

THE APPEAL OF THE PRIMITIVE JAZZ (Literary Digest)

A strange word has gained wide-spread use in the ranks of our producers of popular music. It is "jazz," used mainly as an adjective descriptive of a band. The group that play for dancing, when colored, seem infected with the virus that they try to instill as a stimulus in others. They shake and jump and writhe in ways to suggest a return of the medieval jumping mania. The word, according to Walter Kingsley, famous in the ranks of vaudeville, is variously spelled jas, jass, jaz, and jasez; and is African in origin. Lafcadio Hearn, we are told, found the word in the Creole patois and idiom of New Orleans and reported that it meant "speeding up things." The Creoles had taken it from the blacks, and "applied it to music of a rudimentary syncopated type." In the New York Sun, Mr. Kingsley rehearses many of the curious facts and customs associated with the word:

"In the old plantation days, when the slaves were having one of their rare holidays and the fun languished, some West Coast African would cry out, 'Jaz her up,' and this would be the cue for fast and furious fun. No doubt the witch-doctors and medicine-men on the Kongo used the same term at those jungle 'parties' when the tomtoms throbbed and the sturdy warriors gave their pep an added kick with rich brews of Yohimbin bark—that precious product of the ameruns. Curiously enough the phrase 'Jaz her up' is a common one today in vaudeville and on the circus lot. When a vaudeville act needs ginger the cry from the advisers in the wings is 'put in the jaz,' meaning add low comedy, go to high speed and accelerate the comedy spark. 'Jasbo' is a form of the word common in the varieties, meaning the same as 'hokum,' or low comedy verging on vulgarity.

"Jazz music is the delirium tremens of syncopation. It is strict rhythm without melody. Today the jazz bands take popular tunes and rag them to death to make jazz. Beats are added as often as the delicacy of the player's ear will permit. In one-two time a third beat is interpolated. There are many half notes or less and many long-drawn, wavering tones. It is an attempt to reproduce the marvelous syncopation of the African jungle."

Contribution is drawn from Prof. Wm. Morrison Patterson's "pioneering experimental investigation of the individual difference in the sense of rhythm." Thus:

"The music of contemporary savages taunts us with a lost art of rhythm. Modern sophistication has inhibited many native instincts, and the mere fact that our conventional dignity usually forbids us to sway our bodies or to tap our feet when we hear effective music has deprived us of unsuspected pleasures." Professor Patterson goes on to say that the ear keenly sensible of these wild rhythms has 'rhythmic aggressiveness.' Therefore of all moderns the jazz musicians and their auditors have the most rhythmic aggressiveness, for jazz is based on the savage musician's wonderful gift for progressive retarding and acceleration guided by his sense of 'swing.' He finds syncopation easy and pleasant. He plays to an inner series of time-beats joyfully 'elastic' because not necessarily grouped in succession of twos and threes. The highly gifted jazz artist can get away with five beats where there were but two before. Of course, besides the thirty-seconds scored for the tympani in some of the modern Russian music, this doesn't seem so intricate, but just try to beat in between beats on your kettle-drum and make rhythm and you will think better of it. To be highbrow and quote Professor

Patterson once more:

"With these elastic unitary pulses any haphazard series by means of syncopation can be readily, because instinctively, coordinated. The result is that a rhythmic tune compounded of time and stress and pitch relations is created, the chief characteristic of which is likely to be complicated syncopation. An arabesque of accidental differences, group-forming in their nature, is superimposed upon the fundamental time divisions."

"There is jazz precisely defined as a result of months of laboratory experiment in drum-beating and syncopation. The laws that govern jazz rule in the rhythms of great original prose, verse that sings itself, and opera of ultra modernity. 'Imagine Walter Pater, Swinburne, and Borodin swaying to the same pulses that rule the moonlit music on the banks of African rivers.'"

For years, we are told, jazz has ruled in the underworld resorts of New Orleans. It has emancipated itself in part from its original surroundings:

"There in those wonderful refuges of basic folk-lore and primeval passion wild men and wild women have danced to jazz for gladsome generations. Ragtime and the new dances came from there, and long after jazz crept slowly up the Mississippi from resort to resort until it landed in South Chicago at Freiburg's, whither it had been preceded by the various stanzas of 'Must I Hesitate?' 'The Blues,' 'Frankie and Johnny,' and other classics of the levee underworld that stire the savage in us with a pleasant tickle. Freiburg's is an institution in Chicago. If you 'go South' you must visit that resort.

"Now let me tell you when jazz music was first heard on the Great Wine Way. I forgot to tell you that it has flourished for hundreds of years in Cuba and Haiti, and, of course, New Orleans derived it from there. Now when the Dollys danced their way across Cuba some years ago they now and again struck a band which played a teasing, forte strain that spurred their lithe young limbs into an ecstasy of action and stimulated the paprika strain in their blood until they danced like maenads of the decadence. They returned to New York, and a long time later they were booked on the New Amsterdam roof for the 'Midnight Frolic,' and Flo said:

"Haven't you something new? My kingdom for a novelty." And Rosie and Jenny piped up and said that in Cuba there was a funny music that they weren't musicians enough to describe for orchestration, but that it put little dancing devils in their legs, made their bodies swing and sway, set their lips to humming and their fingers to snapping. Composers were called in; not one knew what the girls were talking about; some laughed at this 'daffydingle music.' Flo Ziegfeld, being a man of resource and direct action, sent to Cuba, had one of the bands rounded up, got the Victor people to make records for him, and the 'Frolic' opened with the Dollys dancing to a phonograph record. Do you remember? Of course you do. That was canned jazz, but you didn't know it then. First time on Broadway, my dear. My own personal idea of jazz and its origin is told in this stanza by Vachel Lindsay:

Fat black bucks in a wine-barr'd room,
Barrel house kings with feet unstable,
Sagged and reeled and pounded on the table,

Pounded on the table;
Beat an empty barrel with the handle of a broom,

Hard as they were able,
Boom, boom, BOOM,
With a silk umbrella and the handle of a broom,
Boomlay, boomlay, boomlay, BOOM.

"Lindsay is then transported to the Kongo and its feats and revels and he hears, as I have actually heard, a 'thigh-bone beating on a tin-pan going.'

"Mumbo Jumbo is the god of jazz; be careful how you write of jazz, else he will hoodoo you.

"I add to this the opinion of a high-brow composer on jazz. He is a great technical master of music and does not want his name used. He hates jazz.

"Jazz differs from other music, as it wants to appeal to the eye as much as to the ear.

"The dancing is done simultaneously with performing music. Either the violinist, trombone or saxophone-player will dance (contortional) while playing.

"Acrobatics are performed with the instruments themselves, as, for example, the violinist throwing the bow and catching it to the tune or rhythm of the music."

Value of property owned by grand lodges, \$508,798.90; value of property owned by Supreme Lodge, \$70,000; value of property owned by subordinate lodges, \$473,374.83.

IN THE SUPERIOR COURT OF THE STATE OF Washington for King County.

Bertha Wiggins, Plaintiff, vs. Taylor Mill Company, a Corporation, and Lee McKinstry, Receiver for said Taylor Mill Company; The Mercantile Company, a Corporation; and all persons unknown, if any, having or claiming an interest in and to the real property hereinafter described, Defendants.—No. Notice and Summons.

The State of Washington, to the above named Defendants, and each of them:

You, and each of you, as owners, claimants or holders of an interest or estate in and to the real property hereinafter described, are hereby notified that Mrs. Bertha Wiggins is the holder of ten certain delinquent tax certificates herein below more particularly referred to, issued by the Treasurer of King County, Washington, for delinquent taxes upon and against real property situated in said King County, described as follows, to-wit:

Burke's Second Addition, Fractional Part—		Certificate		Date of		Total Paymt.	
Lot	Block	No.	Payment	Amount	Year	Taxes & Interest	
1	77	C 4667	8-24-1915	\$10.38	1913		
2	77	C 4666	8-24-1915	8.82	1913		
3	77	C 4665	8-24-1915	8.82	1913		
4	77	C 4664	8-24-1915	8.82	1913		
5	77	C 4663	8-24-1915	8.82	1913		
6	77	C 4662	8-24-1915	8.82	1913		
7	77	C 4661	8-24-1915	8.82	1913		
8	77	C 4660	8-24-1915	8.82	1913		
9	77	C 4659	8-24-1915	8.82	1913		
10	77	C 4658	8-24-1915	8.82	1913		

That the taxes upon said real property for prior and subsequent years have been paid by the plaintiff as follows, to-wit:

Lot	Block	Year	Date of Payment	Taxes & Interest
1	77	1914	8-24-1915	\$8.84
2	77	1914	8-24-1915	6.93
3	77	1914	8-24-1915	6.93
4	77	1914	8-24-1915	6.93
5	77	1914	8-24-1915	6.93
6	77	1914	8-24-1915	6.93
7	77	1914	8-24-1915	6.93
8	77	1914	8-24-1915	6.93
9	77	1914	8-24-1915	6.93
10	77	1914	8-24-1915	6.93
1	77	1915	4-11-1917	9.56
2	77	1915	4-11-1917	8.05
3	77	1915	4-11-1917	8.05
4	77	1915	4-11-1917	8.05
5	77	1915	4-11-1917	8.05
6	77	1915	4-11-1917	8.05
7	77	1915	4-11-1917	8.05
8	77	1915	4-11-1917	8.05
9	77	1915	4-11-1917	8.05
10	77	1915	4-11-1917	8.05
1	77	1916	6-26-1917	6.93
2	77	1916	6-26-1917	6.93
3	77	1916	6-26-1917	6.93
4	77	1916	6-26-1917	6.93
5	77	1916	6-26-1917	6.93
6	77	1916	6-26-1917	6.93
7	77	1916	6-26-1917	6.93
8	77	1916	6-26-1917	6.93
9	77	1916	6-26-1917	6.93
10	77	1916	6-26-1917	6.93

That the several sums hereinabove set forth bear interest at the rate of 15 per cent per annum from date of payment, and are all the unpaid and unredeemed taxes upon and against said real property.

And you and each of you, (including said persons unknown, if any,) are hereby directed and summoned to appear within sixty days after the first publication of this Notice and Summons, to-wit: within sixty (60) days after the 21st day of July, 1917, exclusive of the day of said first publication, and defend this action and serve a copy of your appearance or answer upon the undersigned attorney for plaintiff at the office address below stated, or pay the amount due, together with interest and costs. And you are notified that in case of your failure so to do, judgment will be rendered, foreclosing the lien of such taxes and costs against each parcel of said real property for the sums and amounts due upon and charged against the same as hereinabove set forth.

Any pleading or process may be served upon the undersigned attorney for plaintiff at the address below stated.

ANDREW R. BLACK,
Attorney for Plaintiff.

Office and Post Office Address:
316 Pacific Block, Seattle, Washington.
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