THE ADVANCE, THURSDAY EVENING, MARCH 13, 1924.

Money Can Do Anything Some Folks Think So Why May Not the Kahn Millions Give Syncopated Music Standing and Position, They Say

By ROBERT T. SMALL

saged but he was broadcast over the radio. It is believed now that young Kahn won his father over because of his high aims for jazz. Mr. Kahn has said before that he was glad his son was taking an interest in music and that he felt something really American could be developed from the nusical expression now known as "jazz." So that is the theme young Kahn is to proceed upon. The youngster is not only a saxo-phone player—the richest saxaphone player in all the world, because Pau Whiteman is a fiddler and can't blow a note on any of the wailing winds, but he is a composer as well and his debut was made the occa-sion of the first public presentation of a fox trot called "Why." Rogor played the saxophone solo parts in the rendition of his composition and the place. Young Kahn is just as serious in his effort to elevate ince as bot din



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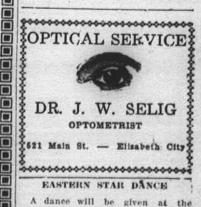
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point and presented her with a dia-mond ring that cost \$19.69. Yennie Yenson was equally deter-mined in her suit for Deuteronomy Jones whom she insisted "Bane pretty good looking fellow," and she was willing to pay "Saxty-Nine Dol-lars and sixty nine cents for him at the auction sale, even tho' he said little. Deuteronomy Jones tho' he talked little managed to tell Yennie at last that he wanted her for his wife. Rawdon Crawley, a true villian, tried to abduct the heroine, Rose Raleigh, but the hero, Amos Coleman, arrived just in time to save her. And Emily Dale's 'ro-mance was crushed by the know-ledge that Crawley was already mar-ried. Crawley went the way of all villians and was crushed beneath the wheels of a moving train while trying to escape the officers. In the end the clouds all passed away,

the same result with less expenditure.

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The rendition of his composition and the plece was received with muce. Toung Kahn is just as serious in his effort to elevate jazz as his dis-tinguished father has been in the ecountry. He believes that jazz is the best possible medium for edu-country. He believes that jazz is the best possible medium for edu-country. He believes that jazz is the best possible medium for edu-country. He believes that jazz is the best possible medium for edu-country. He believes that jazz is the best possible medium for edu-country. He believes that jazz is the best possible medium for edu-country. He believes that jazz is the best possible medium for edu-country. He believes that jazz is the best possible medium for edu-saught the fancy of the masses and as a wider following than any type of misc yet developed. Take Paul Whiteman, yours the belevated by brinsing the lassics into syncopated arrange-ments. He and his associates have been quietly but energetically work to the did masters. The menuits have been quite startl-most difficult compositions of Ru-most difficult compositions of Ru-most difficult compositions of Ru-most difficult compositions of Ru-most difficult ends itself to the for the same aspecialing way. He iso has taken the storm modif from the William Tell Overture and made the into a syncopated symphony for the

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