue – 1901
Broken Ties – 1901
The Burning of Rome – 1903
By the Lakes of Killarney – 1898
Carnival King – 1911
Champagne – 1900
Charge of the Light Brigade – 1896
The Circus Parade – 1904
Cindy, My Black Belle – 1899
Cisnero Waltzes – 1897
Come to Mother Again – 1901
The Conqueror - 1898
The Coon that Wore the First Shirt Waist – 1900
Coontown Frolic – 1899
The Cossack – 1899
Cupid's Awakening Waltzes – 1899
Custer's Last Charge – 1922
Dance of the Fire-flies – 1902
The Dashing Cavaliers – 1911
Dawn of the Century – 1900
Della Fox Little Trooper – 1895
Down Old New England Way – 1899
Dreamy Oriental Melody – 1920
Drifting Along to the Island of Love – 1920
Egyptian Glide – 1914
Elks Grand March – 1896
Enticement – 1901
Flashlight – 1909
Battle of Gettysburg – 1917
Battle of the Nations - 1915
Flower From Irish soil – 1899
Four Horseman of the Apocalypse – 1924
Get Off Cuba's Toes – 1896
The Girl I loved all Summer – 1897
Grand March Welcome – 1897
Great New York – 1896
Herald of Peace March – 1914

He's Goin to Hab A Hot Time bye and Bye – 1898
Highland Laddie March – 1898
The Homecoming March – 1908
Hurrah for the Liberty Boys – 1918
The Hurricane – 1906
I Am waiting for Your Answer – 1901
The Ice Palace – 1898
I'd Give a Hundred if the Gal was Mine – 1901
I Did Not Know I'd Miss You As I do – 1901
If Youse Got Money, You Can Knock At My Door – 1901
If You Were Only by my Side – 1898
I'll be a Sister to You – 1898
I'll Meet you Love Along the Line – 1900
I Love You Sadie – 1899
I've Scratched You Off My List – 1897
The Jolly Blacksmiths – 1905
Jubilaums March – 1913
Just Because I want You All the While – 1919
Kaiser Jubilee March – 1913
Legion of Victory – 1921
Lily is My Sweetheart – 1898
Lincoln Centennial Grand March – 1909
The Village Churchyard Near the Sea – 1898
Loan me a Nickel – 1896
Love's Fascination Waltz – 1920
Mammy's Little Dinah – 1899
Mandy, Mandy – 1901
March Victorious – 1923
The Mardi Gras – 1897
The Masquerade – 1907
May O'Shea – 1899
Mexican Echoes – 1899
The Midnight Fire Alarm – 1900
The Midnight Flyer – 1918
Midst Old Virginia Pines – 1901
Morning Vespers - 1901
My Black Bess – 1899

My Little Baby Boy – 1896
My Louisiana Babe – 1900
My Pretty Polly – 1897
My Rose From Tennessee – 1901
Napoleon's Last Charge – 1910
Nero's Delight – 1902
New York to Coney Island Cycle Race – 1896
Nobody Else But You – 1901
Oh Joe, Dear Joe – 1901
The Old Church Door – 1898
The Old Man's Story – 1895
Only A Little Hot Air – 1901
Our Wedding Bells Will Ring Some Day – 1901
The Passing Soldiers – 1902
The Patrol – 1902
Paull's Hesitation Waltz – 1914
Paul Revere's Ride – 1905
Pearl of the Antilles – 1899
Pershing's Crusaders – 1918
Phantom Dance – 1902
Plantation Echoes – 1899
Pork Chops Am Good Enough For Me – 1902
Porta Povich Five Step – 1921
Queen of Beauty Waltzes – 1898
Queen of the Night – 1899
The Race Course – 1910
The Ragtime Dance – 1899
The Ragtime Patrol – 1899
Return of the Admiral – 1899
Revelation – 1901
Richard Carvel Waltzes – 1901
Ring Out Wild Bells – 1912
Roaring Volcano – 1912
The Romany Rye – 1904
Roxala – 1901
The Rudyard Kipling waltzes – 1899
The Rutherford Two Step – 1897

De Sand Man's In Your Eyes – 1902
Say "Au Revoir but Not "Good-Bye" – 1918
Sheridan's Ride – 1922
A Signal from Mars – 1901
Silver Sleigh Bells – 1906
Since Sally's in the Ballet – 1901
Sing Sweetest Bird – 1901
Southern Zephyrs – 1899
Spirit of France – 1919
Spirit of the USA – 1924
Stolen Kisses – 1901
The Storm King – 1902
The Stranger's Story – 1895
Sunset March and Two Step – 1897
Sweet Irene Schottische – 1900
Sweet Little Annie Bell – 1896
Sweet Memories Waltzes – 1898
Sweet Molly Asthore – 1922
Sweet Rosa Dugan from Hogan's Alley – 1896
The Thompson Street Cadets – 1897
Ticklish Sensation – 1914
Tipperary Guards – 1915
Top of the World March – 1926
The Triumphant Banner – 1907
Uncle Jasper's Jubilee – 1898
Uncle Josh's "Huskin Dance" – 1898
United Nations March and Two Step – 1900
Up the State – 1901
Vanity Valse - 1919
A Warmin' Up in Dixie – 1899
We'll Stand by the Flag March – 1898
What Might Have Been – 1896
What Reiley Left Behind – 1898
When Johnny Goes A Camping – 1901
Where the Orange Blossoms Bloom – 1901
Whisper Again Sweet, I Love You – 1896
Whose Little Girl Are You – 1894

The Witch's Whirl Waltzes – 1901
Women Forever March – 1916
Would You? Well, In A Minute – 1898
You'll Always Find A Welcome For You At Home Sweet Home – 1896
You Won't do Anymore – 1899
XLCR – 1899

Ziz March – 1907

List of Paull's Songs – Chronologically

1894 – Whose Little Girl Are You
1895 – Ben Hur Chariot Race*
Della Fox Little Trooper*
The Old Man's Story*
The Stranger's Story*
1896 – Charge of the Light Brigade
Elks Grand March
Get off Cuba's Toes
Great New York
My Little Baby Boy
Whisper Again Sweet I Love You
Loan Me A Nickel
Sweet Little Annie Bell
You'll Always Find A Welcome For You At Home Sweet Home
What Might Have Been
Sweet Rosa Dugan From Hogan's Alley
New York to Coney Island Cycle Race
1897 – Agacerie-Enticement
The American Queen
My Pretty Polly
The Thompson Street Cadets
Alseep at the Switch
La Banda Rosa March
Sunset March and Two Step
Cisnero Waltzes

The Girl I Loved all Sumer
The Rutherford Two Step
Grand March Welcome
I've Scratched You Off My List
Mardi Gras

1898 – America Forever! March
He's Goi'n to Hab a Hot Time bye & Bye
Highland Laddie March
Ice Palace March
What Reiley Left Behind
The Old Church Door
Would You? Well, In A Minute
If You Were Only By My Side
Sweet Memories Waltzes
I'LL Be A Sister To You
Beautiful Flowers
By the Lakes of Killarney
The Conqueror
Lily is My Sweetheart
Queen of Beauty Waltzes
The Village churchyard Near the Sea
Uncle Jasper's Jubilee
Uncle Josh's Huskin Dance
1899 – Cindy, My Black Belle
Southern Zephyrs
Flower from Irish Soil
Pearl of The Antilles
You Won't Do Anymore
X.L.C.R.
Plantation Echoes
Queen of the Night
The Rudyard Kipling Waltzes
The Ragtime Dance
Return of the Admiral
May O'Shea
Mexican Echoes

My Black Bess
Mammy's Little Dinah
Down Old New England Way
I Loves You Sadie, Deed I Do!
Coontown Frolic
The Cossack
Cupid's Awakening Waltzes
A Warmin' Up In Dixie
We'll Stand By the Flag
The Ragtime Patrol

1900 – United Nations March and Two Step
Champagne
The Coon That Wore the First Shirt Waist
Sweet Irene Schottische
The Midnight Fire Alarm
Dawn of the Century
My Louisiana Babe
I'll Meet You Love Along the Line

1901 – Arizona
The Boy Who Wears the Coat of blue
Broken Ties
My Rose From Tennessee
Come to Mother Again
Up the State
Midst Old Virginia Pines
When Johnny Goes A Camping
When the Orange Blossoms Bloom
Morning Vespers
The Witch's Whirl Waltzes
Revelation
Richard Carvel Waltzes
Roxala
A Signal From Mars
Since Sally's In The Ballet
Sing Sweetest Bird
Stolen Kisses
Mandy, Mandy

Nobody Else But You
Oh Joe, Dear Joe
Only A Little Hot Air
Our Wedding Bells Will Ring Some Day
Enticement
I Am Waiting For Your Answer
I'd Give A Hundred if the Gal Was Mine
I Did Not Know I'd Miss You As I Do
If Youse got Money You Can Knock At My Door

1902 – De Sand Man's In Your Eyes
The Storm King
Nero's Delight
The Passing Soldiers
The Patrol
Dance of the Fire-flies
Phantom Dance
Pork chops Am Good Enough For Me

1903 – The Burning of Rome

1904 – The Circus Parade
The Romany Rye

1905 – Paul Revere's Ride
The Jolly Blacksmiths

1906 – Silver Sleigh Bells
The Hurricane

1907 – Ziz March
The Triumphant Banner
The Masquerade

1908 – The Homecoming March

1909 – Lincoln's Centennial Grand March
Flashlight

1910 – The Race Course
Napoleon's Last Charge

1911 – The Carnival King
The Dashing Cavaliers

1912 – Ring Out, Wild Bells
Roaring Volcano

1913 – Jubilaums March
Kaiser Jubilee March
1914 – Ticklish Sensation
Paulls' Hesitation Waltz
Egyptian Glide One Step
Egyptian Glide Tango
Herald of Peace March
1915 – Battle of Nations
Tipperary Guards
1917 – Battle of Gettysburg
Women Forever March
1918 – Say 'Au Revoir But Not "Good-Bye"
Pershing's Crusaders
Hurrah For the Liberty Boys
Midnight Flyer.
1919 – American Wedding March
Armenian Maid
Spirit of France
Just Because I Want You All the While
Vanity Valse
1920 – Love's Fascination Waltz
Dreamy Oriental Melody
Drifting Along to the Island of Love
1921 – Beneath the Spanish Moon
Porta-Povich Five Step
Legion of Victory
1922 – Sheridan's Ride
Sweet Molly Asthore
Custer's Last Charge
1923 – March Victorious
1924 – Spirit of the U.S.A.
Four Horseman of the Apocalypse
1926 – Top of the World March

Arrangements of Paull's Composition In My Library:

Uncle Jasper's Jubilee – 1898
A Warmin' Up in Dixie – 1899
Dawn of the New Century – 1900
***Paul Revere's Ride – 1905**
***Roaring Volcano – 1912**
Battle of Gettsyburg – 1917
***Battle of the Nations – 1915**
_Hurrah for the Liberty Boys – 1918
Circus Parade (inicomplete)
Lincoln Centennial
***New York & Coney Island Cycle March**
Ben Hur Chariot Race
Carnival King
Hurricane
Maquerade
Midnight Fire Alarm
Midnight Flyer
Sheridan's Ride
Signal From Mars
Storm King
Home Coming March (incomplete)

Sheet Music I Have

American Wedding March
The Ice Palace
Thompson Street Cadets - 1897
He Goin to have a Hot Time Bye & Bye - 1898
Uncle Josh's Huskin Dance – 1898
The Stranger's Story – 1895
The Dashing Cavaliers – 1911
The Jolly Blacksmiths – 1905
Charge of the Light Brigade – 1894
Buring of Rome – 1903
Plantation Echoes – 1899
Chariot Race of Ben Hur – 1894
Ziz March – 1907
Tipperary Guards - 1915
The Coon that Wore the 1st Shirt Waist – 1900
Circus Parade – 1904
Ring Out, Wild Bells – 1912
The Romany Rye – 1904
Napoleon's Last Charge – 1910
A Signal From Mars – 1901
Midnight Fire Alarm – 1900
We'll Stand By the Flag – 1898 (Vocal)
America Forever March – 1898
The Triumphant Banner – 1907
Lincoln Centennial – 1909
The Race Course – 1910
The Home Coming March – 1908
Silver Sleigh Bells – 1906
The Midnight Flyer – 1903
The Carnival King – 1911
Tipperary Guards – 1915 (Vocal)

Instrumentation of Pieces:

<u>With Saxes</u>: Ben Hur, Midnight Fire Alarm, A Signal From Mars, The Storm King, The Circus Parade, The Hurricane, The Masquerade, The Carnival King, The Midnight Flyer, Sheridan's Ride (total: 10)

"A" cornet and clarinet parts: Paul Revere's Ride, The Hurricane, The Carnival King, Battle of the Nations, Sheridan's Ride, A Signal From Mars

Drum parts (piano):

Chariot Race of Ben Hur: Piano, clarinet, cornet I,II, drums, violin, bass, bassoon, sax-tenor, alto, oboe

***Charge of Light Brigade – piano, vl, fl, crt. I,II, (or cl), Trombone, tuba,**

***The Thompson Street Cadets - Piano, etc.**

***Ice Palace – piano, fl, vl, cl, crt, cl, trb. Tuba**

***Uncle Josh's Huskin' Dance – Piano, etc.**

***We'll Stand By the Flag – piano, etc. (Vocal)**

***He's Goin to Hab a Hot Time Bye & Bye – piano, etc.**

***Plantation Echoes – piano, etc.**

***Dawn of the Century – piano, etc.**

Midnight Fire Alarm – piano, vl, oboe, cornet I,II, Saxes (alto,tenor, c mel), bassoon, bass, drums

A Signal from Mars – piano, vl, oboe, sax (alto, tenor, c mel), bassoon, drums, bass, cornet II, (need cornet I) (Crt. Parts in "A")

Storm King – piano, vl, oboe, cornet I,II, sax (alto, tenor, c mel), bassoon, drums, bass, vl, bass, flute, clar. trombone

***Burning of Rome – piano, etc.**
Circus Parade – piano, violin, oboe, cornet I, II, sax (alto, tenor, c melody), bassoon, drums, bass,

Paul Revere's Ride –

Hurricane – piano, vl, oboe, cornet I, II, sax (alto, tenor, c mel), bassoon, bass, drums. Parts in "A")

Marquerade – piano, vl., oboe, cornet I,II, Saxes (alto,tenor, C Mel.) bass bassoon, drums

Home Coming March = Piano, vl, cl, oboe, cello, bassoon, bass, crt.I.

Lincoln – piano, violin, clarinet, Cornet I,II, trombone. Bass, drum

Carnival King – vl, oboe, Sax (alto,tenor,C Mel) bassoon, Cornet I, II, drums, bass

Roaring Volcano –

Paull's Hesitation Waltz –

Battle of the Nations –

Battle of Gettysburg -

Midnight Flyer – piano, violin, oboe, cornet I,II, Saxes (alto, tenor), bassoon, drums, bass

Hurrah for the Liberty Boys, Hurrah - `

Sheridan's Ride – piano, violin, oboe, sax (alto,tenor, C Mel), bassoon, Cornets I,II, drums, bass

Arrangement List from Peter's Publications - E. T. Paull

Paul Revere's Ride – 52-66
Battle of Gettsyburg – 52-55
Battle of the Nations – 53-72
Roaring Volcano – 52-19
Hurrah for the Liberty Boys – 51-19

Take me to the Midnight Cakewalk – 33-51
Bones Trombone – 102-45
Huckleberry Cross Roads – 53-55
Fidgety feet – 25-55
Huckleberry Finn – 225-13
Charleston – 17-26
Bock a Bye Baby – 17-45
Over the Waves – 8-16 or 9-19
Strawberry Short Cake – 7-14
George Cohan's Rag – 22-42
Wandering Willie Cakewalk –39-25
Hop Long Sing – 39-26
The New Bully – 39-38
Crush Collision March – B5-027
Whistler & his Dog – B5-028
Drummer Boy of Shiloh – BB-005 or B8-005
Saints – B5-037
Rhapsody on 2 Civil War songs – B5-031
Phoebe Snow Stomp – B5-023

JUNE 7 - MUSICAL AMERICA

PAUL WHITEMAN AND HIS ORCHESTRA (Ed: quotes from music critics and newspapers on Whiteman's concert performances.)

Paul Whiteman

ROCHESTER HERALD, May 16, 1924.

"Convention Hall was the scene of a joyous musical romp last night when Paul Whiteman, who has become the logical leader of all the throng of jazz interpreters of the day, came with his orchestra to play a program made up entirely of the sort of music that has made him famous. Instruments that squawked, instruments that crooned, instruments that sobbed, instruments that laughed and instruments that blended into strange alluring patterns, furnished an entertainment that was of a quality as typically American as a baseball game, and quite as exciting. The large audience listened with rapt delight, and at the end of the program the hall shook with applause and cheers. Many a prima donna would have given half her income for such a demonstration as rewarded the aggregation of jazz musicians. "MR. Whiteman and his men unquestionably bring a musical message that has significance, if for no other reason than because it indicates the trend of American musical composition. It is music like nothing else on earth. By all rules of critical procedure it is music that should be severely frowned on by the intellectuals, but by all rules of human nature it is music that can no more be resisted than a first kiss in the moonlight. Many persons who sat through the Metropolitan Opera Company performances last week, and enjoyed them, found themselves secretly swaying to the alluring rhythm of the Whiteman Band and secretly chuckling to themselves at the contrast in the two forms of musical entertainment."

ROCHESTER DEMOCRAT AND CHRONICLE, MAY 16TH, 1924.

"They play the music, which they make a business of, very expertly; when it is queer, they make it very, very queer; when it is charming, the charm is there, and when it is truly beautiful, the players are equally successful with it. The hall was filled, and the crowd was enthusiastic from first to last; it had reason to be. After all, it is a great satisfaction to be entertained."

BUFFALO EXPRESS, May 17, 1924.

"Mr. Whiteman's orchestra contains four saxophones, eight violins, two pianos, two trumpets, two tubas, two 'cellos, two horns, oboe, English horn, clarinets and the percussion instruments. In addition, there is a banjo, most adroitly played, and an accordion. Some of the men play several instruments

in turn. They all watch their leader with intent care and play with most admirable precision, with infectious spirit and much pleasing variety of expression."

BUFFALO EVENING NEWS, May 17, 1924.

"Paul Whiteman, with his organization of clever instrumentalists, which he designated as a Modern American orchestra, demonstrated last evening in the Broadway auditorium, as he has elsewhere, that a thing well done takes unto itself worth in the well-doing. Whiteman has directed his attention to jazz, that musical madness which has enjoyed several years' vogue in the ballroom; has developed it, has subjected it to the refining influence of definite orchestral scoring, and now presents his improved popular American music on the concert platform."

ST. LOUIS TIMES, May 22nd, 1924.

Whiteman is truly inspiring. He has a genuine musical genius."

TORONTO MAIL AND EMPIRE, Saturday, May 31st, 1924.

"Altogether the concert was a highly interesting event in the musical season. Those who love jazz loved every jazzy moment that they could find. Those who do not love the jazz excesses delighted in the signs of a better day coming, thanks to the influence that an organization like the Paul Whiteman Orchestra must exert in the long run. He is perhaps a more conclusive proof to the popular mind than a symphony orchestra that the blatancies of jazz were signs of disease, and that there must be something to rhythm and of melodic and harmonic beauty in music."

TORONTO GLOVE, Saturday, May 31st, 1924.

"Mr. Whiteman does not burlesque modern music, but attempts by musical contrasts to increase the appreciation of better popular music. One could say that he elevates it by making a symphony out of it. The performance of the orchestra last night was marked by a dignity and refinement that was wholly refreshing."

LOUISVILLE COURIER-JOURNAL, May 20th, 1924.

"When one remembers some of the academic musical compositions that have obtained performance and even prizes in order to 'give American composers a chance' and compares them with the most advanced and subtle of the compositions played last night, one must concede a greater vitality and originality to the latter."

WILLIAM SMITH GOLDENBURG, CINCINNATI ENQUIRER, May 21st, 1924.

"A summary of impressions left by last night's concert leads to the inevitable conclusion that jazz is being improved, and that it is a form of musical composition that has come to stay. Perhaps it may be the new American music. Paul Whiteman even may be the apostle of the American renaissance in music."

CINCINNATI TIMES DISPATCH.

"Mr. Whiteman taught that jazz music, when properly played, can be truly beautiful. In fact he objects to the word 'jazz.' He calls modern compositions the 'melodious music of today.' And melodious they are, at least when executed by Whiteman's orchestra."

CINCINNATI COMMERCIAL TRIBUNE, May 21st, 1924

"Last night Whiteman and his orchestra achieved the feat of filling Music Hall, even to standing room, the first time this season.

"No noses need be turned up at this victory of popular music, for Whiteman, with his 'Experiment in American Music,' has placed this much sniffed-at and much-maligned field of music on a level which makes it impossible for musicians to dismiss it as trivial. First of all he has bridged the gap, more apparent than real, which has been held to exist between jazz and music of the better sort. This has been accomplished by eliminating the blatant vulgarity of the older jazz music which made it, and rightly, anathema to musicians of taste."

"The haphazard element in the performance of popular music has been definitely established. Instead we are given music in the popular idiom, carefully scored for an orchestra especially designed for its performance. By such treatment jazz is gone and in its place we have what Whiteman calls 'melodious music of today.' "

"Analysis of the newer development would seem to indicate the basis upon which the vogue of popular music rests. It has, first of all, humor in the broadest sense of the word. And it has rhythm, both obvious and subtle. Whiteman's treatment of his American subject matter makes it not altogether inapt to call him the Mark Twain of music."

PITTSBURGH GAZETTE TIMES, May 20th, 1924.

"Yesterday Pittsburgh heard for the first time the quite original and decidedly bizarre orchestra developed and conducted by Paul Whiteman. Now it has become increasingly recognized of late that, if America is to have a distinct musical idiom entirely its own, one altogether free from European influences, the foundation of this national expression of music will have its roots somewhere in what is popularly known as jazz.

"Really to condemn jazz music in the abstract, as do some of our highbrows, is musical snobbery pure and simple. It has more individuality, more subtlety of rhythm, even more refinement, than the popular music of other countries. Here and there, indeed, recently it has become no unusual thing to come across harmonic progression very modern, complex and atmospheric. Paul Whiteman is credited with accomplishing more in the direction of the better development of jazz through his orchestral concerts than any other man living. Certainly he is a very forcible figure on the platform and his orchestra plays superbly."

WALTER D. HICKMAN, INDIANAPOLIS TIMES, May 19th, 1924.

"Paul Whiteman gave us much to think about yesterday at the Murat, when his modern American orchestra was presented in two concerts by Ona B. Talbot. Whiteman does not attempt to burlesque modern music. He attempts by musical contrasts to increase appreciation for better popular music. His musicians do not throw instruments up in the air and neither do they go insane with acrobatics while playing. They seek to present music with a modern dignified touch.

"Whiteman conducts his orchestra with as much dignity and legitimate attention during his program proper as one would expect from the conductor of a great symphony orchestra.

"That is exactly what Whiteman is attempting to do - to elevate modern music by making a symphony out of it."

CLEVELAND TIMES, May 27th, 1924.

"The Rhapsody in Blue,' by George Gershwin, was the most important innovation of the program. Mr. Gershwin has taken four 'blue' themes and has developed them into a work that has an interesting orchestral background and seems to be of real musical significance. It is this sort of thing that will in time put jazz in a high place and settle the question of its limitations."

FEBRUARY - SHEET MUSIC NEWS - PAUL WHITEMAN'S EXPERIMENT -

Elsewhere in this issue is an article telling of an experiment about to be made by Paul Whiteman which may have a far-reaching influence on American music. Mr. Whiteman is to conduct a novel recital at Aeolian Hall, New York, at which popular music will be featured. The famous orchestra leader is actuated by a strong desire to bring popular music of the higher type to a point where it will be better appreciated by the music--loving public. He feels that, when properly played or sung, it has real musical value. He further believes that therein lies the embryo for a distinctive American school of music, which will reflect the ideas and ideals of this country-and of the present age.

Due to Mr. Whiteman's prominence in the music world, and the general recognition accorded him as a musician of real ability, his experiment is attracting nation-wide interest. Only a few months ago a similar experiment was made By Miss Eva Gauthier, a prominent concert artist, who rendered a program of popular numbers at Aeolian Hall. Her audience, comprised of the usual high type which attends music recitals, showed a warm appreciation of her efforts, and the eminent composer and music critic, Deems Taylor, praised this interesting recital. All of which argues well for the success of Mr. Whiteman's initial experiment.

There is no question but that the present day type of popular music, taken as a whole, and its rendition by orchestras and singers, are vastly better than in years past. Popular music is consequently entitled to increased respect, and is getting it. Certainly it has won the hearts of the public-and this include people of some culture, as well as the masses. Therefore, it is to-day an important factor in the music world which no one can afford to overlook.

What the future holds for popular music will depend to some extent, at least, on the manner in which Mr. Whiteman's recital is received.

MARCH - SHEET MUSIC NEWSTHE WHITEMAN CONCERT -

Comments on Recent Popular Music Concert at Aeolian Hall. Considerable interest was attracted in the musical world by Paul Whiteman's

novel "Experiment in Modern Music" conducted at Aeolian Hall, New York City, on February 12. All the leading critics from the various New York newspapers and music publications were present, as well as a large number of music lovers who regularly attend Aeolian Hall concerts. So great was the demand for tickets that many persons were turned away at the door, and consequently Mr. Whiteman is to hold a similar concert at the same hall on March 7.

Mr. Whiteman and his Palais Royal Orchestra were assisted in their experiment by Victor Herbert, George Gershwin, Zez Confrey and Irving Berlin. Generally speaking, the experiment was generally conceded to have been of genuine value in bringing home to the music world the growing importance of so-called "jazz music," and the extent to which this type of music and its rendition by modern orchestras has improved since the "jazz band" era of just a few years back. Following is an outline of the program:

Concert program

True form of Jazz: (ten years ago),

Livery Stable Blues La Rocca (with modern embellishment),

Ma Ma Love Papa Baer

Comedy selections

Origin of "Yes, We Have No Bananas" Silver Instrumental Comedy,

"So this is Venice" Thomas (Adapted from "Carnival of Venice," featuring Ross Gorman)

Contrast Legitimate Scoring vs. Jazzing: Selection in true form,

"Whispering" - Schonberger Same piece with jazz treatment

Numbers for piano, with orchestra-

Medley of popular airs:

Kitten on the Keys, Ice Cream and Art;

Nickel in the slot Confrey Mr. Confrey

<u>Flavoring a selection with borrowed themes:</u>

Russian Rose (based on Volga Boat Song) Grofe Semi-symphonic arrangement of popular melodies.:

Alexander's Rag-Time Band:
A Pretty Girl is like a Melody Berlin
Suite of Serenades: Spanish, Chinese, Cuban, Oriental
Cuban, Oriental Herbert
<u>Adaptation of Standard selections to dance rhythm</u>
Pale Moon Logan
To a Wild Rose MacDowell
Chansonette Friml
A Rhapsody in Blue, for piano with orchestra - Mr. Gershwin Gershwin

In describing the concert, Deems Taylor, the well-know composer and music critic for the "The World" wrote:

"First a jazz band of the now obsolete pre-war type-piano, cornet, trombone and clarinet-played the 'Livery Stable Blues' as a sort of horrible example, with the acrobatic, and tonal contortions that have done so much to make 'jazz' a synonym for vulgarity among the musical elect. This was immediately followed by an ancient jazz tune, 'Mama Loves Papa,' scored and played in the modern and subtler style.

Good and Band Jazz Scoring

"A comedy group that followed revealed the Handelian origin of a certain famous fruit song and later permitted Mr. Ross Gorman to give an astounding exhibition of virtuosity upon the saxophone, oboe and clarinet. this was followed by a demonstration of good and bad jazz scoring, and a group of three modern pieces, including the famous 'Limehouse Blues,' written and scored for a modern jazz orchestra.

"After Zez Confrey had displayed the possibilities of jazz playing on the piano, the first half of the program ended with a piece called 'Russian Rose' that illustrated the modern arranger's skill in working with borrowed material, the

material in this instance being Rachmaninoff's C-sharp minor prelude. Tchaikowsky's 'Marche Slave,' and the 'Volga' Boat Song.

Second Half of Program

"The second half of the concert equally entertaining, contained more solid material for the serious musician. After playing a symphonic rhapsody upon the three airs by Irving Berlin, Mr. Whiteman introduced a suite of four serenades by Victor Herbert that were not only charming in thematic material but demonstrated the fact that Mr. Herbert's skill in orchestration extends to handling the usual instrumental combinations that a jazz band presents.

"This was followed by three jazzy orchestrations of what Broadway calls 'standard selections,' the best being a delightful and irreverent transcription of MacDowell's 'To a Wild Rose.'

"Just before the closing number, a brilliant adaptation of Elgar's 'Pomp and circumstance," George Gershwin played a 'Rhapsody in Blue' of his own composition for piano and jazz orchestra. In a way this was the most interesting offering of the afternoon, for it was an experiment in treating the jazz instrumental and thematic idiom seriously, and it was by no means an unsuccessful one. Despite its shortcomings-of which were an occasional sacrifice of appropriate scoring to momentary effect, and a lack of continuity in the musical structure-Mr. Gershwin's piece possessed at least two themes of genuine musical worth and displayed a latent ability on the part of this young composer to say something of considerable interest in his chosen idiom."

Comments of Music Critics

The concert naturally enough brought forth a great deal of comment in the press. Following are a few of outstanding remarks made by various music critics in writing on this experiment:

WORLD - "Certainly the experiment was worth the trouble."-Deems Taylor

HERALD-"Paul Whiteman is to be congratulated on his adventure and the admirable results he obtained in proving the euphony of the 'Jazz orchestra.'" W. J. Henderson.

TRIBUNE-"We have before expressed our conviction that the trouble with jazz-the best jazz-according to the showing of the Palais Royalists themselves-is its daring. We listened to Mr. Whiteman's demonstration yesterday with an anxious and eager desire to correct our earlier impression-but we could find no reason to do so." Lawrence Gilman.

AMERICAN - "Whiteman demonstrated conclusively that a jazz band can interest the best class of musical hearers. Let him give more such concerts. They will make more friends for the tonal art than Bach recitals and Sonata Seances."-Leonard Leibling.

TIMES - "There was realization of the irresistible vitality and genuineness of much of the music heard on this occasion, as opposed to the pitiful sterility of the average production of the 'serious' American composer." -Olin Downes.

EVENING WORLD - "It may be the start of something that will develop into a genuine musical phase and we may have been sitting in on the first appearance of an American musical child." -Frank H. Warren.

SUN - "It was a triumph of 2-4 time. it was one long strong musical cocktail." -Gilbert W. Gabriel.

It is interesting to note that Mr. Whiteman is not the only important orchestra leader who is experimenting in this way. Vincent Lopez, it is announced, has secured the Metropolitan Opera House, New York City, for April 27, when he will give a concert of American music, featuring some of Stephen C. Foster's melodies. His orchestra will be increased to 50 for that occasion, and will include 20 saxophones.

These various experiments on the part of such important figures as Whiteman and Lopez are interesting. It is generally conceded that the modern dance orchestra of higher type today plays a very important part in educating the musical taste of the masses. With their entrance into the concert field, they will logically help to further educate the public in the direction of the better type of music.

Lopez

1898-1975

Index for Lopez at end of text

Vincent was born in Brooklyn, (New York City) on December 30, 1898 and died on September 20, 1975. Lopez, when he was young, had ambitions to go into a religious life in the church. His father, a bandsman in the US Navy urged

his son into a musical career and is said to have forced Vincent to practice incessantly. Vincent became a very, very excellent pianist. His first professional engagement was when he was 17 years old and formed his first band around 1916 and appeared at the prestigious Pekin Restaurant in New York City. By 1921 Lopez was leading a band at the Statler Hotel where his band was among the early dance bands to receive national fame through remote radio link-ups. Lopez soon became a national figure with his opening remark "Hello everybody, Lopez speaking." He was a major figure in nightclubs, radio (and later TV) in vaudeville, on records and in Broadway shows. During the period of the 1920s his band appeared in Broadway musicals: "Love Birds, Greenwich Village follies of 1924, and Earl Carroll's Vanities of 1928. His band also appeared in the movie "The Big Broadcast of 1932." The band was the first dance band to broadcast live on the 'wireless' at the pioneer radio station WJZ on November 27, 1921. Lopez became a national figure with his opening statement on his radio shows – "Hello everybody, Lopez speaking." In 1941 his band began a long engagement at the Taft Hotel in New York City which lasted approx. 25 years. Working with the Lopez Band was considered a prime 'gig' by local musicians, because the orchestra finished its gig by 9 p.m. each night which meant they could play other gigs that started later at night.

His early career and his untiring efforts to foster his music and opinions is mentioned in the June 1992 issue of the Metronome Magazine in an article entitled "Continued Success of Vincent Lopez."

"Talented young pianist who is blazing a new trail in musical circles and who has recently signed a contract, according to which he and his associates will record exclusively for the Okeh Phonograph Company.

When speaking of the foremost musicians of the present day one cannot afford to overlook Vincent Lopez, acknowledged to be a dominant factor in the realm of classical and popular music. A concert pianist of exceptional merit Mr. Lopez, through tireless efforts and unceasing energy has succeeded in attaining the uppermost rung in musical efficiency and today is regarded as being second to none in his respective field.

Considering his age (Mr. Lopez bashfully admits to being 26) the rapid rise of this brilliant young artist has been nothing short of phenomenal. Of Spanish extraction and imbued with the Don Juan spirit of adventure and achievement, Mr. Lopez within the short space of three years has achieved country wide fame which is hardly characteristic of his tender years.

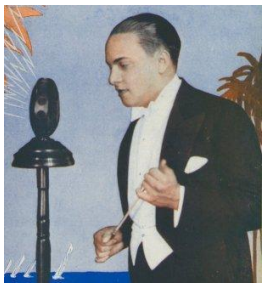
Among the first to recognize his ability was the popular musical comedy star, Pat Rooney which resulted in Mr. Lopez and his associates then known as the "Kings of Harmony" being featured in Mr. Rooney's elaborate vaudeville offering "Rings of Smoke." Following eighteen months in vaudeville Mr. Lopez and his orchestra were selected to appear in "The Love Birds," which was written for Mr. Rooney and which enjoyed a long run at the Apollo Theatre, New York. Terminating an engagement of 35 weeks with the above production, Mr. Lopez found his services in great demand, which resulted in his accepting an attractive contract to appear at the Ross-Fenton Farm in Asbury Park. This fashionable resort catering to the elite of society became the rendezvous for music lovers and during an all-summer engagement Mr. Lopez established a reputation which will stand as a fitting monument to his ability and popularity for many years to come.

During his engagement at the New Jersey resort Mr. Lopez was tendered on offer to appear in the Grill at the Hotel Pennsylvania and after a triumphant engagement of eight months during which he became a prime favorite with the hotel patrons, he deserted the Grill for the more refreshing atmosphere of the Pennsylvania Roof, which he is now entertaining nightly.

Surrounded by an array of exceptional talent with each member a thorough musician, Mr. Lopez has attained the dazzling heights of musical perfection. He claims the distinction of being the first to use a piano solo with orchestra foundation for dance music to say nothing of his many dance records. His one ambition is to put dance music on a par with the legitimate and at the present time he is modernizing classics to dance arrangements. He delights in calling his orchestrations conceptions owing to the fact that each arrangement is a story in itself.

Mr. Lopez is noted for his novel arrangement, all of which are from the hand of that celebrated master of orchestration, Mr. E. Bodewalte Lampe, whose reputation as an arranger is known the world over. In procuring the services of this eminent connoisseur of music Mr. Lopez has set a precedent which would be to the advantage of others to follow. His orchestra has advanced with such rapid strides that it cannot be considered a mere body of musicians, but a practical organization with an executive staff to direct its destinies. With a librarian, technical director, assistant director and a publicity representative, Mr. Lopez is blazing a new trail in music circles which promises to surpass anything previously done in the history of dance music.

As a fitting climax to his various achievements Mr. Lopez recently signed a contract whereby he and his associates will record exclusively for the Okeh Phonograph Company, which should be good news to all those who boast of owning a talking machine."



With the popularity of Lopez and Whiteman there began to be controversy as to the idea of arranging classical music into the jazz/dance band medium. Deems Taylor, composer and music critic made some favorable comments on the rendition of popular numbers at Aeolian Hall in New York. We read:

"Much has been written, from time to time in condemnation of popular music, particularly that type known as "Jazz music." To be sure, not a little of that turned out by the prolific song writers has little or no musical value, but there is no question but that some of the better class-those used in certain musical comedies for example-are from being devoid of musical qualities. Furthermore-and this is the most important argument in favor-there is a decided public demand for such music. Millions of copies of popular music and millions of records and rolls featuring popular music-are sold each year, and there is no let-up in the demand.

In view of these facts, the music world has to give some recognition to popular music. Concerning this subject it is worthy of note that the tendency of the day is to get away from the one hundred per cent "jazz" effect. With the exception of the "blues" numbers which are still very popular. The great demand of today is for popular music of a better type, played in a more harmonious way than a few years back.

In this respect it is interesting to note the change that has come over the popular orchestra during the past few years in getting away from the "jazz" tendency. Only a few years ago noise was the big essential in the dance

orchestra. Not so today. The most popular combination of the present day, such as Vincent Lopez's, Paul Whiteman's, etc. are anything but "jazz bands." The musicians engaged are highly skilled, since the excellent wages being paid today by the better class of dance orchestras attract musicians of the finest type. This has naturally had its effect on the development of the public's taste in popular music."

From its beginnings the music critics did not accept jazz and even the musicians union did not like ragtime. There became a controversy over the legitimate character of jazz music. It seems to have had a hard time being accepted by legitimate classical musicians. With the popularity of Whiteman and Lopez jazz became more accepted, but, the elements of early jazz such as free improvising were exchanged for arranged dance music that still contained syncopation but little improvising. Even when the sweet bands such as Lopez's were popular such bands that played more hard driving jazz arrangements such as Ellington, Dorsey, etc. were gaining popularity. A smaller musical ensemble that brought in the bee bop era eventually replaced the arranged jazz. But there still was much life in bands such as Lopez and the music that it brought to the public. Lopez eventually changed his style somewhat to a more 'swinging' style but there was still much controversy with early jazz to be discussed. Many people took part in this discussion and one such name was the distinguished Italian composer Alfredo Casella. His view and the view of the article found in the July 5, Music courier of 1923 notes Casella's views of American jazz and of the Lopez Orchestra:

"JAZZ AGAIN – Sitting on the Pennsylvania Roof the other evening to listen to Vincent Lopez and his orchestra, Rudolph Wurlitzer and his violin expert, J. C. Freeman, were espied across the way, doing the same thing.

"Wurlitzer instruments?"

"Of course, all through."

Well, if there is a lovelier saxophone tone produced anywhere than by the three Lopez artists and their instruments, it is not on this earth. Alfredo Casella, the distinguished Italian composer, showed his musical acumen by hitting upon jazz and jazz orchestras as the one original American contribution to music and rhapsodizing about them in an Italian musical magazine. He surely must have heard the Lopez orchestra, for there is none which excels it, either in the music played or in the manner of playing it. It is the sublimation of rhythm. Whoever

makes the orchestrations has an uncanny knowledge of the possibilities of its instrumental combination (two trumpets, trombone, tuba, three saxophones, violin, banjo, piano, celesta and drums) which on paper seems thin and heterogeneous but is magnificently effective in practice.

It must be that musical gentlemen who protest against jazz have never really heard a first class orchestra of that kind. To do so and refuse to acknowledge that jazz is a legitimate branch of music, indigenously American-as nothing else is-and with twice as good an excuse for existence as most of the modern vapidities, is simply to proclaim oneself a narrow-minded musical reactionary."

Gilbert Seldes, the well-known music and social critic was another champion for Jazz and the orchestra of Lopez. In the article he wrote for Dial Magazine in July of 1923 entitled "Toujours Jazz" he states:

"Many hotels and night clubs in New York have good jazz bands. (Sic: He sites Vincent Lopez as one of those bands) The orchestra of Vincent Lopez I take as an example of the good, workmanlike, competent, inventive, adequate band. It plays at the Hotel Pennsylvania and in vaudeville and although Lopez lacks the ingenuity of Ted Lewis in sound, he has a greater sense of the capacities of jazz and instead of doing a jazz wedding he takes the entire score of "that infernal nonsense Pinafore," cuts it to five characteristic fragments, and jazzes it-shall I say mercilessly or reverently? Because he likes Sullivan and he likes jazz, and the inevitable occurs: Pinafore is good and stands the treatment; jazz is good and loses nothing by this odd application. The orchestra has verve and, not being dominated by an excessive personality, has humour and character of its own."

Most of the early jazz bands could be classified as novelty bands. They especially needed some novelty as they often played on the vaudeville stage. Lopez established himself as a vaudeville favorite and we read about his vaudeville experience with his band in an article in the December 1923 issue of Metronome Magazine in an article entitled "How's Business with the Dance Orchestra Boys?"

"One of the primary requisites for orchestras playing in vaudeville, and there are over 75 of them, is novelty. The average vaudeville audience is not content with an orchestra that merely plays, regardless of their playing ability. It

has been found necessary to surround the orchestra with expensive cycloramas and sets and to incorporate in the act a song story, scenic exploitation, costume bit, singing numbers, dances, or other unusual features to put the act across. Some of the acts carry special stage managers, electricians and carpenters and cost in the neighborhood of $5,000 to produce. Most notable in this type, is Lopez, who, in establishing himself as a vaudeville favorite, has been lavish in the expenditures. That the outlay was warranted is evidenced by the fact that not only has Lopez been playing in vaudeville in and around New York for almost a year of consecutive weeks but has found that the sale of his records has increased tremendously. This is not along true of the sales in the metropolitan district but also in out-of-town cities as well, the special exploitation made possible by his vaudeville headlining making for this result."

Lopez was interested in the history and origin of jazz and is asked to talk on this subject at a luncheon of the Dutch Treat Club. Lopez calls the music that he plays not jazz but "modern music" The talk is reprinted in the January 24, 1924 Musical Courier:

"LOPEZ ON JAZZ – (The following is an outline of an address made recently at a luncheon of the Dutch Treat Club by Vincent Lopez, leader of the Pennsylvania Hotel Orchestra. Many of the arrangements Mr. Lopez speaks of here were made by J. Bodewalt Lampe, and how these arrangements are made was explained in a long series of articles which appeared last winter in the Musical Courier under the title of Practical Instrumentation, now issued in book form by G. Schirmer, Inc. We note that Mr. Lopez substitutes the term "modern music" for what most of us know as "jazz." That is confusing, for what we ordinarily call "modern music" is the sort written by Schoenberg, Stravinsky, Ruggles, Varese, et al, which is not what Mr. Lopez is talking about – The Editor.)

E. Bodewalte Lampe (Ribe Danmark) was well known as a composer of ragtime. His Original composers include: Creolle Belle, Everybody Two Step, Georgia Rag, Honolulu Rag, How's Every Little Thing in Dixie, Hyacinth Rag, Mamaica Jinjer, Japanese Sandman, Jazz Band Jamboree, King Chanlicheer March, Georgia Sunset Cakewalk, Harmony Blues, The Hero of the Isthmus, Dixie Girl, A Day at the Circus, Home Sweet Home the World Over, and many others.

Under Mr. Lampe's direction the Remick Department has arranged scores for such productions as "The Chocolate Soldier," "Adele," "Little Boy Blue," "The Midnight Girl," "The Passing show of 1918 through 1922, "Make It snappy," "Jack and Jill," and "Sally, Irene and Mary."

Lampe was the originator of the symphonic arrangements of such popular numbers as "Carolina in the Morning," "My Buddy," "Barney Goggle" and others.

Born in Robe, Demark, Lampe was born in 1869 and came to the United States in 1973. Lampe was conservatory trained and worked for Remake's Publishing Company as a composer/arranger/conductor in all areas of popular music. His enduring ""Creole Belle""was an archetypal cakewalk. He was responsible for many arrangements of popular rags and music in the ragtime tradition for orchestra and bands. He ended his musical career as musical supervisor for the Trianon Ballroom in Chicago and of director of this own orchestra.

In an early issue of the Metronome there is a small article on Lampe:

"J. Bodewalt Lampe, one of the best known arrangers in the East, has been connected with J. H. Remick & Co. for the past 15 years as chief of the arranging department of that house. Mr. Lampe first met Mr. Remick during the Pan-American Exposition in Buffalo, when the former's composition, Creole Belle, was one of the timely hits. Since that time Mr. Lampe has composed numerous other songs and instrumental numbers…." He died in 1929

Lampe was one of 12 children in a Danish musical family. IN 1873 the family moved to St. Paul, Minnesota where his father had been selected to lead the Great Western Band. J. B. was a child prodigy violinist. He also played piano, trombone, and several other instruments. At the age of 16 he played first violin in the Minneapolis symphony.

Lampe was very widely known during his lifetime. He directed musical programs for parks and hotels, directed opera companies and toured with his own band (Lampe's Grand Concert Band) and also played organ for churches. In 1921 Vincent Lopez hired J. B. to arrange for his orchestra and to teach him how to arrange music for his band

His composition Creole Belles when played by Sousa became a favorite with band audiences worldwide. Between 1902 and 1905 The Sousa Band under the direction of Arthur Pryor or Herbert L. Clarke, recorded Creole Belles at least 5 times.

Continuing with his remarks of 'jazz' Lopez remarks:

"What is called "modern music" takes the place in this country of the folk songs and folk tunes in which the Old World is so rich. The southern Negroes were the first to develop a native music and their compositions, while rudimentary, yet were saturated with local themes growing out of the American scene.

The composer Stephen Foster took these tunes and melodies and set his creative genius to work composing the songs that make him a classic in popular music. If Stephen foster were writing today he would be hailed as the supreme American master of music, for he was the pioneer and the great innovator in this field. The minstrels so long popular in this country profited greatly from the folk music of the darkeys, and, as their popularity died down, modern music came along to give the public tunes and melodies of national appeal. Today we have an American folk music in popular songs, but it must be admitted that we are standing upon the shoulders of musical giants of the past. Many of the most popular tunes come direct from classical compositions.

Here is where the adapter or arranger comes in. The great composers generally wrote along academic and theoretical lines. They insisted upon a strict act and science of music. Where in their work there is a wonderful melody the popular composer deletes the strictly technical matter and substitutes rhythm, thereby making of the original melody a lilting, catchy tune that makes the public hum and whistle and sets the feet to shuffling.

Take, for instance, the C sharp minor Polonaise by Chopin! It will be observed that the melody of the second movement as played by the right hand is identical with the melody of I'm Always chasing Rainbows. In the original score the left hand of the Chopin score is taken up by running arpeggios which the modern composer has eliminated and replaced by a swinging bass which produces a fox-trot rhythm as a substitute. The result is a popular melody written from a standard classic.

The arranger is a most important person in the modern music house. He popularizes the classics; he makes orchestrations of each instrument in the orchestra; he gives each tune a special individual treatment; he works out programs that enable the orchestra to get the best possible musical results. The truly popular directors abound in personality, and the greatest achievement of the arranger is to prepare his orchestrations so that individuality is brought out in its best and fullest musical manifestation. Above all, the public wants its tunes and melodies emphasized and developed, whether from the classics or a

modern composer. In arranging the great popular tunes for incidental or descriptive music we embroider upon the main fabric, set bits of other themes afloat on the stream of melody, or quote appropriate themes as we go along.

Take the treatment of I Love You, for instance? There is the fine original tune and quoted, themes are interpolated suggesting courtship, first love, jealousy, a quarrel, happiness, the approaching marriage, alone at last and happy married life. Other love songs lend bits that accentuate the love atmosphere.

Covered Wagon Days lends itself to a rich arrangement with quoted music evoking the great plains, the buffalo herds, the fear of the savages, the Indian attack, the escape, the rivers in flood, the desert sands, the mighty storms, the mountains and kindred themes. The richer the arrangement the better, and I Love You and Covered Wagon Days are saturated with musical atmosphere with the tune always featured and the rhythm never lost sight of. It is thus that modern music attains its complexity, wide appeal and popularity. It is American in its treatment with the speed, vivacity, variety and topical interest of the national life. It fills the long-felt need of a folk music that is genial to the life rhythm in these United States.

Just as we have borrowed the folk songs of other lands so all the world now borrows our folk music and dances, to it delightedly, but until we had this modern music, you never heard an America tune abroad. The proof that it is new and native is proven by the fact that it pleases European ears so long accustomed to the classical melodies of the great masters. We certainly could not interest them in the grand manner, but we are sending them living, vital, joyous tunes pulsing with the pulse of life itself. Our modern music sets the world to dancing, so much so that London and Paris go dance mad over its appeal. Modern music has come to stay."

There is controversy as to what the music of Lopez's Orchestra should be called. Some of the writers say that jazz is dead and that a new music is developing and what to call it is up to new ideas. Lopez calls it 'modern' music but some object to that name. We read about this argument or discussion in an article in the February 7, 1924 Musical Courier:

"JAZZ OR" – Vincent Lopez, who is doing his bit at the next meeting of the League of Composers to clarify the situation, objects to the term "jazz." Being on the inside, he feels more strongly on the subject than most of us. He has been in contact with real jazz and he understands what has taken place in the

course of its development. He insists that, jazz being dead; the name ought also be dead, or, at least, ought not to be hung on to what he calls Modern Music, or Modern Popular Music.

This is a point for discussion-and we must say at the outset that we agree with Mr. Lopez, that the use of the word "jazz" leads to a lot of mis-conception and misunderstanding, and that the progress of American music would be more rapid, that it would more readily gain universal acceptance and respect, and would take its proper place especially with the mass of our people, were the term by which it is to be called not suggestive of an unpleasant phase in our history from which we have happily escaped.

Jazz presents to the mind disorder. It is suggestive of things unpleasant, of atavistic learning's of which we are all properly ashamed, of borrowings from savages, of near-orgies that have quite properly been combated by those who have care of the young and the morals of youth. The word has evil associations, and the Musical Courier will not attempt to deny that fact although it has from the start striven to encourage the development of this new color in music, and to make people understand that the music was never to blame for whatever may have been its associations.

And, unfortunately, these associations remain in memory. The disorder of jazz is a thing of the past. This modern American music has become a scientific thing, developed by highly skilled musicians. The antics of uncultured Negroes and their no less uncultured white imitators; the endless, senseless improvisations; the "ad lib" playing-these things have given place to a contrapuntal, colorful music, often humorous, indeed, but never vulgar, never suggestive of improprieties, and always interesting.

Is it jazz? Mr. Lopez says it is not, that it is no more akin to jazz than the dignified airs of Handel-like Lascia ch'io Pianga in Rinaldo-are akin to the lewd oriental dances that came to Europe from the East in the sixteenth century and were known as Sarabande. Perhaps he is right, and certainly he is correct in saying that the use of the word jazz does harm. It does do harm. It will take a long time to bring about forgetfulness of the original meaning of the word and its associations, and it would be far better to find a new word to take its place.

But the term Mr. Lopez suggests-"modern music"-does not fill the bill-nor does "modern popular music." For we must have something that defines the kind of modern popular music-"modern American popular music." But it must also express the idea of color which belongs to jazz-"modern American popular color music."

No! It won't do. It is neither short enough nor expressive enough. We must either hold to jazz or find a new word for it-and that is a problem that will be difficult of solution, for words are not made but grow out of some unconscious demand just as jazz has done.

Would it not better, Mr. Lopez, to keep jazz until it dies a natural death, as Sarabande has died a natural death, and to put all our energy into education of the public to receive and accept its new meaning? That education should not be difficult. With such players and arrangers as are now making and playing jazz scores and jazz talking machine records, it is surely only a matter of a limited time before this beautiful…..conscious demand just as jazz has done.

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In other words, let us not waster energy on a quibble about terms, but center our forces on the education of the public to understand what a splendid thing is being offered it-not something for which we must have contempt, as some people had for the early jazz, unable to perceive its possibilities, but something for which everyone must hold the highest esteem for its vivid color and it's not less vivid Americanism."

In the same issue of the Musical Courier we find another article on the same subject as above and Lopez is scheduled to give a concert with his band and deliver a talk to the League of composers:

"JAZZ OR "MODERN POPULAR MUSIC" TO BE HEARD AND DISCUSSED AT COMPOSERS' LEAGUE LECTURE – The claim of what is commonly and perhaps confusingly known as "jazz" to the more ambitious title of "modern popular music" will be discussed at the League of Composers' lecture-recital in the Anderson Galleries, Sunday afternoon, February 10. Vincent Lopez will lead his orchestra, deliver a talk, and also appear as a pianist on a program that includes as speakers Prof. Edward Burlingame Hill, of Harvard University, and Gilbert Seldes, critic and former editor of the Dial.

Prof. Hill, who is a composer and also head of Harvard's music department, and, incidentally, is the grandson of the president of that august seat of learning, has entitled his speech Some Considerations on Jazz. Among other works he has to his credit a Jazz Scherzo, for piano and orchestra and a fox trot for two pianos. He is also an authority on modern music in other than its popular phases, being considered one of the most informed and illuminating critics of the young French and Russian schools.

Mr. Lopez, who does not believe in the term "jazz," will center his talk on what he prefers to call "modern music." He also entertains musical-color theories, probably the result of an early interest and education in painting and music, when as a child, he was sent to the Passionist Fathers with the idea of training for the priesthood. It is his idea today that modern dance music can take its place besides what is generally accepted on concert programs, without detriment to either.

To illustrate his talk, Mr. Lopez will lead his orchestra in the following program: Carmen (Vincent Lopez arrangement), I Love You, Nola, Covered Wagon Days, H. M. S. Pinafore (Vincent Lopez arrangement), My Sweetie Went Away, and Mamma Loves Papa.

Mr. Seldes will offer his views under the modest designation of The Innocent Bystander, he is one of the best qualified bystanders to deliver opinions on this subject, having listened to and written about popular music for the last ten years, ever since he began his journalistic activities as music critic of a Philadelphia paper. He is the author of three or four chapters on jazz and musical comedy in his new book, The Seven Lively Arts…."

In an article that reviews the famous Whiteman Aeolian concert Lopez also launches his own experiment in modern music at a concert scheduled for April 27th, 1924 at the Metropolitan Opera House. In the March 1924 issue of Sheet Music News – in an article entitled "The Whiteman concert" we read"

It is interesting to note that Mr. Whiteman is not the only important orchestra leader who is experimenting in this way. Vincent Lopez, it is announced, has secured the Metropolitan Opera House, New York City, for April 27, when he will give a concert of American music, featuring some of Stephen C. Foster's melodies. His orchestra will be increased to 50 for that occasion, and will include 20 saxophones.

These various experiments on the part of such important figures as Whiteman and Lopez are interesting. It is generally conceded that the modern dance orchestra of higher type today plays a very important part in educating the musical taste of the masses. With their entrance into the concert field, they will logically help to further educate the public in the direction of the better type of music."

In the same issue of the magazine we read more about the upcoming concert:

"LOPEZ IN JAZZ CONCERT – The historic confines of the Metropolitan Opera House, New York, will resound, for the first time, to the unhallowed strains of jazz music on April 27 when Vincent Lopez and his Hotel Pennsylvania orchestra will give a jazz recital. In order to demonstrate the scope of the modern jazz instrument, Mr. Lopez will increase the personnel of his orchestra to 50 and will feature 20 saxophones. He will be aided by two assistant conductors one of whom will be Dominico Savino the well-known arranger who is also technical director of the Lopez orchestra. Only American music will be played at the recital beginning with some of the old favorites such as "Carry Me Back to Old Virginny" and "Swanee River" and progressing to the more modern compositions."

We find more comments about this recital in the May 1924 issue of The Musical Observer in an article entitled "Vincent Lopez Comments on his Unique Experiment:

"VINCENT LOPEZ COMMENTS ON HIS UNIQUE EXPERIMENT – One of the most versatile, gifted and successful exponents of modern dance music is Vincent Lopez, director of a chain of orchestras. America rewards lavishly those who manage to indulge successfully her pet hobbies. Jazz is certainly one of America's very own hobbies. Some of the rewards has heaped on Vincent Lopez-still at an age where most young men are just beginning to reach a tentative foot toward the ladder of success are: a ten week's engagement at the Hippodrome, the largest vaudeville house in the world; last year, twenty-six weeks at the Palace Theatre, New York, a record which speaks for itself; the leadership of the very popular Pennsylvania Hotel dance orchestra. And an

interesting feature of the Lopez dance band at this Statler Hotel lies in the fact that there are six other Lopez bands at six other Statler hotels, and at exactly the same moment (allowing for variations of time) they are all playing exactly the same things, all programs being arranged from Mr. Lopez's headquarters in New York, and sent on to the branch organizations. In New York, as elsewhere, the presence of a Lopez band insures the success of any private or public dance, especially if the gifted young leader looks in person to direct or execute some of his brilliant feats at the piano.

But it is not only the genius Lopez has for directing-for showmanship of which he is a past master, appealing at all times, not only to the ear and the sense of rhythm, but simultaneously to the eye, the imagination, the sense of humor; for seizing the wave of popular fancy, harnessing it to his own peculiar talent and riding it to such success as only-America can heap on her favored sons-but Lopez has in addition to all these, a genius for hard work. His daily program would make any ordinary wage slave lush for idleness. Up every morning at eight-two hours of rehearsal and two hours of attention to the details of a large and many-armed business, occupy the time before lunch. In addition to a matinee, the afternoon holds work on advance programs, interviews, recording for the phonograph and the radio, and the evening holds dinner music at the Pennsylvania Hotel, an evening performance at the Hippodrome, dance music at the Pennsylvania and perhaps one, two or three other dances where the presence of the director in person has been demanded. That means a working day lasting from eight to two A. M., without intermission every day in the week. Success isn't all luck and it isn't all talent. It is at least 50 per cent hard work.

Lopez can always be depended on to have something new and startling up his sleeve. Last year his organization gave the first free concert of its kind for the Evening Mail Series at Morris High School. This year he plans a novel entertainment at Aeolian Hall or the Metropolitan Opera House.

Mr. Lopez's idea is to present to the public concretely the difference between a symphony orchestra and a modern dance orchestra. His plan includes a sort of friendly challenge. He will secure for the evening, twenty-five members of one of the best known of the symphony orchestras and take twenty-five of his own men-And what the former play with the instruments at their disposal, he will play with the instruments at his. For Mr. Lopez has a two-fold ambition; to bring dance music into the field of high art, to have the dance orchestra recognized as a genuine phase of American musical expression, and to

play the established classics with the modern dance combination of instruments.

"Rhythm," says Mr. Lopez, "is the pulse of the American people. We have no desire to compete with the symphony orchestra in its own field. Certainly, no wild ambition to supplant it. But we want to show what we can do. In some respects our combination has the advantage of the old established orchestral group. It is more brilliant, more true an expression of the American spirit. We desire to be recognized for what we are, and for what we can do; to prove that high class music, orchestrated for the modern type of orchestra, is not only possible but will have a strong appeal for the American people. Some of our instruments are not recognized by the symphony composers and directors. The saxophone and the banjo are considered outlaw instruments. I would like to show that they have their place-their value-in the playing of real American music."

The program at this proposed concert will include, according to Mr. Lopez, something from Wagner, some popular classic like the Overture from William Tell, India's Love Lyrics and excerpts from various operas. There will also be some modern popular music. The event should prove highly entertaining as well as unusual.

Mr. Lopez intends, in his selection of classical numbers, to be orchestrated for his modern combination, to employ those principles of selective showmanship which have contributed so largely to his success.

"There is showmanship in everything. Not only what you do, but how you do it determines the degree of your success." At the Hippodrome, Mr. Lopez's act includes sixteen girls. He is always at work adapting his orchestra to all sorts of new demands and conditions, trying to prove the versatility of the modern orchestra, its adaptability. The program consists of eight numbers, all of which are changed every week, Mr. Lopez being a glutton for work. The eight are as varied as possible, including, as a rule, one of Mr. Lopez's inimitable piano solos; at least one humorous number; a spectacular number with interesting scenic effects; perhaps a jazz with laughs; an excerpt from one of the popular operas; a blues number with a cornet solo by B. A. Rolfe, one of the world's foremost cornetists; the chorus of girls and, the week Mr. Lopez was interviewed. No No Nora brought on by Messrs. Gallagher and Shean."

The evolving of jazz as a prominent and popular music in America soon is adopted by jazz fans in Europe. This is seen as a threat to the European music

scene and there is a movement to ban American jazz and jazz bands in England, France and other countries of the world. In the June 19th 1924 issue of "Musical Leader" magazine we read that jazz is banned in France. As usual, Lopez is quoted as to his opinion about the situation. He also gives (as a legitimate historian of jazz) his version of jazz's history:

"JAZZ MUSIC BANNED IN FRANCE – Insult to American Folk Music, Composers and Musicians, says Lopez.

Wherever jazz music is popular and that is everywhere in the United States, musicians, composers, music publishers, record makers, radio broadcasters, singers of syncopated songs, and dancers of jazz dances, are discussing the report that France has placed a ban on jazz and are forcing American artists to leave the country or abandon super-syncopation.

The B. F. Keith Vaudeville Exchange imports and exports artists to all parts of the world and has the most cordial relations with the music halls of France. The news that France is placing an embargo on jazz came as a great surprise. Vincent Lopez, who has made stirring arrangements of stimulating numbers for both national conventions, regards the action of the French Government as an insult to American art. Discussing the ban from the standpoint of vaudeville Mr. Lopez said:

"If this is official action by the French government, it is a slap at America. It seems hardly possible that certain American musicians have been asked to leave because of objectionable conduct.

"The popularity of 'jazz' music abroad is great, and it is winning appreciation, not as freak stuff, but as true American music. It certainly can't be stopped by attacking individual musicians."

Mr. Lopez asserted that the recent development of 'jazz' entitled it to be considered a serious form of art.

"I have been for a long time making a study both of the word 'jazz' and of the kind of music which it represents," he said.

"The origin of the colloquial word 'jazz' is shrouded in mystery. The story of its beginning that is most frequently told and most generally believed among musicians has to do with a corruption of the name 'Charles.' In Vicksburg, Miss., during the period when rag-time was at the height of its popularity and 'blues' were gaining favor, there was a colored drummer of rather unique ability named 'Chas. Washington.' As in common in certain parts of the South he was called 'Chaz." "Chaz" could not read music, but he had a gift for 'faking,' and a

marvelous sense of syncopated rhythm. It was a practice to repeat the trio or chorus of popular numbers, and because of the catchiness of 'Chaz's' drumming he was called on to do his best on the repeats. At the end of the first chorus the leader would say: "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 appeal to the physical emotions unobtainable from any other sort of music. 'Chaz' himself had learned the effectiveness of this manner of drumming through following the lead of country fiddlers in their spirited playing of 'Natchez Under the Hill,' 'Arkansas Traveler,' 'Cotton-Eye'd Joe' and similar tunes so dear to the hearts of quadrille dancers.

"In my endeavors to place a finger on the exact spot in music that we can 'jazz.' I have found a process of elimination very convenient. There are many movements in the greatest symphonies that are syncopated, yet by no stretch of the imagination can we call them 'jazz'; the weird music of the North American Indians, based on sing-song vocal melodies with tom-tom accompaniment, is bizarre enough, but it is not 'jazz'; the Oriental whine of the musette as used for the dances of the whirling Dervishes cannot be called 'jazz'; the languid airs of Hawaiian origin are not in that category; a Strauss waltz, a Sousa march, the gayest tune of a Gilbert and Sullivan light opera, an Argentine tango, a minuet, polka, quadrille, bolero, none of these are 'jazz'; and yet any or all of them can be made into 'jazz' by the simple expedient of accentuating that beat which the natural laws of rhythm require to be unaccented.

"The whole universe is founded on order and rhythm, on regularity and steady tempo. The music of the spheres rushing through space is undoubtedly in strict time, the seasons change on schedule, all astronomical calculations are possible because of the methodical regularity of recurrent events. It is entirely contrary to natural laws to syncopate and only man does it. The music student has difficulty in acquiring this faculty for he feels that it is inherently wrong. No wild animal gives a long-drawn cry but that it is in time. When a baby does not cry rhythmically a doctor or a mother immediately realizes that something is seriously the matter with the child. When the wrong beat is accented there is an actual physical effect on the hearer, for a law is being broken.

"At the very beginning 'jazz' meant 'without music' or 'contrary to music,' but a great change has taken place in it. The 'jazz' of war times has very definitely departed, although leaving its indelible mark on music as a whole. It fitted a hysterical period when the times were out of joint and a frenzied world

sought surcease from mental agony in a mad outbreak of physical gymnastics. There was a time not long ago when anything odd and fantastical in music was labeled 'jazz.' The musicians became affected with the glamour of syncopation. The different instrumentalists began to imitate the antics of the drummer. It became a clamor, an uproar. The clarinet whined and whistled; the trombone guffawed grotesquely; the trumpets buzzed and fluttered; the pianist gyrated.

"It developed into a contest to attract individual attention. The violinist caught the germ and debased his instrument through the most flagrant musical indecencies. We had for orchestra a bunch of acrobatic maniacs to whom music was entirely secondary and mummery was the word. The cowbell reigned supreme. And that was 'jazz'.

"It is certainly a misdemeanor to call my orchestra, or any other good dance organization, a 'jazz band,' if taken in the sense of what a 'jazz band' used to be. Present day dance music is as different from 'jazz' as day from night; yet the word remains with us and we do stress syncopation, but we do it musically. It is now combined with the finest arrangements money can buy, the richest chords and modulations that gifted musical minds can conceive and the total elimination of all instruments and effects not of proven musical worth.

"Rag-time music was the direct fore-runner of 'jazz.' It was so nicely adapted to a simplified form of dancing; that it had an almost universal appeal. It was merely syncopation without any particular emphasis. As the emphasis was added it became 'jazz.' It is, therefore, sufficiently explicit, so far as the music is concerned, to define 'jazz' as emphasized syncopation; but there is another phase of it that includes the dancing in combination with emphasized syncopation.

"Because there seems to be something animal-like in the emotional effects of 'jazz,' we have turned to animal movements to get a name for it. We have had the 'turkey trot,' the 'elephant glide,' the 'camel walk,' and countless other designations, but at last and apparently accepted permanently the 'fox trot.' Perfection of lithesome, graceful bodily action in faultless rhythm can hardly be better pictured than by the harmonious movement of a fox as he trots. There is an almost imperceptible hesitation as each foot is placed, a perfect timing that is exact balance and the very acme of equilibrium. The name fits both the dance and the music."

This same article appears in the magazine Metronome in the July 1924 issue. Lopez uses most of the article to explain what 'jazz' is and about a name

for his type of dance music. He repeats the story of the Negro drummer named 'Chaz' and explains some of the styles of jazz and how it was different from his type of music.

In our next article "Fast and Furious Fun" from the August 1924 issue of the Etude we read about the fun of jazz music and Lopez remarks about the rhythm of jazz:

"FAST AND FURIOUS FUN. How much wiser the jazz makers! They, too, sometimes make ugly music, but they do it with comic attentions, which makes all the difference in the world. In the last analysis, the quintessence of jazz is fun, or humor, ranging from horseplay to the exuberant outbursts of animal spirits in great men.

Schubert used to amuse his friends by putting tissue paper over a comb and singing his *Erlking* through it. That picture of the greatest of all song writers thus singing his biggest song with muted sounds and comically exaggerated expression gives a better idea of "American" jazz than anything I know of. But Schubert was not an American. Let us be modest. Now listen. If the greatest of all song writers was willing to 'jazz' his greatest song, why should we raise our hands in horror at the 'jazzing' of other classics by cabaret bands?

This sort of thing may even have an educational value. Theodore Thomas used to say that all that the people needed to like good melodies was to hear them often. Thousands of cabaret goers hear good melodies ever and ever again, often less distorted, and many doubtless thus learn to like them afterwards in their virgin beauty. Americans learning classical music through the jazz versions played by the dance orchestras, says Vincent Lopez, the leader. "There is something in the rhythm of jazz," he claims, "which makes you remember it without effort. Only musically educated persons can hum a representative number of famous compositions. And yet every one hums the jazz tunes almost unconsciously."

Lopez is a champion of 'jazzing' up the classics. In the Sept 1, 1924 issue of Musical Times in an article entitled "Ed Libitum" Lopez states:

"America is learning classical music through the jazz versions played by the dance orchestras. There is something in the rhythm of jazz which makes you remember it without effort. Only musically educated persons can hum a representative number of famous compositions. And yet every one hums the jazz tunes almost unconsciously." (A repeat of what he remarked in the previous article above.)

Lopez again gives his opinion on the origin of the word jazz in this article but is a repeat of what he said in a previous article we have sited.

We read in the December 12, 1924 issue of Music News of remarks upon attending a concert by Lopez's orchestra as we read that not all musical critics liked jazzing up the classics:

"Jazz everybody says, has a future and the symphony orchestra could get along without us for just one Sunday afternoon. So we went to hear Mr. Lopez.

And now we are ready to give up our life of shame, if the symphony orchestras will just take us back and ask no questions. We discovered yesterday afternoon that we are a hopeless highbrow, and that too much popular music is harder to bear than a Mahler symphony.

This is no reflection on Mr. Lopez's orchestra, which is a large one, even larger than Mr. Whiteman's and a revealing much the same brilliant and diverting technic. But Mr. Lopez's program was too much for us. That, too, was perhaps not his fault, for it was much the same sort of program that Mr. Whiteman offers. Probably we had it in us to endure just one more half of a jazz program, and it was Mr. Lopez's misfortune to be present when Reason tottered.

It is the maddening monotony of form and rhythm that makes jazz eventually such a cruel bore to the concert-wise auditor. The much discussed subtlety and variety of jazz rhythm is no such thing. It is variety of metre, of note patterns. The rhythm is always the same.

Mr. Lopez played twenty numbers yesterday afternoon, and with the exception of a waltz song by Irving Berlin, every blessed one of them was in two-four or four-four or alla breve (which to the ear is the same) time. Even in the transcriptions of music that was originally composed in other rhythms, the relentless rubber stamp of the jazz arranger had changed time signatures into two-four.

The lovely, languorous six-eight "Tale of the Young Prince, " from "Scheherazade," the three-four trombone fanfares from the same work. Sir Joseph Porter's song and "Little Buttercup," from "Pinafore" – all, all had passed through the stereotyping machine to emerge as standard, jazz-finished one-steps, as tinny and characterless and indistinguishable as a school of Fords.

There is a future for jazz, undoubtedly. There is a decided spark of vitality in this combination of bizarre instrumental technic, unusual instrumental combinations, and tricky metrical patterns; but it will have to be torn from the arms of its progenitors and brought up in a good home before it will amount to much, before an afternoon of jazz is an endurable as an afternoon of even minor symphonies. (The article next quotes from an article in the New York Post) "Certainly not one note played by Mr. Lopez's orchestra yesterday can be recorded toward the advancement of the so-called modern American music. Nor do we believe that anything permanent can come of the organization he has put together for the purposes of concertizing this type of music. Principally his was an exhibition of scoring in present day approved fashion the works of musicians of other – and better – days. This, according to the Lopez recipe, is, for instance, to take the "Young Prince and Young Princess" movement from "Scheherazade," play it in two-four tempo and palm it off as 'symphonic jazz,' as his music is described. Any concert orchestra can do as well, perhaps better, with proper instrumentation, so what is proved? It all became tiresome and there were many with no trains to catch who left early.

"Mr. Lopez's orchestra consisted of his original dance combination, augmented in the string, brass and reed choirs, with a French horn or two tossed in. Most of his program has been heard in vaudeville from time to time and included such chestnuts as 'Nola,' 'Wildflower,' 'Pinafore' and his Russian arrangement, parts of which were formerly known as 'Where the Volga Flows,' "Russian Rose,' ad infinitum. There was no 'Rhapsody in Blue,' but Joseph Nussbaum contributed an arrangement similar in development called 'The Evolution of the Blues,' The best part of this was W. C. Handy.

"Naturally Lopez scored heaviest playing popular numbers in straight dance time, at which he ranks right at the top. But he could have done this much better on a dance floor with his original Hotel Pennsylvania musicians, whose work yesterday stuck out like their gray trousers in the field of blacks.

"There was but one marked advancement in jazz bands that was noticeable. They are now painting the derby hats white."

After the concerts of Lopez and Whiteman there continued to be controversy about jazz music. Some accepted it and others did not. This argument between jazz and classical music continued until well into the decades of the 20th century. I remember a 'jazzed' up rendition of "Night on Bald Mountain" by Bob James that I really liked. There were others such as the ones by Hubert Laws that also remained favorites of mine. Even in the rock field we had versions of symphonic themes with a rock rhythm background. But in 1924 a real debate continued even into the swing era of big bands. Another article appears in the January 3, 1925 issue of the Independent:

"JAZZ BREAKS INTO SOCIETY BY Francis D. Perkins.

Messrs. Paul Whiteman and Vincent Lopez, leading *virtuosi* among conductors of the type of music known as 'jazz, have both given New York concerts – Mr. Whiteman in Carnegie and Aeolian Halls and Mr. Lopez at the metropolitan Opera House. So far, there have been no shrill cries of alarm over this invasion of the concert hall by the saxophones, and the music reviewers have taken these concerts quite as a matter of course. The general tenor of their remarks has been that the orchestra of this type has excellent material, but so far, very little to play. As Deems Taylor remarked to the new magazine, *Music*, launched soon after Mr. Whiteman'' first appearances, the jazz orchestra was all dressed up, with no place to go. (Sic: We now know that the numerous critics that 'put' down this new 'jazz' never lived to know the real importance of these early experiments using the jazz idiom.)

"Jazz began to break into society last season. One pioneer was Eva Gauthier, who welcomes the unfamiliar, new and old, as much as the average recital singer shudders at it. Interested by the discussion of jazz in the D*ial* by Messrs. Gilbert Seldes and Carl Van Vechten, and also by the interest taken in it in France, where Maurice Ravel told her that young Americans, in studying European models, were letting escape much of value in their own popular music. (Sic: This use of jazz in symphonic works would be championed also by Darius Milhaud and other famous classical composers in the 1920s and following decades of the 20th century)Mme. Gauthier introduced a representative group of jazz numbers into a recital in the fall of 1923. A short time after, Paul Whiteman, whose orchestra was playing nightly at the Palais Royal, announced that he would hold a concert of American numbers at Aeolian Hall. In this, he said, he had two intentions: to settle the question what is American music, and the fitness of 'jazz' to rank as music. Mr. Whiteman set

about this carefully, welcoming suggestions and advice. Critics were invited to rehearsals at the Palais Royal to hear and to comment on the preparations on his "experiment in Modern Music." When Mr. Whiteman reappeared this fall, he apparently considered successful, as the title now became an "Entertainment in American Music." (Sic: WE now know that Whiteman and Lopez were correct in their feelings about their music and as later examples such as "Night on Bald Mountain" by Bob James and the records by Hubert Laws and many others have proved successful.)

Soon after Mr. Whiteman, Mr. Lopez entered the field, taking part in a symposium on the subject held by the League of Composers last winter, and debauching the concert stage with a "Symphonic Jazz Concert," held November 23 at the Metropolitan Opera House.

Meanwhile, Mr. Whiteman's first question of what is American music or its more important derivative, what American music will become when it has developed a flavor as essentially American as Russian music, for instance, is Russian, remains, as yet unsettled. The strong points shown in these concerts have been the 'sonorities,' the instrumental combinations (which should interest Igor Stravinsky when he comes this month) and the notable skill of the players, many of whom play from two to half a dozen instruments. The weak ones are, primarily, the lack of invention shown in most of the works in the repertoire, as well as conventionality, even timidity, in its harmonization, and the essential monotony of the continual double time.

Actually, despite protestations to the contrary, both the familiar jazz numbers and the more elaborate ones recently written for these concerts are essentially conservative. Two dozen concerts of Whiteman or Lopez will roll up fewer discords than one evening with the International Composers' Guild. There was little in the Whiteman or Lopez concerts to suggest skyscrapers or subways, as George Antheil, a young American who no inhabits that American heaven on the banks of the Seine, has been credited with doing in an "American symphony." This has not yet been released on this side, so that we cannot tell whether Mr. Antheil has come nearer to a musical expression of the noisier aspect of American life than the average Lopezite or Whitemansque number, which, often very pleasantly, seems mainly to express a pleasant evening at the late Palais Royal.

In making his "experiment," Mr. Whiteman realized that the usual jazz repertoire, as used to accompany food or dancing or musical comedy, was not sufficient for concert programs, and set about securing pieces of a more

ambitious type. For his first program, which, with some minor variations, served him to the end of last season, the late Victor Herbert wrote three serenades, while George Gershwin composed what is practically a jazz piano *concerto* which, with himself as soloist, has proved the most interesting number so far offered at these concerts.

The "Rhapsody in Blue" follows a course not unlike that of the familiar Liszt type, but its themes preserve a strong Broadway flavor, the atmosphere is undoubtedly jazz, while the orchestration arranged by Fredie Grofe gives ample chance for the characteristic tone coloring and skillful tricks of the wind instruments in the Whiteman band. The soloist is well favored in the matter of technical difficulties and bravura passages. But while Mr. Gershwin had promising musical ideas in this "Rhapsody," he seemed rather uncertain about the best doing to do with them, and the piece had some think places, especially in s some long passages of unassisted display piano playing. But, with its obvious faults, it is an interesting number, and, with some revision, has continued on Mr. Whiteman's programs.

Mr. Herbert's four serenades, Spanish, Chinese, Cuban, and Oriental are pleasant numbers of melody and charm, but, except that they are scored for Mr. Whiteman's orchestra, they are not 'jazz' pieces. With a little rescoring, they should be ideal for the Boston Symphony in its next spring series of "pops." Of two of the new numbers offered by Mr. Whiteman at Carnegie Hall on November 15 much the same can be said. Eastwood Lane's three American musical pieces, practically short symphonic poems, and Mana-Zucca's graceful "Waltz Brilliante" are agreeable numbers, and helped to give the Whiteman program some variety which Mr. Lopez, with a larger proportion of actual jazz, failed to obtain. But these works do not, as the "Rhapsody in Blue" does, suggest any future developments. Mr. Grove's new tone poem, "Broadway at Night," is undoubtedly "jazz," and has rhythmic variety, but little musical substance.

In the meantime, no one has been able to think of an adequate name to describe the type of music which Messrs. Whiteman and Lopez offer us. "Jazz," except for its hideous past, will do as well as any other title for the Palais Royal numbers on these programs, but will have to be stretched beyond its usual limits if it is to include everything played by these orchestras. "Modern" or "American" music, the titles used by Mr. Whiteman, meet with the opposite objection; they are, at least for the present, much too comprehensive. The

question, however, of nomenclature probably depends upon the future history of these concerts.

What position these concerts will take in the musical world by the end of this season, or the beginning of the next, is an interesting question, but it is still too early to find the answer. This season seems to be the critical one, the factor which will decide whether the success won by jazz (in its extended sense) in this field proves permanent or temporary being the composers. A crop of significant works will keep interest in these concerts alive and growing, and give music of this type an increasing claim to be considered the true typically American music; but, with the best of orchestras, Messrs. Whiteman and Lopez cannot hold popular musical interest with only one or two programs."

Nowhere is it written that has proved to be more wrong then in this next article "The Jazz Bugaboo" by H. O. Osgood in which he writes about the words of Lopez, Whiteman and others as to the importance of this new experiment in using jazz elements in classical music. It is printed in the November 1925 issue of the American Mercury:

"At a party given on the Pennsylvania Roof in New York to celebrate the return from London of Vincent Lopez that redoubtable jazzist stood up and made a speech. '"The point is," he said, "that we are now beginning to do jazz artistically. Soon the real composers, not Gershwin but those like Wagner, will write jazz."

Unfortunately, Senor Lopez, a hidalgo from the ancient Spanish City of Brooklyn, was wrong. He was wrong three times in one sentence, something of a record: (a) Gershwin *is* a real composer; (b) there are none "like Wagner' today: (c) if there were, they would not write jazz, one reason being that they couldn't. Do you remember the futile efforts of Stravinsky and the late Claude Debussy? Have you heard the attempts of other learned contemporaries to "descend" to the jazz level – for example, John Alden Carpenter's "Crazy Cat" (the "American" ballet that was staged in New York by a Russian and conducted by a Brenchman), or Leo Sowerby's Synconata, or Eric Delamarter's meandering, meaningless Jazz symphony?…..Dance - aye, there's the word! The earnest souls who have cried out against taking jazz seriously might have saved their breath to cool their porridge, for jazz is but the child of the nimble hoof. Music began when the first savage beat on a hollow log to unify the steps of his fellows, and ever since then the fine music of every age has evolved from the favorite dances

of the preceding. Behind the classic symphonic *scherzo* as perfected by Beethoven lies the artful simplicity of the minuet. Behind the cleverness of the "Rhapsody in Blue" lie all the good fox-trot tunes that have been written – some of the best of them by Gershwin himself. But Gershwin is no Beethoven, nor in this restless, changing, slap-dash age will the fox-trot attain to more than a fraction of the span of life enjoyed by the minuet in its time. Signs of the gradual decline of the fox-trot are already to be discerned; the Charleston comes in, and there is a gradual revival of the waltz. It will die, and with it the jazz of today will go too. Thus the bugaboo will disappear inevitably and automatically – and be succeeded by another one for the solemn to wail about, as the case has been ever and again from the beginnings of music.

But maybe all this will come about too slowly to suit the beard-waggers. Rather than see them suffer longer I have hatched up a little scheme to hasten things along and have been promised the assistance in carrying it out of a tall blond young man, well known in the highest and most careless society and a patron of all the lighter arts. About thirty-five minutes after the beginning of Maestro Whiteman's next New York concert my friend will spring out of his seat, grasp the likeliest-looking, nimblest-toed *jeune fille* within reach, and pace off up the aisle toward the platform with her in an exuberant fox-trot. It may create a sensation. Doubtless it will. He will be arrested, fined – perhaps even jailed. But what of that? What of a little personal discomfort? With that one spontaneous gesture, that sly *reductio ad absurdam,* the musical stars will be reset in their course, and the world will be made safe again for Bach, Beethoven, George W. Chadwick and Daniel Gregory Mason."

About 75 years later we all know the effect and influence of jazz. We have the luxury of definitely knowing the influence of jazz in the 20th century and that Lopez was correct in his thinking as did Whiteman and Gershwin.

Another article in the January 30, 1926 Literary Digest ("King Jazz and the Jazz Kings") writes of the influence of jazz, not only in America but overseas:

"KING JAZZ AND THE JAZZ KINGS –

It came to pass that a certain rich man, who owns a wonderful estate near Washington, was giving a party – no; to use the jazz dialect of the day, this butter-and-egg man was "throwing" a party. He had arranged to have one of

the jazz kings on hand with his orchestra, regardless of expense. His choice, on which he ridded himself, was Vincent Lopez. At the eleventh hour his wife – the rich man's wife – had a feeling that, to impart a final touch of luster to the occasion, to satisfy the most exacting taste and eclipse not only every party that had yet been "thrown" but also every other one that was likely to be "thrown" one thing yet was needful, and that was the presence of a certain other jazz king, Paul Whiteman, duly attend by his orchestra.

Very well. The story goes on, as related by Paul Kinkead, that Mr. Rich Man called Whiteman on the telephone and told him to fix a price. Whiteman replied that his orchestra was engaged for a big function and could not break the agreement. The man persisted, and asked Whiteman if he would come, provided he was released from the other host. Then he called the man who was giving the party in New York and pleaded with him to release Whiteman. The New Yorker consented, and Whiteman was told to name a figure. Telling the story in *Liberty*, Mr. Kinkead continues:

He named one that sounded like a band statement, and was told to bring his musicians. That night the hostess had her little triumph with Vincent Lopez at one end of the dance floor and Paul Whiteman at the other, one orchestra starting as soon as the other concluded a dance number. The bill, it was rumored in Washington, was twelve thousand dollars for music, but what mattered it? They had the two leading jazz orchestras of the world.

After which it is no great strain on the imagination to grasp the idea that the United States "is paying at least one hundred million dollars a year for seductive syncopation to the musicians alone….."

Thus we see the popularity and importance of both Whiteman and Lopez. Lopez went on to work with his orchestra for years. While Whiteman continued in popularity as did Lopez, it was Lopez who changed his style to fit the times and to continue his popularity with new ideas and innovations. (More on this later in this article.)

Lopez was a showman and was (as Sousa was) to the desires of his audience. In an article in the March 13, 1925 issue of Collier's Magazine we find an article on this subject of pleasing his audience's wishes:

“LOPEZ SPEAKING – What I learn from your face as you listen to my music" ”I’m not to "get" you, down to your feet - words and accompaniment by Vincent Lopez.

How do you like your music served? It’s my job, and the job of every other director of a group of musicians, to guess the answer. Assembling melody menus that will tickle your musical palate is the toughest task that confronts the orchestra chief. The most skillful handling in the world won’t put a program over unless the numbers have been chosen with a view to falling in with the mood of the audience.

For instance, I wouldn’t think of playing the same sort of music at a seven-o’clock dinner as I dish up for a midnight supper crowd. My aim is to get responsive vibrations from as many persons as possible. Sometimes hot, peppy stuff will do it; sometimes it’s softer, more melodic music which gets them. It doesn’t take long to get the “feel” of an audience. If a number doesn’t hit the majority, I know it right away, and if I sense that the program isn’t going over as I laid it out, I never hesitate to change it radically.

Sometimes I have had to alter entirely the nature of a program. If people are restless, I put on something to soothe them. If I know there are people present who have suffered troubles or reverses, I work in something full of freshness and gladness. If it’s an audience that is already in a happy mood, I plunge right into fiery stuff and they’re with me from the start. A dull moment is felt instantly by an orchestra leader – and it’s a terrible moment for him.

The secret of a good jazz program is variety. If a certain number misses fire with some of the crowd, it catches on with others. The second wins over the people who weren’t caught by the first. A hit is simply a tune that catches everybody at the same time. It builds up and produces the greatest number of vibrations in the greatest number of people.

A particular hit may become associated with a particular leader, just as definitely as “The Sidewalks of New York” is linked with Al Smith. “Nola,” for instance, is the piece which my audiences demand from me. I played it first some years ago, and it went big. I tried to get away from it, but I couldn’t. People would call for it, insist on it and they wouldn’t be satisfied until they got it. The secret of the success of this number is simply that it made people jingle down inside of them and it will keep on doing so as long as it is played.

How I Beat the Big Boys

To get the most out of our modern music the audience must be in an attitude of repose. That is why public men are the worst jazz audiences in the world.

Statesman, financiers and business leaders may have outward poise, but inwardly they are seldom in a state of realization. They've got too much on their minds, and a man in this state is mighty hard to "get."

It must be remembered that many of our leaders have had to fight very hard to get their places of eminence. In their boyhood and youth they may have had disappointments or setbacks which made them cynical or hard. Music portrays all human emotion, and it is possible that the type of man I have in mind does not like to have his heart strings played upon by having resurrected thoughts which he would rather keep buried.

Yes, an orchestra leader must fight harder to get across a number with the big boys than when he is playing for the crowd.

Public men, because their interests are more concentrated, more self-centered, know less about popular music than the average person. When you appear personally before them – or when you know they are in a mixed audience – you know they are antagonistic. I don't mean in the usual sense. They want to have a good time, they try their best, but they just don't know how. Their minds are busy turning over weighty affairs, and this makes for unconscious antagonism. They fight your music.

Music lovers and dance lovers throw everything else into the discard when they listen to the drums and the "saxes," but when a man's mind is on the next election or a big deal he rather resents the waves of sound that beat on his ears, demanding attention.

When I know I am to play particularly for big public men or when I know there are some of them in the audience, I go out to get them and them alone. I tune myself inwardly as carefully as one would tune a violin and get all set to receive the return vibrations from my distinguished listeners.

I get back from my audience just as much rhythm as I give out, provided that I am laying the right kind of music.

From a dance floor, filled with average people, this return vibration is great and inspiring, but it's a different thing when you are playing in a private room for a man whose mind is on politics, finance or business.

I know one man – a great international trader – who had an unfortunate love affair in his early twenties. Eventually, he married another woman. His

early tendency was toward gayety and the romantic. He was a splendid dancer as a young man, but his experience soured him – inwardly. He still is cordial and genial to all outward appearances. He loves to talk and laugh, but there is one thing he cannot stand – jazz music.

No, he never told me of his aversion to jazz.

But I learned of it from little things he has told me and that his friends have told me and – most of all – from the look in his eyes when he hears me play.

They have no expression in them. They shift and roam. Never does he permit himself to absorb enough of the rhythm and gayety of the music to cause his face to light up – and unless I can get that silent applause from a man, I know I have not won his interest.

Easy Al of the Sidewalks

Of course there are some big men who never had souls to start with. With them I have no chance at all. Some may not understand music, and some may dislike it intensely. These people are all unconsciously antagonistic to jazz.

Then there are some persons who have naturally jealous natures and resent listening to anyone whose performance has the stamp of approval of the majority.

There are hopeless; I never even try to get them.

In the last few months I have played before many men whose names are in the newspapers almost daily. There's Al Smith.

Whenever anyone mentions the New York governor, one song broadcasts itself into your mind.

The orchestra that wouldn't play "The sidewalks of New York" as a musical accompaniment to governor smith's name would have something wrong with it.

I have asked why the governor likes this particular number so well. That's easy. "The sidewalks of New York" is a mass song and Al Smith is a mass man. He's got a mass mind himself, and this, from my point of view, makes him easier to "break into" than a lot of others.

Among his other favorite songs I would list "Echoes of New York" and "Silverhead."

James J. Walker, another man with a popular mind, likes nothing better than to hear a jazz program in a restaurant or over the air. His favorite song, of

course, is "Will You Love Me in December as You Do in May?" There's reason enough for this – he wrote it himself.

That's not a slam at the song, however, for it's a fine one full of pep and personality.

Of course I should have led off this list with President Coolidge, but I didn't because I lack reliable, first-hand information. If I were called upon to play for the President, I would select a program of the quieter, deeply melodious numbers. I think I would reach him more quickly that way than any other, except perhaps by patriotic and martial music, I happen to know that he is partial to "The Stars and Stripes forever."

A public man who is as keen as anyone I have met on modern syncopation is Mayor Kendrick of Philadelphia, in whose private office I played one day with my full orchestra. It was in the nature of a serenade. I took into account, as I always am obliged to do, the size and sounding qualities of the room and made some quick shifts in the program upon which I had originally decided, in order to take into account the restricted quarters. Mayor Kendrick was simply great as an audience. He was right "with" me all the time and, because of the closeness of the space I was able to make a test of my theory that as person shows his appreciation and attention by his eyes and mouth.

Great financiers, I should say, are as difficult to "catch" as any man in the world. I have played for few in this country. On one occasion, I recall, J. P. Morgan was present when I conducted. He was cordial, and he smiled, but my reading of faces and eyes failed me completely and I was unable to decide what impression – if any – my orchestra made on him.

In my caricatures I have tried to show typical facial expressions of certain public leaders while listening to jazz.

For my own amusement, I now make sketches of all the big men I meet and play for. I started it in London, one night, by drawing Sir Thomas Lipton as he impressed me during a concert.

Next to the airs from "Pinafore," Sir Thomas likes "Tea for Two" – which is hardly surprising.

While playing at the London Hippodrome for eight weeks last summer I had a splendid opportunity to make a comparison between the effect of jazz upon prominent Americans and prominent Englishmen. And I believe that Englishmen of note are more whole-heartedly fond of jazz in its jazziest form than are our own distinguished citizens. The Earl of Suffolk, for instance, likes his jazz neat. He is fond of "Blues." The Earl was a regular attendant at the Kit

Kat Club in London while I was playing there with my twenty-two boys. There is a song called "The Meanest Kind of Blues." I lost count of the times I played that at his request.

The Duke of Marlborough likes pretty melodic numbers and never tires of listening to the saxophones. He presented me, by the way, with a silver and ivory baton engraved with his name. I talked over with him some of the theories I have set down here, and he agreed with me. His favorite song is "Waiting for the Sunrise." I found that Lord Dewar, another who keenly appreciates music, favored "I'll See You in My Dreams."

There is a type of man in this country as well known as the political and financial leaders, but far more susceptible to jazz. Jack Dempsey is one of these and Tex Richard is another. In them you have real jazz devotees. Dempsey loves to dance. He favors numbers of the "Red-Hot Mamma" type.

Richard, I believe, is one of the keenest men in the world when it comes to dealing with crowds and giving them what they want. I'm proud to think that he has been won over by my playing. Indeed, he has asked me to study the acoustics of his new garden with a view to furnishing the music.

Throughout this little piece I have used the word jazz. But I don't like it. I hate it as a feeble attempt to characterize the new development in modern music. That's the word I like – modern. The syncopated arrangements in vogue today are direct outgrowths of the war. They are orchestrated life, full of pep and freshness. This country has been the leader in their development, and we are moving on to further achievement.

America is destined to be the most musical land in the world. Other nations are older and have had more experience with music than we have had, but we are getting more musical every day. We are beginning, at last, to distinguish the good from the bad. And that's progress."

On the same subject we find a column written by Robert W. Dana on August 24, 1954 in his column "Tips on Tables':

"One of the most successful figures in the hotel and café phase of show business over a period of years is Vincent Lopez, musician, band leader, showman, scholar and author.

On June 27 Vincent and his orchestra, starting their 14th year of playing for lunch and dinner – dancing in the Grill Room of the Taft, Seventh Ave. and 50th St.

I dropped by the grill Wednesday afternoon to say hello to the piano maestro and find out about a possible state of boredom. He was alive, articulate and elated over the success of his first presentation of "Fashions With Music." And he could not wait to finish telling about his new caper before he spread out his whole deck of previous innovations: "Shake the Maracas," "Meet the People Interviews" and Monday afternoon concerts.

Style Show With Music – "Fashions With Music" will be featured once a month, showing dresses of leading designers and tied in with the band's music. A panel of feminine judges is selected from the audience to choose three outstanding dresses from about eight. These, made to fit, are awarded to three winners of numbers in a balloon dance directly following the modeling.

As Mr. Lopez says: "In Tin Pan Alley, when a composer gets an idea for a song, he almost thinks of a girl he connects the song with – "Sweet Sue," "Cecelia," "Rose Marie," With me, it's the other way around. A pretty girl makes me think of a song, like the first pretty girl in the fashion makes me think of the burr and a touch of heather in "Roamin' in the Gloamin."

Another Frolic – Not long ago Vincent decided to hold concerts Mondays from 2 p.m. in the grill. No dancing, no vocals, but music to represent the tastes of the entire country, hillbilly to classical, old-time and modern. An innovation that is delighting the lunch crowd on this day, and no tax, either.

On Wednesday and Saturdays the customers howl as they join in the game of "Shake the Maracas." The contest starts with a brief interview or chat with the band leader. The contestant then sings or dances his or her specialty and concludes by shaking the maracas to the rumba tempo of the band.

Vincent Lopez has long been a student of numerology and has authored two interesting books. What's Ahead" and "Musical Horoscope." His next volume, "My Key to Life or What I Learned in a Monastery," is scheduled for publication in December. He uses this special knowledge of numerology for a feature he calls Forecasting Time." Customers fill out cards with the month and date of birth, and Mr. Lopez sometimes answers as many as 50 of them in 10 minutes. For what he calls "themoriztion," he takes the letters of a name related to numerals and puts them together to find the musical melody that best reacts to the name.

Radio Interviews – during the week Vincent has 11 radio wires and during these broadcasts interviews customers at ringside. At least 45 percent of the customers come from the metropolitan area. The strongest out-of-town play is from the south, particularly the Carolinas."

Among the stars that began their career with Lopez were Artie Shaw, Xavier Cugat, Tommy and Jimmy Dorsey, Glenn Miller and Tony Pastor. Also vocalists Betty and Marion Hutton.

Felix Arndt & Nola

Lopez's theme song Nola, was written by Felix for his wife Nola Locke as an engagement song ten months before they married. He was born in New York City on May 20, 1889 and educated in the New York School system. His mother, Countess Fevier, was said to have be related to Napoleon III. As a young song-writer he wrote for several years for vaudeville stars Bayes and Norworth and Gus Edwards. He made piano rolls for duo-art and QRS and others, some 3000 of them.

Felix was a fine pianist and had an influence on the young and unknown George Gershwin. Gershwin would visit Felix at his studio in the Aeolian building on 42nd St., between 6th and 7th Avenues. This experience of Gershwin is said to be the inspiration for Gershwin's "Rialto Ripples. It is said that Arndt secured a job for Gershwin at Aeolian Hall. This influence as David Ewen writes in his book "George Gershwin" writes:

"Arndt's influence on Gershwin has never been properly stressed. Gershwin often visited Arndt at his studio in the "Aeolian Building on 42nd Street and was a great admirer of his piano music, which the composer played to him by the hour. It is this contact with Arndt that possibly stimulated Gershwin to write "Rialto Ripples." In any event, Arndt's ragtime writing for the piano, which Gershwin learned and assimilated, was by no means a negligible influence in shaping Gershwin's own style of writing for the piano."

***Nola* was recorded by Les Paul and became a top 10 hit in 1950. Arndt died tragically while very young (just 29) during the 1918 New York influenza epidemic.**

Vincent Lopez has never received the credit for his position in the progress of jazz. He, along with Paul Whiteman earned a high position in the popular music history of the United States. The positions that they took on the place of jazz music as a legitimate art form has been proven correct and they have proved to any early critics of their opinions that they were right. Lopez

rivaled Whiteman's position as the king of jazz, or, in Lopez's words, modern American music. Lopez was not only a great musician but endeavored to know his audiences and please them with his programs. While his 'sweet' type of dance music lost favor as the new swing bands made their music the new favorite, he still holds a place of dignity in the history of American popular music. But times change, and Guy Lombardo's style is no longer played on New Year's Eve. Nostalgic as it may be, times go on and new styles come into existence much the same as Lopez's music did. But, Lopez was right as was Whiteman and Gershwin. Long live their music.

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