## Johnson Says Jazz Will Hold Its Own Place

WHAT is the real distinctive, innerent American music? This is a question which is often asked by music lovers. True America is a young nation, com-pared with the countries of the old world and while undoubtedly the reason we have had to admit that the masters of the old old world excelled ours in music. In fact, there are many who doubt the existence

essentially American music. But there is a characteristic American music, which is being developed more and more all the time. How this development is progressing is interestingly told by J. Rosamond Johnson, who, with his quintet of in-strumentalists and vocalists, is a big feature of this week's program the Orpheum,

In the first place, Johnson is one of the most intellectual scions of the colored race in America today. Born in Jacksonville, Fla., in 1873, he began the study of music at an early age and before long was a master of the piano, organ and voice. He also studied harmony and counterpoint with the best of American teachers, and then went abroad to complete his education under the best masters in France, Italy and Germany, thus intimately acquainting himself with these respective schools of music. On his return to this country he became superintendent of music in Jacksonville's public schools, toured in vaudeville here and in Europe, became director of music for Hammerstein's opera house in London and then served in the same capacity as ballet director at the Hanza theater in Hamburg. But he is probably best known for his work as member of the team of Cole and Johnson, besides which he composed the music for their famous productions, "Shoo Fly Regiment," Red Moon" and Mr. Bert Williams' "Load of Koale," He was likewise joint composer of the comic operas, 'Humpty-Dumpty," "Sleeping Beauty and the Beast" and "Come Over Here." He has also done a number of popular numbers, including such national hits as "Under the Bamboo Tree," "Lazy Moon," "Congo Love Song," "Congo Love Song," "Congo Love Song," "Castle of the Nife" and others too numerous to men-

So it will be seen that Mr. Johnson's opinion on American music should carry some weight.

"American music as it is recognized abroad in all its forms and types can be traced back to the plantation days," he says. Practically all of the music that he knows that has been written by American composers had its germ or origin in the old melodies of the soil.

This progressive evolution at first saw its expression in the minstrel shows and the musical embryo of these old plantation songs extends to nearly every phase of our popular music. In fact, there is practically no popular song of American composition but what can be traced back to those old folk songs

"Nationalized music the world over has always come from the low-ly, from the peasant, from those of whom Gray, in his masterful 'Elegy,' said: 'Let not ambition mock their

"Verdi absorbed his inspiration for his immortal 'Il Trovatore' from the humble Neapolitans, Bizst his 'Carmen' from the dancing and cigaret girls of Seville. It was from the roving gypsies of Hungary that Liszt and Brahms drew the magical chords and rythms that have given to the world the great 'Rhapsodies' and the Hungarian dances. They tell us that many of Mendelssohn's creations are founded on such homely themes as Irish jigs and reels. The music of Tschaikowsky, Oui Rach-manioff and even that of Rimsky-Korsakoff contains vestiges of the

folk songs of their native Russia. In much the same manner has Dvorak in his 'New World Symphobrought out the fact that the music of America is that of the plantations of vore, for the themes of this great composition are the songs our darky forbears sang in the days before the war."

Contrary to the general opinion, Johnson is positive that jazz as we know it today will not die. On the contrary, it will survive but in another guise.
"Jazz," he says, "is also the evo-

lution of plantation music. At first the negro, when brought to America as a slave, had no idea nor am-bition to sing about. He was a happy, contented character, but he knows only of God and the devil. So he sang of these and thus we have the spirituals. Then came love his soul. He sang of his Dinah and his Mandy and we have the common songs of later days. Later, a free man, he earned money. He spent it on clothes. He became the dandy and the dude. Coon songs became ragtime, which later was elevated and became syncopation. Then the unrest taking hold of him, the syncopation, with its even rhythm, became the jazz of several rythms as one, for that is all that jazz is. Instead of one melody, readily distinguishable, jazz, when properly played, is several different rhythms played by several groups of instruments at the same time, It founded on the same principles on which are based our symphonies and big overtures. In fact, I know of many cases where jazz has aided in the appreciation of these works of our greatest masters, for the ear, trained to follow the several rhythms of jazz, has appreciated fully the numerous strains, blended into one musical whole, which have made the great symphonies the works of art that they are."

Across the Continent.

Wallace Reid's latest picture, "Across the Continent," is a sticker for the cameramen. Charles Schoen-



What the Theaters Offer

A SHOW with two stellar attractions and two featured acts opens with today's matines at the Orpheum. The widely known comedienne, Elsa Ryan, will be seen in a one-act play. Also the Doris Humphrey dancers are to come. J. Rosamond Johnson, the song composer, is featured, and likewise dainty Maric. Supported by Rodney Ranous, Miss Ryan is to present the appealing play "Peg-for Short." Miss Humphrey is a prima ballerina. Critics predict that in a few years she will be recognized as one of the

New Fire Effect Used in "Mecca" Shows Fine Result

Something new in the world of the theater has been evolved in the production of "Mecca," coming to the Brandeis theater for one week only. beginning next Sunday evening, January 29. It is nothing more nor less than a new fire invention, and for the first time in 22 years new patents have been issued covering a fire effect on the stage, which is en-tirely different from the celebrated fire effect patented by Lois Fuller, the fire dancer of 22 years ago.

The new invention has been patented by Eugene Braun, master elec-trician of the firm of F. Ray Comstock and Morris Gest, and it is such a distinct novelty that some record of it is worth preserving.

"The one big feature of this invention," says Mr. Braun, by way of explanation, "is that for over 20 years no one has been able to present a representation of flaming fire on the stage without the consent of Lois Fuller, the so-called fire dancer who patented her device 22 years ago. Her patent was issued for a current of air, a combination of lights, and the use of strips of colored material which were swept into an upright position by means of the current air produced by an electric fan. Simple as it may seem, this device is protected in the courts by Miss Fuller's attorneys, in spite of the fact that anybody can put an American flag in front of an electric fan, turn the light on it and get always the same result horizontally. most the same result horizontally that Miss Fuller obtained by directing a current of air in an upright position instead of flat. If the flag is pointed upright by the current of air, it would represent the way she obtained her flame effect. Stage producers for 20 years have paid royalties to Lois Fuller for the use

of that device representing fire. . for the cameramen. Charles sho has baum, veteran cameraman who has tirely different, inasmuch as I don't it is the hardest picture he has ever photographed. The hardships and difficulties in photographing the transcontinental auto race, which is the hip feature in the airms and the upright made of thin sheets of burnished copper. I use an electric motor to transcontinental auto race, which is the big feature in the picture, make the work of the eameraman most strenuous.

Postoffice Money Order

Department Has Trouble
Martin's Ferry, O., Jan. 28.—The International money order department of the Martin's Ferry postoffice has its troubles. One of the clerks had to write a money order for a party in Llanfairwllgwynll, Anglesey, Wales.

copper. I use an electric motor to make them rise into view of the audience gradually. I also have an electric heater, of the kind ladies use for curling irons, and this is sprinkled with a powder which turns to smoke when I turn the current on the electric heater. In addition to this, I have colored lights on the bottom of the brazier, and the light from these lamps, reflected on the strips of copper, combined with the smoke, gives the most realistic imitation of fire that has ever been known on the stage.

O PULENT splender on a scale never of heretofore known in the theatrical between a copy of the selection of

famous Gorman Broat: Charley offer Jurkey in the Straw" international fame, and Charley Whyte, who sang with Col. Jack Haverly's minstrels. James Madison, famous vaudeville author, wrote the lines around their respective talents, which includes singing, dancing, gagging and whistling. It is an offering of "Auid Lang Syne" that rejuvenates the old and delights the young. There are to be featured acts, one a musical playlet entitled "His First Lesson," by Hal Chamberlain and Vivain Earle, and the other by Kittig Thomas, known as the "Pocket Edition of Vodvili." She performs a number of new and original feats in conjunction with a suries of double boomerangs and other licks of a sensational order. Completing the vaudeville program are the Alexander Meiford Trio, who are to present a risley novelty act which is also a great pantominic clown act.

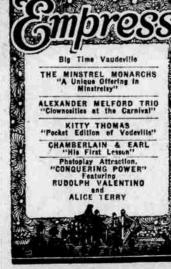
EVERYWHERE over the Orpheum circuit Santos and Hayes have been acoring an emphatic hit. Two of the funniest women on the stage, they come to Omaha next week, bringing with them their handsomely staged review. They are assisted by Will Higgs, Bobble Tremains. Saul Marshall and a Broadway beauty cast. In addition to this stellar event the show is to have two featured acts: Al and Fanny Steadman in "Planocapers" for one, and the extraordinary ventriloquist, Marshall Montgomery, for the other.

W ITH the Golden-Crook come my there is a reason for this years show. It has comedy, girls, music, song and a story. Jacobs and Jermon, under whose management the production is being presented, seem to have been very lavish with the scenic and costume investiture. There are eight principals listed, 22 girls in the chorus and 15 musical nimbers of the peppery sort. Jack Calishan heads the funnakers and in his support are Eddie Shubert, Sid Gold, Matty White. Bob Jackson, Ann Myers and Julia Gifford. An exceptionally clever ballet and march by the chorus is one of the many features. There will be a heatines at 2:15 daily all week starting tomorrow at the Gayety. Today's matines begins at 3.

the other.

JACOBS & JERMON'S Production of the Ever-Popular

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HE BEST 1 IN VAUDEVILLE Orpheum Circuit Week Starting Sunday, January 29 ELSA RYAN **HUMPHREY'S** Supported by RODNEY RANOUS DANCERS "PEG-FOR SHORT" "A SERIES OF DANCE DIVERTISSEMENTS" Gertrude-MOODY & DUNCAN-Mary in "Opera & Jazz, Inc." DAINTY MARIE Venus of the Air Harrisen- -Katherine "A DAY AT THE RACES" Presented by "At the Depot" J. ROSAMOND JOHNSON . AND HIS INIMITABLE FIVE Introducing His Latest Composition In a Musical Chronology Entitled "SYNCOPATION"

Topics of the Day | Aesop's Fables | Pathe Weekly Coming Feb. 5-"Santos and Hayes Revue"

Matinoon-15e to 50e; some at 75e; \$1 Saturday and Sunday Nights-15e to \$1; some \$1.25 Saturday and Sunday. (Patrone Pay U. S. Was Tax) Today's Winner of Two Free Sonts is Automobile No. 301

Her Pup Proved Costly Pet When Taken to Australia

"If you contemplate a trip

Several seasons ago, Miss Ryan ourned to the Antipodes as one of the "Three Little Maids" in Frohman and Eduards' musical comedy production of that title, Miss Ryan had some time previous acquired a Maltese poodle of illustrious line-age and a disposition so affectionate that not even the most pronounced anticanine crank could subject this pup to the smallest inconvenience. At the dock in San Francisco, the ship's officers warned the actress that "Bink" the poodle, could not land in Australia but would be placed in strict quarantine in Sydney harbor and kept in durance until she took ship for the return trip.

Three weeks finally rolled around

and the Ventura steamed Sydney headed and anchored in the offing. Panie stricken fellow passengers clamored for the privilege of defy-"Bink" at any cost. The purser politely but firmly intervened and "Bink" was yanked into the hoswas yanked into the hospitable arms of an inspector and

BRANDEIS WEEK BEG. Tonigh

Owing to enormous size of production and length of per-formance, curtain rises promptly at 8 o'clock. POSITIVELY no one will be seated during the first scene.

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Most Sensationally Beautiful

MUSICAL PRODUCTION

FROM THE

CENTURY THEATRE.

NEW YORK

**EXTRAVAGANZA OF** 

with postponement due to the hysterical condition of one of the

Then a ray of sunshine appeared During a visit to the customs house to inquire about the well-being of Australia, leave your pet dog at her pet, the actress was presented to Such is the admonition of Elsa no less distinguished a personage than Alfred Tennyson Dickens, son of the illustrious Charles Dickens, and then a resident of Sydney. This courtly gentleman immediately became interested in Miss Ryan's predicament and hit upon an idea to evade the drastic law.

"Why not rent a cottage and have it established as a special quaran-tine station?" was the ingenious suggestion of the capable Dickens, A kindly disposed custom house officer agreed that such a plan was feasible and within two days, the cottage was secured, the necessary action was taken by the customs people and the beleagured "Bink" was released from his prison and restored to the overjoyed Miss Ryan.

The fly in the ointment appeared on the scene a day later when a customs inspector appeared with a bill for five shillings and announced that he would appear daily with a demand for the same fee, At a bargain sale before a dog-

loving assemblage, "Bink" migh have brought \$1.85. During Mistransferred to the customs boat in Ryan's stay in Australia, she paid the customs inspector \$40. Of course, Miss Ryan was in-consolable and the opening of "The Three Little Maids" was threatened home." Elegance of U.S. Girls Impressed Lubitsch Most

"The elegance of your American girls was most amazing to me," said Ernest Lubitsch, the European director of "Deception," "One Arabian Night" and other pictures, who has just left for home after spending just what the story would be timated that it probably would

"Even the check girls in hotels an historical background like and telephone operators have the his pictures. He brought manners of ladies. They wear smart clothes, have manicured hands and greatest picture, "Pharaoh" conduct themselves with an air such soon to be released.

as only the women of the higher class have in Europe. There don't seem to be any classes in America, especially in New York. I never before saw such beautiful working

Lubitsch left for Europe last of on the S. S. George Washi : " and will begin work on spectacle as soon as he gets his studio. He was unable; timated that it probably wor country what he declares

## ARTHUR

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rheumatism, bloating, may be loss o

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alarming increase and remarkable

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kidney disorders are among the most

patients, who very often content

flesh, sallow complexion.

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