The Old Jazz Band.

A BROADWAY cafe announcement, so something new to the Big Bright Age, to the entertainment from a little off Broadway, a tree of hope's old known to us as a jazz band. They've gone to New York and San Francisco beyond, kindred assembly of jazz in that corner. Come and see. Less py.

I'll eat a far away tap, tap, tapping. That's my seat with you. We're from the Levee; the Levee, The Wisdom of Levee, And it's wonderful—Oh, BOY! There's a shuff'lin', shuff'lin' shuffle; Grab your partner by the hand—a hat, Hussy, happy, drive-you-wacky music of the old jazz band.

Well, I love a banga, harp or a skeleton. I love a mangle. I love a mangle. I love a violin. I love a mangle. I love a violin. I love a mangle. I love a violin. And the kind I understand, is that.

Jazzes Records
On Victor Disk

Nick La Rocca and his Original Creole Band are back in the old-time with the kind of rhythm that made them famous years ago. For this special occasion the boys have recorded for Victor "Mamie" Moss and "Tremble Mine" Levee music just as it was to put a bright spot from the original Le Rocca's hot specifications. Many Creole and jazz fans take "Tremble Mine" and "Mamie" as a guide to their idea of music for the dance.

WHEN IN HARLEM STOP AT
HOTEL BRADDOCK
EUROPEAN PLAN—FIREPROOF
HARLEM'S FAVORITE HOTEL, noted for its excellent cuisine, catering especially to business men, families and transients. Exclusive suite of two rooms and bath, $3.00 per day. Conducted strictly as a FIRST-CLASS HOTEL.

EIGHTH AVE. AND 126th ST.
DOOMAN & WRIGHT
7 rooms. 3 Minutes from 125th St. Station

Program Continued

J. F. M. F. R. K. L. M.

COLE—RUSSELL AND DAVIS
In the National Opera

HARRY FOX
In a Few of His Own Songs and Original Settings

MAZIE KING
In Her Own Dance Creations

EXIT MARCH

PHONE RIVER 4930

ON TIME
We believe we have the most efficient ice delivery in Manhattan between Thirty-fourth and Forty-third Streets.

RIVERSIDE ICE COMPANY, INC.

MARY GALBEE, President
123-125 WEST 89th STREET

DIAGRAMS OF COLONIAL EXITS

EXIT A

EXIT B

EXIT C

EXIT D

EXIT E

RED LIGHTS INDICATE EXITS

RED LIGHTS INDICATE EXITS
Jazze Records
On Victor Disk

Nick LaRocca and his Original "Jazz" Band are back on the picture with the kind of rhythm that made them famous years ago. For this special occasion the boys have recorded for Victor "Gamin' Wolf," and "Fiddle Blues." Lovers of Old Time are in for a treat from the famed De Records label. Songs such as "Here Comes the Captain" and "Tweedle Dee and Tweedle Dum" are available to demonstrate their kind of music.

B. F. KEITH'S NEW COLONIAL
"THE HOUSE OF BEAUTY"

KEITH VAUDEVILLE
DIGNIFIED ENTERTAINMENT

MISS BAKER HAS SCORED AN UNQUALIFIED HIT AT ALL THE HOUSES SHE PLAYED THIS SEASON.

SHE HAS REPEATEDLY BEEN HELD OVER FOR SECOND, AND, IN SOME Instances, THIRD WEEKS.
The Old Jazz Band

A RAY OF SUNSHINE—Can remember anything else in the big BROADWAY show today? Witches, vampires, devil dogs, all the rest may have their place in the show but one thing stands out—A RAY OF SUNSHINE. That is the name, that is the tune, that is the old jazz band.

BROADWAY—Nothing sounds like something you hear in the big BROADWAY shows today. The music is as loud as the red peppers and as cheerful as a sunflower. That is the old jazz band.

THE OLD JAZZ BAND—Back on Broadway! That is the name of the new show. It is a little different from all the other shows. It is a little different from all the other shows.

Jazzes Records

ON VICTOR DISK

Note! The music and the old jazz band are back in the picture with the kind of rhythm that makes them famous years ago. For this special occasion the boys have recorded for Victor "SOUR CABBAGE," "ORphans," and "HAPPY TIMES."

Victor Tonalion Mfg. Co. INFRARED LABORATORIES

Información

Should you at any time desire advice or information regarding banking or investment matters, remember that our officers are always ready and pleased to be consulted, and to place their knowledge and experience at your disposal.

Gotham National Bank

"Not a Branch Bank"

1818-21 BROADWAY AT COLUMBUS CIRCLE

BELLE BAKER

In a Repertoire of Songs by Francis Poulenc

HERMINE SHONE

And Notable Cast, Featuring OAKLEY ANDERSON

In "MARY ANN"

A Poetic Fantasy Depicting Seven Episodes in Her Life

THE MISSES CAMPELL

Songs

Written of "The Lonesome Road," "Jessie in Blue," and many more.

"THE CORNER STORE"

A Hilarious Royal Comedy

Directed by Albert H. Allman

William—ROCKWELL and WOOD—Al

Presenting a Series of Original Dance Compositions

HEARST-PATHE NEWS PICTORIAL

GOSSSLER'S

104th St. "L" Station

REVue de la SAISON

Supreme Creativity: Vivid World in Full Color Combination and Underlying Novelty

NIGHTLY AT 7:30 AND MIDNIGHT

TO-NIGHT—PIERES DE SALVADOR

GIVEN AT 10, 11 A.M.

WHOLE SALT ROASTED LOBSTER $100

Russian Dressing and Artichokes Vinaigrette

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"THE CORNER STORE"

A Hilarious Royal Comedy

Directed by Albert H. Allman

William—ROCKWELL and WOOD—Al

Presenting a Series of Original Dance Compositions

HEARST-PATHE NEWS PICTORIAL
The Old Jaz Band.

And the impetus comes from the West, a zephyr roll known as a Jaz Band. They are a musical force, and the zephyrs from Chicago, St. Louis, Kansas City and points beyond, blendly assemble one by one in this corner. Come on, now! Let's go!...

I hear a far away tap, tap, tapping,
That fills my soul with joy.
It's from the lovers; the lovers;
The waltzishall, Oh, boy
To the soft-slow, soft-slow shuffle;
Grab your partner by the hand.

Waltz; I love a byte, a spill, a wheel...
I love a fiddle, a fiddle.
But the sweetest, sweetest music;
And the kind I understand.

Well, I love a byte, a spill, a wheel...
I love a fiddle, a fiddle.
But the sweetest, sweetest music;
And the kind I understand.

Now, I love a byte, a spill, a wheel...
I love a fiddle, a fiddle.
But the sweetest, sweetest music;
And the kind I understand.

Jazzes Records
On Victor Disk

Nick La Rocca and his original orchestra head one band to the success of the '20s. Now, with the help of famous stars like Earl Hines and Louis Armstrong, the top name in jazz music.

Home of Music, Dancing, Entertainment
REILLY'S
DELICIOUS STEAKS and CHOPS
67TH STREET and COLUMBUS AVENUE
A Block East of Broadway

ST. NICHOLAS RINK
Every Day till Christmas
Now Open

ICE SKATING

While in the city visit the PARISIEN
509 8TH AVENUE
The Red French Table d'Hotel
Rate $1.00 with Wine
Quick Service. Good Food Reasonable
The Most Architectural Beautiful Hotel in the City

F. W. SHIPP, Prop.
Attention!
Dancing Folks Only!

Here is positively the greatest dance record ever issued. Made by New Orleans musicians, only New Orleans people know the Livery Stable Blues" and "Dixieland Jass Band One-Step." 75c

We say the greatest dance record ever issued with reserve, remembering the hundreds that have been issued at lower prices; still you'll agree with us when you hear it. Some folks claim phonograph music is not suitable for dancing to, therefore, we do direct this record to a half dozen New Orleans musicians, formerly playing in local restaurants and cabarets, who journeyed to the Victor laboratory for the purpose.

It has all the "swing" and "punch" and "Zephyr" and "pugnacious" that is so characteristic of the bands whose names are a by-word at New Orleans dances. It is more proof of the New Orleans style than any other. The record is not a patent medicine, in fact that is recognized and commented upon as the world grows.

Come early for your copy. Our supply is ample but not for the timid. Limited orders given quick attention.

Music Dealers

New Victor Records
Jazz Band and other Dance Selections

The Original Dixieland Jazz Band

SPELL it Jass, Jas, Jazz or Jass—nothing can spoil a Jass band. Some say the Jass band originated in Chicago. Chicago says it comes from San Francisco—San Francisco being away off across the continent. Anyway, a Jass band is the newest thing in the cabarets, adding greatly to the hilarity thereof.

They say the first instrument of the first Jass band was an empty box can, by hummin' into which, sounds were produced resembling those of a saxophone with the group. Since then the Jass band has grown in size and ferocity, and only time will tell where it is destined.

The Four Hundred Club

This card must be presented for admission

The Four Hundred Club

Afternoon Tea Dances

Betty Scott (Mrs. Earl Fox)

Daily 4 to 6 P.M.

REISENWEBER'S

Columbus Circle and 50th Street

FAMOUS ORIENTAL ONE-STEP BECOMES STANDARD NUMBER

Soon after its introduction, "TENTS OF ARABS" became the leading Oriental one-step, and by reason of its originality, distinctiveness and captivating melody, it is continuing to remain almost as popular today as it was 6 years ago. Several of the phonograph companies have already taken "TENTS OF ARABS" from their original list and catalogued it among their standard numbers.

There is a constant demand in sheet music for this number and programs come in ever so often showing the feature of "TENTS OF ARABS.

It will undoubtedly remain in the books of the leading orchestra men for a long time to come.

Origin of Jazz

ORIGINALL DIXIELAND JAZZ BAND CREATORS

It is a concealed fact that jass music and its name owe their popularity to the Original Dixieland Jazz Band.

This organization originally came from New Orleans and their fame spread throughout the United States. They became extremely popular in Chicago and New York and went over to London where they were a virtual sensation. Now they are back in New York and one of the most popular orchestras in the metropolis.

They are exclusive Victor artists and are, really, in a class by themselves.

James LaRocca is the leader of this combination but is extremely modest and feels that his achievement is something that is due to the splendid co-operation of his men.
Attention! Dancing Folks Only!

Here is positively the greatest dance record ever issued by New Orleans musicians for New Orleans people. The Lively Stable Blues” and “Dixieland Jazz Band One-Step”.


The record was made by a half dozen New Orleans musicians, formerly playing in local restaurants and cafes, who journeyed to the Victor laboratory for the purpose.

It was all the “swing” and “spunk” and “beauty” that is so characteristic of the bands whose names are a by-word in New Orleans dances. It is more proof that New Orleans sets the pace for “wonderful” dance music—fact that is recognized and commented upon the country over.

We say “the greatest dance record ever issued,” without reservation, remembering the bandleads that have been issued recently, and you’ll quite agree with us when you hear it.

Music Committee: Don Codo, Clarinet; George Nichola; Will Holland; Varsity’s Coconut Grove Orchestra.

The Original Dixieland Jazz Band.

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They say the first instrument of the first Jazz band was an empty lard can, by humming into which, sounds were produced resembling those of a saxophone with a horn. Since then the Jazz band has grown in size and ferocity, and only

Entertainment Committee:

The Four Hundred Club. (Inc.)

The Four Hundred Club is entitled to all privileges as a member (social clubs).

The Original Dixieland Jazz Band. 

The Four Hundred Club. (Inc.)

The Original Dixieland Jazz Band.

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HARRY J. FITZGERALD PRESENTS

New York's Sensation
The Greatest Dancers in a Generation

MOSCONI BRO

The ORIGINAL JAZZ DANCER
IN CONJUNCTION WITH
THE ORIGINAL "DIXIELAND" JAZZ BAND
AT
Reisenweber's N

Dance Records

18817: "At the Jazz Band Ball"—One Step
18084: "The Jelly Roll Waltz"—One Step
Original Dixieland Jazz Band
Sung by Redding

18540: "Forget-Me-Not"—Waltz
De. 12-Minute Waltz
These two waltz numbers will be found exceptionally grateful introducers. Good waltzes are rare, and rarer still when played by a real good dance orchestra. "Forget-Me-Not," composed by Frank W. Mckeever himself, the silent film exponent, is made of giving the principal melody, the English horn or "cornett," the English horn is a tenor clarinet. The voice is more shrill like the clarinet, but louder in the clarinet. It's a delicately arranged piece, played with a single reed that vibrates in the players hands, the sheet and cornet alike is a double reed, narrower in width. The clarinet tone is remarkably plaintive and appealing. It is heard at its best in a subdued melody such as this. "Pillows" is a lovely melody by Vernon Duke, calling for the tender tones of the violin. The first melody is followed by a lighter and daintier second melody in admirable contrast.
"Mammy Blossom's 'Possum Party"

By Theodore Morse and Arthur Fields

Now Ready

SPECIAL PRICE TO DEALERS

7c - a song if you attach this Adet, to your order.

LEO FEINTE, INC., FEINTE BUILD, NEW YORK

"BLUES" MUSIC CLUE TO ROBBERY

Selection of Records Made by Thief in Chicago

Talking Machine Bureau Enlists Police to Follow the Trail Without Indecision

His fondest wish was for music of the blues order, probably intended with a colored gentleman, is responsible for the fact that Private Burch, Company G, Eighth Illinois Infantry, is being held in Chicago for the robbery of a local phonograph store, where machines and records to the value of $2,000 were stolen. The theft of records taken included one night each of "Darktown Strutters Ball" and "You From Dixie," and "Jubilee Shanty Blues," and "I Takes a Long, Tall Drink of Jim Beam" and "Poor Handy..

After one perusal of the list the police began to search for a gentleman of color. The trail of "blues" followed that of the Negro Regiment, direct from Chicago to Texas, and Negro solders had records to spare, all presented to the police by a negro.

The Victrola

BIG HITS in Victor Records

Coffee Break

1447

J. Thermis & Co.

At the Bandstand Ball

1448

R. Thermo & Co.

Jack's House Band

1449

Maple's Orchestra

I'll Remember You

1450

Band

The Ballad of a Bluebird

1451

Effective Orchestra

There's a Merry Yuletide

1452

Marching Band

Now's the Time to Love

1453

Staywell

Well Played - Well Played

1454

Staywell

Glad Tidings

85c Each

In New York, the Dirt and the Dust

67th Street and West 8th Street

Jazz in the Air

A Paper for People Who Think

SUNDAY, APRIL 7, 1918

The New York Sun

Over There

Cohen is Sung by Caruso

Master Tenant Gives Music to World, Song of New Age

April 1, 1918

Over There

"Over There" the song for which George M. Cohen was just published is a music publisher, in melody, the most popular war song in America today.

A song by George M. Cohen sung by Enrico Caruso is something of the musical world.

Cohen's manuscript of the song was very different from the revised version. The words of "Over There" were written by a soldier, the music by a music publisher.

"Over There" is sung by Caruso, but Cohen is the composer of the Song. Cohen's work has been sung by Caruso, and the song has become a popular war song.
THE ACTORS BALL
given in farewell to
THE ORIGINAL DIXIELAND JAZZ BAND

WEBSTER HALL, FEB. 7th, 1919

$100.00 Dance Contest. Beautiful Diamond and Platinum Wrist Watch to Most Popular Girl

COME and dance at the Actors Ball from nine until dawn. A night of wild, delicious revelry. All Broadway at play. Real Stars—Reel Stars—Vamp—Heroes—Heroes—Villains—Sages. Dancers. Vaudettes—Mysteries—Ladies of the Chorus, all at their very own ball. A few of those from the outer world will be given the privilege of participating in the festivities for Two Dollars each if the tickets are purchased now. Otherwise admission of Three Dollars will be charged at the door. Tickets for sale at Bryant 2946, Lyons, Buxton and all theatre ticket agencies.

Original Dixieland Jazz Band
Friday, February 7th, 1919
Tickets $2.00 Now
$3.00 At the Door
Under the Personal Direction of
FRANK HALE
DANCE REVIEW

DEVIL DOG DAVE

ON WITH THE MUSIC

ON THE BANDWAGON

THE "DIXIELAND" JAZZ BAND'S
NEWEST VICTOR RECORD

March 25, 1923

DANCE RECORDS

1885
When Shall We Meet Again—Ned. Waltz
By the Ohio Shore Waltz

Grosvenor Milburn Orchestra

It is not often that a dance record is so versatile, but over the long run, some verses of the dance will certainly please the ear. It is a delightful piece of music, and the melody is written in a most satisfying way.

1886
Bow Blues—Fox Trot
Frost Blues—Fox Trot

Original Dixieland Jazz Band

The Sabian Orchestra of Chicago

The band has just returned from Europe and has made a new Victor Record, for special release, containing "MARGIE" Fox Trot on one side, and "PALMISTRY" Fox Trot on the other.

Both of these make wonderful fox trott and are in great demand. Quantities are limited, so be sure and shop early. Mail orders filled if received promptly.

The "DIXIELAND" JAZZ BAND

This band has just returned from Europe and has made a new Victor Record, for special release, containing "MARGIE" Fox Trot on one side, and "PALMISTRY" Fox Trot on the other.

Both of these make wonderful fox trott and are in great demand. Quantities are limited, so be sure and shop early. Mail orders filled if received promptly.
COME IN AND HEAR
ST. LOUIS BLUES
DIXIELAND JAZZ BAND VICTOR RECORD No.18772 AL. BERNARD

FOR SALE HERE

W.G. Handy,
Music Publisher,
New York City N.Y.

Aug 2nd, 1921

My dear Mr. Handy:-

Suppose you have already heard our record released by Victor Co. of the ST. LOUIS BLUES, you will recall I was in to see you some time ago, telling you I was to put this number on for you, this record will no doubt stir up and create a big demand for the ST. LOUIS BLUES.

On this particular record, you will notice our own arrangement, which is entirely different than the number itself, now do not misconstrue me, as I am not trying to claim any part of the number, merely calling your attention to novelty we worked up on this number, which will put it over big, people are going crazy over our recording of this number, and hope this record will sell in the Million as our previous records did, with best wishes I am,

Sincerely yours,
BALCONADES
BALL ROOM
Permanently Finest Ball Room in America
Columbus Ave. & 66th St.
CONTINUOUS DANCING
POPULAR PRICES
WITH THE HOLIDAY BEST BAND MUSIC
THE ORIGINAL DIXIELAND JAZZ BAND
AND RHYTHMIC SYNCHRONIZED ORCHESTRA
MATINEE DANCES Every Saturday, Sunday & Holiday

DANCE
Admission 25c at the Door
Columbus Ave. & 69th St.
CONTINUOUS DANCING
LADIES 50c
GENTS 75c
NO CHARGE FOR DANCING
Dancing Lessons, 75c a Lesson

FOLIES BERGERE
50th St. and Broadway
(Atop Winter Garden)
Featuring
The Famous Original Dixieland Jazz Band
A treat for those who love to dance to the strains of real music.
Opens Nightly at 9.
Tel. Circle 2250

Best Selling Records
COLUMBIA—Fox Trot Nightingale (AC588) Dickie Titus
Song: Margie (AM52). Frank
EDISON—Fox Trot, Margie (A077). Dell Rossia Orchestra
Song: In Old Manna (AM19). Eunice Love Handle Lewis Jones
FATHE—Fox Trot, Please Your Neat (02547) Benita Ross
Song: I'm Leaving You (A079). Charles Jones
VICTOR—Fox Trot (Special)
Margie (A077). A) Dixieland Jazz Band; B) Avalon (A0759). Charles Harrison
Jazz Music Syncopates Salt Lake City: Some Praise It, Others “Score” It

Why is a Jazz? Why is a Jazz? The answer isn’t “How old is Auld Lang Syne?” nor is it “Easy!” On the other hand, the man who can answer the question “What is a Jazz?” in any way other than suggesting the very latest in the philosophy of the ever-popular American negro music.

Why is, who is responsible for it, or whether it can exist at all is known. In fact, it is known that the Jazz band is the successor of the negro’s cakewalk. The negroes, who have been playing jazz, are also known as playing it, and dancing manners a specific movement. Wherever you go you hear about music. His peculiar strains are in the air everywhere to arouse interest delight and entertainment and sometimes confusion.

Here in Salt Lake W. H. Woodard, teacher of dancing in the winter and supervisor of dancing at Southern Utah State Normal School, has introduced it into his school and social dances. He describes Salt Lake City like the jazz dances and claims for most of them at every social affair. “The Jazz awakens the jovial spirit within us,” says Mr. Woodard.

Jazz music is syncopated music which is the new catchword among musical critics. Used mainly as descriptive of 2 or 3 simple, noisy, earsplitting rhythms, it is fast and vigorous, and its peculiar strains are noticed in a number of ways.

Jazz describes a new form of music which is being played by negroes and is catching on rapidly among negroes and whites. It is making a noise that is hard to ignore. It is becoming a popular music among negroes and whites. It is making a noise that is hard to ignore.

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**THE LATEST JAZZ SONG CRAZE**

**BLUIN’ THE BLUES**

**ORIGINAL DIXIELAND JAZZ BAND**

**WORDS BY**

SIDNEY D. MITCHELL

**MUSIC BY**

H. W. RAGAS

of the Original DIXIELAND JAZZ BAND

**Cafe La Marine**

Boardwalk and Ocean Ave

Atlantic City, N. J.

**ORIGINAL DIXIELAND JAZZ BAND**

DIRECT FROM POLYES BORGERS, NEW YORK

3 Years at Brunswick, New York

*Atlantic City* in Chicago Tribune

**Dixieland**

Fast in the Old Alhambra House in New Orleans two different jazz bands—out with a trumpet, the other with a clarinet, stepped into the spotlight, played with such authority that the very onlookers, such as the customers listening politely to their music, were surprised to find that such music could be so pleasant. The Dixieland Band was4

**Dixieland’s Survivors, Edwards, La Rocca, Shields, Ragan**

La Rocca and Shields got ripped up.

**MUSIC**

From Chicago the Dixieland went up to London then, after making its way west, it played again in Chicago. The band was a success and began to attract attention. The players were tight-lipped, signed all over the place, had a sealed contract, and no one thought of leaking the piece of music. The players were tight-lipped, signed all over the place, had a sealed contract, and no one thought of leaking the piece of music. The players were tight-lipped, signed all over the place, had a sealed contract, and no one thought of leaking the piece of music. The players were tight-lipped, signed all over the place, had a sealed contract, and no one thought of leaking the piece of music. The players were tight-lipped, signed all over the place, had a sealed contract, and no one thought of leaking the piece of music. The players were tight-lipped, signed all over the place, had a sealed contract, and no one thought of leaking the piece of music.
Broadway Babble

By Ringer

The Dancer

RECTOR'S.

The Four Jars Room, being popularized than ever, James Thompson seems to have knocked his partners, "Pigot" still has to be a hit with his funny jazz piece. The real feature is Brubeck, Mr. Brubeck's "attractive" recent tunes of some of the best. TheRektor's, "Joker's Fool," the latest. A new ballad, is in full swing led by Bill. Scully, Earl Fuller's two bands, "Tin Pan Alley," and "The Novelty Orchestra." The novelty show in the main dining room is very good. The cast includes Stella Stowe, Norma O'Neill, and a few more principals. The novelty is performed by Earl Fuller's Celebrated So- liety Band and the show is given nightly at 2:30 and 5:30 P.M.

PALAIS ROYAL.

"Venus on Broadway," just arrived, and attracts large audiences at the Palais Royal. There have been many new numbers added to the show, also some new atmospheres. John Murray Anderson's show is one that has never before been produced in a Broadway restaurant. A new Japanese rugging act, which is a very clever one, is one of the new added attractions. Also the new show, "The Sapphire Siren," who was brought in at Church's for two years. The show is the attractive for a large number of people. From time to time we hear of some people who are stranded in New York who come to the Palais Royal, the music by the orchestra is always in attendance.

REVENUEWERS.

It seems that the late Mrs. Elsie Poe is now in the hotel for the afternoon tea. In the evening Joan Sawyer is booking in the "revenue" where Bohemian life prevails. Here one sees "Sunday Night in Bohemia," conducted by A. balloon in a shower.

MOULIN ROUGE.

Mr. Taylor, managing director, has succeeded in making the Moulin Rouge one of the most popular and practical restaurants in the city. This place has a real night of fun, and the downtown crowd come from it all night long.

JUSTINE JOHNSON'S LITTLE CLUB.

Every evening at the conclusion of "Over the Top" at the 463 Street Electric, Justine opens her Little Club. The place has been reconstructed into one of the most popular dance rooms in the city and is open from 11 P.M. to 1 A.M. This fair Justine Johnson is playing the part of hostess.

HEALY'S.

The Tea Show in the Golden Gloves is always improving. Among the new dances at Healy's are "Babes in the Wood," "Pinto's Frolic," "Sweet Mama," and "Molotov Cocktail." These dances are kept up by "Pinto's Frolic" by Pinto and "Molotov Cocktail" by Molotov. These dances are kept up by "Pinto's Frolic" by Pinto and "Molotov Cocktail" by Molotov. The dances are kept up by "Pinto's Frolic" by Pinto and "Molotov Cocktail" by Molotov.

14722 Broadway Rose—Molotov Cocktail

How are you doing this month on another Victor record? "Sweet Mama" (Pinto's Frolic) is by Rose. Little and Brown and "Molotov Cocktail" is by Rose and Little. Brown. "Pinto's Frolic" by Pinto and "Molotov Cocktail" by Molotov. It is a hit and a hit. There are many more hits that you cannot mention. It is full of new songs, including the latest popular favorite, and a duet for vocoder that really is beautiful. A melodious African voice is the opening in the last fall.

Cafe La Marine

Boardwalk and Ocean Aves

Atlantic City, N.J.

Original Dixieland Jazz Band

DIRECT FROM POLLY'S BORRIDGE, NEW YORK

Shore Dinner $1.75

Cafe La Marine

Boardwalk & Ocean Aves.

Shore Dinner $1.75

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Boardwalk & Ocean Aves.

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Boardwalk & Ocean Aves.

Shore Dinner $1.75

Cafe La Marine

Boardwalk & Ocean Aves.

Shore Dinner $1.75
TIGER RAG

* Vocal
Piano Solo

by D.J. LA ROCCA
OF THE ORIGINAL
DIXIELAND JAZZ BAND

DANCE AT HOME WITH ALL
THE LATEST DANCE SUCCESSES
PLAYED BY THE

ORIGINAL
DIXIELAND
JAZZ BAND

ON
COLUMBIA RECORDS

All the Latest as at the Palais de Danse

The ORIGINAL DIXIELAND JAZZ BAND Records Only for

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On Sale at all Music Dealers. Lists free from COLUMBIA, 102-108 Clerkenwell Rd., E.C.1

Leon Feist, Inc., New York

"You can't go wrong with any Feist song"

ORIGINAL DIXIELAND
JAZZ BAND IN ACTION

CREATORS OF JAZZ

NOW APPEARING AT THE PALAIS DE DANSE, HAMPSHIRE.
Temples of Terpsichore:

The type of Dance Club, so cleverly illustrated above, is that which makes a specialty of instruction in the new dance. And very necessary it is, too, at a time like the present, when, before you have finished dancing one perfectly good new dance, it may have become a fashion out of date. But at this kind of Dance Club you can hire a partner (for 60 a dance, which will include you in all the time as well as admission).
DANSE DE LA LUNE
(THE POM POM BALL)

November 16 FRIDAY

All-Night Greenwich Village Nuisance
The cream of the Milly Way will be there
All the Heavenly Bodies but the Crab
at
THE PLEASURE PLANET
WEBSTER HALL, 110 East 11 Street
In Greenwich Village, the Mouse-trap of Emotion

HAVE YOU SEEN THEM?

3

The Blonde in the Moon
The Brunette in the Moon

Costume as necessary as champagne in the bath
THIS WILL BE THE MOST SANITARY,
PLANETARY DAWNSE de la 12 Moons
Dance and grow money to the Tooney, Looney Jazz of the
ONLY ORIGINAL DIXIELAND JAZZ BAND

Bring your Pet Pom Poms Please

Sectyly signed containers provided for Pom Poms Bubbles
You can have up to fifty of them. Pompoms Bubbles of
feature will receive expert care from skilled attendants.
Pompom Bubbles are available at the door.

This Way to the Dance
This Way Home

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Actors Ball
Webster Hall
119 East 11th Street

Given in Farewell to the
Original Dixieland Jazz Band
Friday, February 7th, 1919

Tickets $2.00 Now
$3.00 At the Door

Under the Personal Direction of
FRANK HALE

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THE ACTORS BALL

THE ORIGIONAL DIXIELAND JAZZ BAND

Personal Direction: FRANK HALE

WEBSTER HALL, FEB. 7th, 1919

$100.00 Dance Contest. Beautiful Diamond and
Platinum Wrist Watch to Most Popular Girl

COME and dance at the Actors Ball from
nine until twelve. A night of wild,
definite revelry. All Broadway at play.
Real Stars—Real Stars—Vamps—Heroes
—Heroes—Villains—Singers—Dancers
—Vadsworth—Musicians—Ladies of the
Chorus, all at their very own ball. A few
of those from the outer world will be given
the privilege of participating in the festivities
or Two Dollars each if the tickets are pur-
basted now. Otherwise an admission of
$5.00 will be charged at the door.
Tickets $2.00 at Bryant 2490, Tyson,
Trenor's and all theatre ticket agencies.
Introducing Duke Ellington

... who grosses $250,000 a year with Mood Indigo and the Cotton Club Stomp.

Hot music: the true jazz, whose heroes are Bix and Jack and Louis.

A couple of lads got on the bus with a Giggety-Gog, "You know Larry Brown," said one of them. "Yeah," said the other, "he plays a gang o' horn."

One way to catch the spirit of jazz music is to know its slang. The cryptic paragraphs above may be translated as follows: Two Negroes got on the bus with a bass violin; when asked if he knew Lawrence Brown, one said, "Yess," and the other said, "Mr. Brown was a fine trombone player. Continuing in the language of jazz, it may be explained that Lawrence Brown is a hot trombonist with Duke Ellington's famous Negro jazz orchestra. That is to say, he excels in spontaneous, highly syncopated solos. He is definitely not a sweet trombonist—he doesn't play sentimentally with his vibrato. He could, but he just doesn't like that sort of thing. Nor is Mr. Brown corpulent. Corroded or corpulent is the jazz musician's term for what is old-fashioned. For example, it is now extremely rare to hear the once popular get-well mutes which make brass instruments sound like crying babies. And corrugated music is what generally happens when a sweet cornet, or long-underwear gang, tries to play hot. Returning to Trombonist Brown, he can get off, swing it, rock it, make it, and go to town (all of which mean syncopate to beat the band). His licks (musical phrases) are original to the point of being incredible (fantastically exciting). When the occasion demands it, he can get to church (the hot man's version of musical solemnity, which is usually thoroughly syncopated). In sum, Mr. Brown plays plenty trombone on, as his friend suggested, a gang o' horn.

Before the money changers killed us, it was customary to call this the Jazz Age. The etymology of the word jazz is obscure. It was once jazz, and some say this was the corrupted nickname of a Negro musician called Charlie. Others think the word has desirable origins. However that may be, jazz means different things to different people. To some it means the whole cocktail-swilling, cock-eyed, desert of the post-War era. To others it suggests loud and rowdy dance music. Many people go so far as to divide all music into "jazz" or "classical." By "classical" they mean any music which sounds reasonably serious. Be it Vaughan Williams, Brain Flowers, or Bach's A Minor Mass, while their use of "jazz" includes both Duke Ellington's Aftie, brass and Riffy Vallye crooning I'm a Dreamer, Aren't We Alf?

But Duke Ellington hears just about as much relation to Vallye as the B Minor Mass to Hearts and Flowers. The curly-headed Vallye has made a fortune dispensing popular ballads to the vast public which always adores them. In this respect he resembles Guy Lombardo, Russ Columbo, Bing Crosby, and various other radio and tea-dancing idols. On the other hand, Mr. Ellington and his orchestra offer rich, original music, music of pulse and gusto, stemming out of the lyricism of the Negro and played with great virtuosity. Ellington's music is jazz; it is the best jazz.

Ellington has just undertaken his first tour of Europe, where he was reportedly greeted in Great Britain and France. Said the London Times: "Mr. Duke Ellington ... is exceptionally and remarkably efficient in his own line ... And the excitement and liberation of the nerved which are caused by the performances of his orchestra are the more disquieting by reason of his complete control and precision. It is not an orgy, but a scientific application of measured and dangerous stimuli." It is no paradox that Ellington should arouse a special personal interest abroad. He is an idol of the jazz cult, which has developed a critical canon as precise and exacting as that applied to porcelain or plain song. The jazz cult is apathetic to nine-tenths of modern dance music—just as apathetic as the old lady who never cared much for a bass drum. But the cultist will often go to preposterous lengths to hear or collect records of the remaining tenth, the genuine Art Music. Furthermore, the jazz cult is international. It has no boundaries. In Europe, which is more critical and discriminating about all kinds of music than the U.S., there are many jazz connoisseurs. England and France have magazines strictly devoted to hot music. A Belgian lawyer, Robert Goffin, has written the only known volume on the subject (Aux Frontières du Jazz), which makes such American jazz apologists as Gilbert Seldes and Carl Van Vechten seem positively unlettered.

Apropos of Ellington, M. Goffin
The ORIGINAL DIXIELAND JAZZ BAND

PLAYS ALL THESE DAREWSKI JAZZ DANCES

AT THE JAZZ BAND BALL
JAZZIN' AROUND
HONG KONG JAZZ
HAWAIIAN BUTTERFLY JAZZ

THE SHIMMY JAZZ
K-K-K-KATY FOX-TROT
FIDGETY FEET ONE-STEP
BUZZ-BUZZ JAZZ
TIGER RAG ONE-STEP
OSTRICH WALK ONE-STEP
BLUIN' THE BLUES FOX-TROT

INDIANOLA FOX-TROT
SENSATION ONE-STEP
LAZY DADDY FOX-TROT
JAZZOLA
ROSE ROOM FOX-TROT
BELLS OF BAGDAD
ACROSS THE BORDER

HELEN OF TROY ONE-STEP
BARNYARD BLUES FOX-TROT
CLARINET MARMALADE ONE-STEP
LIL' LIZA JANE FOX-TROT
SKELETON JANGLE FOX-TROT
LUCKY DOG

ON SALE HERE 2/- NET EACH

Issued by THE HERMAN DAREWSKI MUSIC PUBLISHING CO., 142, CHARING CROSS ROAD, LONDON, W.C. 2
Barnyard Blues
THE BIG HIT OF THE
Dixieland Jazz Band

As Recorded By The
Victor Talking Machine Co.
Record No. 18255

Under the Title of
"Livery Stable Blues"

This is the Only
Authentic
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of this Number
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A temporary injunction has been issued against the publication of a spurious edition restraining him or his agents from publishing, printing, re-printing, selling or offering for sale copies of "LIVERY STABLE BLUES" or any other imitation of the musical composition entitled "BARNYARD BLUES".

Special Introductory Price 15 Cents a Copy
THE GENUINE EDITION, "BARNYARD BLUES"

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Feist Building
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New York

Please send copies "Barnyard Blues" at 15 Cents a Copy.

Also send copies for Band
Special 18 cents

Orchestra

ADDRESS

Original Dixieland Jazz Band will be heard on the CBS "Open Air" program on WWJ Tuesday at 5 p.m., according to a telegram received from New York. Nick La Rocca's band will be heard and then the original Dixieland combination will be heard without the remainder of the band. Frank Sieracelli, plaintiff, active as a radio musician, has not been involved in any of the recent litigation. Original plaintiff was Henry Ragas, followed by Russell Robinson, believed to date around 1914.
Another Page of your favorite Musicians

They all recommend

BUESCHER

TRUE-TONE INSTRUMENTS

First Jazz Band
Rise of New Music

Original Dixieland Jazz Band
Semen to 1928

Tony Scarboro, Eddie Edwards, Nick LaRocca, Larry Shields, Frank

the famous old band that was the forerunner of the modern swing

Original pianist was Henry Ragas, followed by Russell Robinson,

is believed to date around 1916.

The Original Dixieland Jazz Band will be heard on the

CBS "Hour of the New" program on WWL, Saturday at 3 p.m.,

according to Louis N. LaFontes, who says he is the originator of the

Dixieland band, recently relocated in New Orleans. LaFontes

said the Dixieland band is to be heard on the NBC network.

Rick's New Orleans is to be heard on the NBC network. The

Rick's New Orleans is to be heard on the NBC network.

The New Orleans is to be heard on the NBC network.

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That Leon Navarra aboard the Orpheum features all Nov

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THE LOST ART OF RHYTHM

Lillian Russell has shown us the art of Spanish dancing. Miss Russell, who has lived through several musicals, I understand the major parts of a chorus, for example, and how much all the other parts of the dance are dependent on them. The chorus should be so well trained that they can sing and dance with the same accuracy.

And while about that, let me say that the chorus should be well trained. I have noticed that the chorus members often sing out of key, and it is very difficult for the rest of the cast to follow. The chorus should be well trained so that they can sing and dance in harmony.

I think that the Spanish rhythm was brought into the American musical by Elgar and his wife. They were the first to introduce the Spanish rhythm into American music. The Spanish rhythm is very popular and is used in many American musicals.

And now, let us talk about the rhythmless musicals. These are musicals that lack a sense of rhythm. The rhythmless musicals are often criticized for their lack of rhythm. However, I believe that the rhythmless musicals are the ones that are really interesting. They challenge the audience to think and respond to the music.

On Mondays and Tuesdays
The Radio Jim-Jam Revue
and DANCING
will be presented
at 7:30 and 11:00 P.M.
in the Main Restaurant
SPECIAL DINNER $1.50

JOAN SAWYER IN "PARADISE"
ALICE KING, Hostess
DANCING
The Original Dixieland JAZZ BAND
and Joedy with his Famous Orchestra
in the 400 Club Room
CLEVELAND BRONNER
VAUDEVILLE'S ARTISTIC CREATIVE GENIUS
HAS IDEAS TO BURN

L. A. LANDE BRONNER
WHO DESIGNS AND EXECUTES COSTUMES, SETTINGS, EFFECTS, IN FACT, EVERYTHING—thus assuring artistic completeness and consistency.

ITALIAN STUDIO: 5 COURT SQ., BROOKLYN

HAS A NEW ACT IN PREPARATION

WEIRDLY FASCINATING, NOVEL, AND MOST LAVISHLY COSTUMED OFFERING EVER PRESENTED IN VAUDEVILLE.

TO MR. ZUCKER, MR. ALBEE AND THEIR ASSOCIATES, TO THE MANAGERS OF THE THEATRES IN WHICH I HAVE PLAYED, TO THE STAGE CREWS AND ORCHESTRAS WHO HAVE HELPED ME SO CHEERFULLY AND THE MANY FRIENDS WHO HAVE SPOKEN SO KINDLY OF ME, LET ME SAY I THANK YOU AND GOD BLESS YOU.
The Original Dixieland "Jass" Band
18252, Dribble Jazz Band—One Step
18252, Dixieland "Jass" Band
The Jazz band is the very latest thing in the development of music. It has unique power and penetration to inject life into a room and will keep any human dances on their feet till breakfast time. "Dribble Jazz Band" in particular we recommend because, on the principle that a picture is worth a thousand words, this particular variety will be a positive cure for the common or garden kind of "Dribble.

18252, Spooky Speaks One Step (Edward D. Eliscado) Victor Mfg. Co. NY.
Spooky Speaks One Step is a hit from the original Dixieland Jazz Band of 20 years ago, which was recorded to show how much progress has been made since then.

Records for Folk Dances
[Mr. E. C. Cullen] Country Dances, Vol. 1
17991, Oldham (Swedish Folk Dances) Victor Military Band
Folk Dances continue to be popular pastime in the schools and playgrounds of many American cities, and have proven one of the best forms of physical exercise. We have added to our repertoire some of the Swedish dances, a new and exciting addition to our already extensive collection. "Oldham," in fact, is one of the Swedish dances.

18253, Swaying (J. C. B. Moore) Victor Military Band
This is a popular dance tune which has been specially arranged for the Swedish people.

18253, Faulty (J. C. B. Moore) Victor Military Band
This dance is a favorite among the Swedish people and has been arranged in a special way for them.

18253, Faulty (J. C. B. Moore) Victor Military Band
This dance is another favorite among the Swedish people and has been arranged in a special way for them.

18253, Faulty (J. C. B. Moore) Victor Military Band
This dance is a variation of the Swedish dance "Faulty."
DINNER
to
Mr. William Fox
By His Friends

Sunday Evening, February Twenty-fourth
Nineteen Hundred and Eighteen
Hotel Astor, New York City

ANIMALS AND JAZZ

An interesting experiment was recently tried at the zoo to determine just what sounds were heard. The experiment was conducted and the results were surprising. The animals were subjected to various sounds and their reactions were observed. The results were unexpected and remarkable.

Sunday Evening, February Twenty-fourth
Nineteen Hundred and Eighteen
Hotel Astor, New York City

MAINTAINING DISTINCTION

A new regulation, as announced by the management of the Waldorf-Astoria, permits only those guests who have paid for their accommodations to enter the hotel after 10:00 p.m. This is a change from the previous policy, which allowed anyone to enter the hotel at any time. The new policy is intended to maintain the high standards of service and comfort that have made the Waldorf-Astoria a popular destination for visitors.
**Records for Folk Dances**

**Folk Dances**

- My Lady Colleen (County Dance, Set 6) - Victor Military Band
- Dixieland Juke Band: "Dixieland Juke Band" - Original Dixieland "Jass" Band
- Solid Shrines: "Dixieland Juke Band" - Original Dixieland "Jass" Band
- They're Wearing 'em Higher in Hawaii - One-Step Band
- Olga Samara: "Spooky Speaks" - Olga Samara
- My Lady Colleen (County Dance, Set 6) - Victor Military Band
- Dixieland Juke Band: "Dixieland Juke Band" - Original Dixieland "Jass" Band
- They're Wearing 'em Higher in Hawaii - One-Step Band
- Olga Samara: "Spooky Speaks" - Olga Samara

**Out today Victor Records November 1921**

**We are delighted to award our prize of a pair of silver-plated paper doll scissors to M. Addington Alphonse for the best definition of Swing Music.**

"Swing," writes Alphonse, "is the antithesis of snobbery or pure showmanship; it has more jive and more snap, with the gates swinging into roll and, at its best, it is more earnest than jazz, with long stick, squares or slip horn, first note, then the other, lid up. To send falls pure swing, your jigger bug is out for jive — relaxation, and free high style. He is not trying to please gangsters but to pitch a song with a tune, and to feel that is, when he goes into jazz, he does for earnest house cuts. High style swing is a dilution of discord, order, and a peculiar type of swing known as the American Swing."
Out today
New Victor Records
November 1921

Annie Laurie—Air di Lascia (Paint Echo of My Youth)
The Town in the Old County Down
Symphonic Pathetic—March Scherzo
Wells (Virtuosa) Piano
Within a Mile of Edinburgh Town

Langenham Ferry
Old Road
P o’ Dreams

Tennessee Blues—Fox Trot

Garden Blues—Fox Trot
at the Joy
Two Lovers

Agnese (2) Legend of the Ballads (3) Humoresque (4) Scherzo
momento (3) Gavotte (3) Menuet in G (4) Sinfoniche
Sea Tide—Medley Fox Trot

Medley—Fox Trot

Nobody’s Darling—Medley Fox Trot

Melody Music—Fox Trot

I love Someone Like You—Fox Trot

Sun Goes Down—Fox Trot

Honeymoon Was Over

You

I’m Wishing for You

I Work the Bone

Lead to Sleep

Jack O’Lantern

Old Day

Piano Duet

Piano Duet

TALKING MACHINE COMPANY

CINCINNATI, OHIO

Number Size Price

1.00

Frances Alda

60890

10

2

Alfred Cortot

61890

10

Giuseppe De Luca

76510

12

Amelia Galli-Curci

76512

10

Beniamino Gigli

76513

10

Jaccha Heifetz

76514

10

Fritz Kreisler

76515

10

Giovanni Martinelli

76516

10

John McCormack

76517

10

Philadelphia Orchestra

76518

10

Olgia Benesovof

76519

10

Lucy Isabelle March

76520

10

Lucy Isabelle March

76521

10

Marie Alcoak

76522

10

Original Dixieland Jazz Band

76785

10

Original Dixieland Jazz Band

76786

10

Aileen Stanley

13579

10

Amerson Quartet

13580

10

Victor Orchestra

13581

10

Paul Whiteman and His Orchestra

13582

10

All Star Trio and Their Orchestra

13583

10

The Benson Orchestra of Chicago

13584

10

Shelby Orchestra

13585

10

Henry Burr

13586

10

William Robey

13587

10

Charles Hart

13588

10

Elliot Shaw

13589

10

Vernon Dalhart and O’Brien Drive

13590

10

Charles Hart-Elliot Shaw

13591

10

Columbia Orchestra

13592

10

Columbia Orchestra

13593

10

Victor Arden and Phil Ohman

13594

10

Victor Arden and Phil Ohman

13595

10

Billy Murray, Ed Small

13596

10

Billy Murray

13597

10
THE HISTORY OF "SWING" MUSIC...

Coast

By Marshall Stearns

(EDITOR'S NOTE: Gershwin can be reached direct to M. W. Sotomayor, 512 Wood St., New Haven, Conn., or at O.N.D.W.C. 1512.)

QUESTION: Did you holden record with Charlie Spurgeon on "Home Sweet Home?" I have "Takin' the 'Mornin'" (1928) and "That's a Man" (1929). "Takin' the 'Mornin'" is by Little Nickerson (1928). A few others by Spurgeon that feature a fine trumpeter.

ANSWER: Bill Coleman and Spurgeon started together, also George Ramone got away. After their records came out of the Bluebird, they had a very fine effort. With Louis, the instrument was the oboe, and with Spurgeon, it was the trumpet. Louis was in the Wurlitzer, and Spurgeon in the band. The great Gable could have been heard on records played by the King Tommie Tucker. Tucker's band was the great Gable.

D. JAN. 22, 1930

To the Right—William Lambert, Tom Brown, Louis B. Rogers, Raymond Davis, Arnold Loyd

10 Cents Per Co.

"LAROCCA

The Palladium

Managing Director—
CHARLES GULLIVER.

Chicago Ill.

Dear Sir:

My attention has been called to an article written by you entitled "Jazz was born in New Orleans." Published in Down Beat, in which you have grossly misrepresented your readers, after 33 years you try to discredit The Original Dixieland Jazz Band. The originators of the Jazz or Swing Style of Music, The First Real Band in the World.
The Musicians of the Original Dixieland Jazz Band was entirely different than the colored bands of that day.

You go on to say you had no quarrel with the Original Dixieland Jazz Band. No matter what a small timer like you has to say about this great band, their music is alive a long time after a disgruntled writer like you has passed on the way out.

You mentioned that none of the colored bands Recorded at that time. Again you are wrong. Handy Wilbur Sweatman, Will Marion Cook, James D'Ailey, and many others were active in the early days of the Original Dixieland Jazz Band.

You also mentioned that the colored bands played at the Ziegfeld Follies. And was a feature attraction. I cannot see how you can say any colored people were discriminated against. Holding one of the best music jobs in New York City.

Compare the records of the above bands with the Original Dixieland Jazz Band and you will see the difference between the colored bands Music and our Original Jazz Style. From which most all great leaders have copied from our Records, even down to this date Arrangements and different passages which were contained in our Records. You have compiled such good data and being a very intelligent man, I will ask you to answer a few questions, or this can also be answered by this unfortunate Musician who is on the spot.

Where were all these Colored or White Jazz or Swing Bands, when the Original Dixieland Jazz Band was in their heyday and the World was clamoring for this style of Music? Do you think that the Almighty God, picked the Original Dixieland Jazz Band and gave them an exclusive field for themselves? Before the release of our Records played on Victor, Co., and released as specials, we had no competition, and after our records were on the market two years, Jazz Bands sprang up like Mushrooms, all over the states, we found we had competition.

D. JAN. 22, 1930

D. J. Larooca

Chicago Ill.

Manager, Original Dixieland Jazz Band.
Copy of Letter to Mr. Stearns

M.W. Stearns,
Down Beat,
608 S. Dearborne St.
Chicago Ill.
Dear Sir:

My attention has been called to an Article written by you entitled "Jazz Was born in New Orleans" Published in Down Beat in which you have grossly misrepresented your readers, After 22 years you try to discredit The Original Dixieland Jazz Band, The Originators of the Jazz Swing Style of Music, The First Jazz Band in the World The Music the Original Dixieland Jazz Band played was entirely different than the colored bands of that day.

You go on to say you had no quarrel with the Original Dixieland Jazz Band, no matter what a small time like you has to say about this great band. Their name will live a long time after a disgruntled writer like you has passed on the way out.

You mentioned that none of the colored bands recorded at that time, again you are wrong, Handy Wilbur Sweatman, Will Marion Cook, Gene Blixay, Recorded and about publicity we've never dreamed as much advertisement in the News papers as the Original Dixieland Jazz Band.

Gene Blixay played at the Alcazar in Dallas, after which, the little white Algerian band had a feature attraction. I cannot see how you can say colored people were discriminated against, holding one of the best music jobs in New York City.

Compare the records of the above Bands with the Original Dixieland Jazz Band of that day and you will see the difference between colored bands music and our Original Jazz style, From which most all great band leaders are copied from our Records even down to this date.

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July 2nd, 1936

Editor,
Down Beat
608 S. Dearborne St.
Chicago Ill.

Dear Sir:

Would you please publish the following letter in your next issue of Down Beat, which is a copy of letter that I sent Mr. Stearns re his article appearing in your last issue, Thanking you in advance, Very Truly

Leader and Manager
Original Dixieland Jazz Band.

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Leader and Manager
Original Dixieland Jazz Band.
JAZZ WAS BORN IN NEW ORLEANS
ABOUT 1900

Chapter 1

It is the first impetus of that we take as "swinging music," that grin of Africa and the story of the alcoholic in the African's story.

Although there were some that were impressed, it was not the fact that America was developed with a new set of swing music in the 20th century. The swing music was not only danced to, but also listened to by people around the world. It was a time when people could sit down and enjoy a good piece of music.

LEFT TO RIGHT: William Lambrecht, Tom Brown, Larry Shreve, Ryne Keenan

First jazz band left New Orleans in 1914

A certain point in time, when the first jazz band left New Orleans, there was a long tradition of swing music organization managed by E.J. King, founder of "Brown's Band" in Sweden, who played in New York. It was a successful and enduring project that was founded by the genuine New Orleans music.

Swing was born about 1900

The birth of swing music may be more definitively traced with the birth of Louis Armstrong. And, of course, the first jazz band left New Orleans in 1914.

First Great New Orleans Bands

We have no record of them, for they were part of the era, but they existed in various places. In the years that followed, they played in various places and were part of the swing music phenomenon. The public has been interested in these early jazz bands, and the music has spread around the world. The music is still enjoyed today.

GIRL BANDS REGISTER WELL IN DETROIT

Detroit, Ohio, June 21—Three girl bands are doing fine business in the music business. Betty LaBlanc and her all-girl band, the Easter King Orchesera, have been playing in the city for over 10 years. The band is a part of the music business, and the public has been interested in their music. The female musicians have been part of the swing music phenomenon.

THE STATE BAND WAS A WHITE STAR

Now, we are seeing a copy of this letter to the publisher of an Ohio newspaper. The letter was written by one of our respondents. To the public, it was interesting, and theswing music phenomenon is still enjoyed today.

Loco's We guard the course of the river

COURSE IN GEORGE

The course is the path that the river takes, and it is guarded by the local laws. The course is a part of the river, and it is important to protect it.

PROFESSOR OF MUSIC

The course of the river is important to the community, and it is protected by the laws of the land.

REVO!

The course of the river is important to the community, and it is protected by the laws of the land.

MUSICIANS!

The course of the river is important to the community, and it is protected by the laws of the land.

DEAD IN THE WATER

The course of the river is important to the community, and it is protected by the laws of the land.
A Distinct Contribution To The Cause of Jazz

By HELEN M. OAKLEY

Forcemost Woman Swing Authority

To review such a book as that written on the subject of Jazz by as brilliant and sincere a critic as Hugué Pansée it is formidable and difficult to undertake. Before considering the material...
GET OUT YOUR DANCING SHOES
and wait for the
ORIGINAL
DIXIELAND
JAZZ BAND
Favorites of Two Continents  Headliners in Big Time Vaudeville
Composers of Their Own Incomparable Melodies

There they are coming to this city direct from the famous COLEY PLAZA HOTEL, Boston, rendezvous of the
Smart Set, and with the enthusiastic endorsement of the "600" of the flub.
Dance devotees of this city will have the pleasure of stopping to the entrancing strains of the ORIGINAL DIXIE-
LAND JAZZ BAND, which opens its first American tour in Boston. They are the originators of the first Victor
Records of Jazz and Novelty Dance Music ever made.

OLD KING TUT
Would surely rise from the peaceful slumber of his
Egyptian tomb could he but hear the joyous Jazz of these
modern Magicians of Melody, whose latest composition,
the craze of the hour, is the "KING TUT STRUT".

KING JAZZ
Is the most popular ruler today and is in no danger of
losing his crown as long as the
ORIGINAL DIXIELAND JAZZ BAND
Makes One Dance for Joy

KING GEORGE
Cheered the ORIGINAL DIXIELAND JAZZ BAND, and so did the Prince of Wales, at a request performance in
London in 1920.
These same musicians have played in all the principal cities of Europe. They set Paris crazy with delight. Amazed
the staid Germans, thrilled the English, and returned home to blaze another Jazz trail up Broadway, there to
remain three years.
The ORIGINAL DIXIELAND JAZZ BAND was the first and is therefore the most widely imitated orchestra. They
popularized the word "jazz" through a Victor Record, "The Barnyard Blues," played by the original DIXIE-
LAND JAZZ BAND, and composed by the leader, Nick La Rocca. Among their hundred successes are "Dunk-
town Strutters' Ball," "Outrich Walk," "At the Jazz Band Ball," "Look At Lay Diving It Now," "Fidgety Feet,"
Blues," "Palatonic," and their newest Broadway sensation, "King Tut Strut."

FOX-TROT CONTEST
A handsome silver loving cup will be presented to the winning
couple in a Fox Trot Dancing Contest. The winners will be deter-
mined by popular approval. Contestants must file advance application
at the Box Office, for which there will be no extra charge.

ORIGINAL DIXIELAND JAZZ BAND
Playing In This City—One Night Only
In a "Jewel of Jelly" A Night of Dance Delights!
Original Lyric Banjo Boys
REPERTOIRE of MODERN DANCE MUSIC
and ENTERTAINERS for ALL OCCASIONS

HARRY H. OSMER
618 West 136th Street
PHONE MORNINGSIDE 4170

Jos. Buckley
581 East 108th Street
PHONE TREMONT 1168
Benny Goodman, who has grown many things, has been an instrument in the industry for just a few months, a recording at the Palomar in Los Angeles, just what the right hand is to a man, the left turn. For it was on the right hand that Benny played the sax and the trumpet and the trombone and the clarinet and the piano and the guitar. And when you have these instruments, you can play the whole world in your hand.

Benny Goodman is a cooking cook. Just take a New York spot, add a good slice of guinea for a good white man, and then add a few more employees, both white and black. It's a good job.

The original Dixieland band is back to New York. The boys were not sure they couldn't do the job, and the boys were not sure they couldn't do the job. They were not sure they couldn't do the job, and the boys were not sure they couldn't do the job. The boys were not sure they couldn't do the job.

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King of Jazz Confesses ‘That’s My Weakness Now’ and Names Orleans Food

Paul Whiteman Points to City as Birthplace of Syncopeation

By H. B. Craven

"That’s My Weakness Now," says Paul Whiteman, the music master of syncopation, "is my weakness now; so is New Orleans."

Mr. Whiteman’s confession was made last night before an American musical tribute which was given him by the press, "That’s My Weakness Now," at the Washington Hotel. He was in Washington when he was told he was to be given this tribute. He was not present at the hotel while he was there, and when he arrived at the hotel he was greeted by a throng of admirers and friends. He was then taken to the city, where he was to be given this tribute.

The last performance of the week at the Washington Hotel was a surprise to all who knew the man. When he opened his performance, the audience was astonished. They were not prepared for the surprise that was to follow. They were not prepared for the revelation that was to follow. They were not prepared for the news that was to follow.

"I’ve been all over the world," said Mr. Whiteman, "and been everywhere. But there is no better place in the world than in New Orleans. I have been to New Orleans, and I have been to New Orleans. I have been to New Orleans and I have been to New Orleans."

Mr. Whiteman, starting back, went off the stage where he had given his performance and then left a note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience.

"When I was in New Orleans, I knew there was a "What about" period for me."

Mr. Whiteman, starting back, went off the stage where he had given his performance and then left a note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience. He then went to New Orleans and then left his note to his audience.

"There is no one in the world who can say whether they carry a gun or not."

Mr. Whiteman points to New Orleans as the birthplace of syncopation. He points to New Orleans as the birthplace of syncopation. He points to New Orleans as the birthplace of syncopation. He points to New Orleans as the birthplace of syncopation. He points to New Orleans as the birthplace of syncopation. He points to New Orleans as the birthplace of syncopation. He points to New Orleans as the birthplace of syncopation. He points to New Orleans as the birthplace of syncopation. He points to New Orleans as the birthplace of syncopation.
JAZZ" is a word everybody is guessing the origin of. The Original Dixieland Jazz Band, "Creator of Jazz," were the first to use the word as part of a band name. They brought out the first "jazz" records of the Victor catalog and they were among the first to use the brasses and saxophones in the dance orchestra arrangements in place of strings.

Organized in 1917 at New Orleans, they struck the spark that set the dance world afire and changed the entire aspect of music.

Their Victor Record of "Livery Stable Blues" composed by the leader, Nick LaRocca, gives the Rooster Crow, Horse Neigh, and Cow Moan, by the Cornetist, Clarinettist and Trombist, in the order named—and set all dance music arrangers to scratching their heads, for how on earth were they to set such things down on paper?

Two of their Victor records may be mentioned as standard examples of their daring style—"Palais Royal" and "Clarinet Marmalade Blues." These two records contain plenty of everything—all harmonies is perfectly expressed.

They have played in all the capitals of Europe, set France crazy with delight, amused the stolid Germans, petrified the Britons, thrilled a skyrocket, trundled down Broadway and are now a regular feature of New York life, winning their 14th season along Broadway. They played in London for King George and the Prince of Wales. Their latest successes are in the Okeh Record Catalog.

I am in unqualified, "Pathetic Terrible" of music. the ivy's delight, the planet's end of the world, the rest of young America out for a lift in music.

They'll try anything once (except a trade). They are uncompromising, unadorned, unparodied, unparodied only to themselves, impertinent and indecently except by themselves, with their Buescher instruments, in jazz unadorned and unadorned—just jazz.

For regulation time, with the brasses wide open, the symphonic idea with brasses and strings, the concert band or military band or strings idea with the concert band or military band or strings idea, no other instrument approaches to the superb quality of the Buescher instrument. Ask about our new 60-22 Symphony Trumpets in 15 only with replaceable mouthpieces. About our No. 32 Symphony Trumpets, balanced. About our Recording and Studio Trumpets, and last, but not least, about our nine kinds of Symphony, all with the new Snap-On Pads. Your present instrument may be traced in.

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DEALERS EVERYWHERE
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THE CREATORS OF JAZZ

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At no cost to me, send me the picture of the Original Dixieland Band described above. It is enclosed for 15 months subscription to Tempo.

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FATS WALKER AND HIS RHYTHM

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"Dixieland Swing" 78¢

"Dixieland Swing" 78¢

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"Dixieland Swing" 78¢


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Henry Guest, Dick Ricker, Charlie Price, Charlie Bushkin, and Roy Eldridge. This reprint, 60¢, on fine book paper, is suitable for framing.

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We will be able to continue our policy of publishing new Dixieland records every month, and the price of the subscription will be lowered to $1.00. If you have not renewed your subscription, we would appreciate it if you would do so as soon as possible.

King Of England

Shows Bagpipe "How To Swing"

The late King George's favorite player, Mac Putnall, has been reported as playing the bagpipes at a royal function in England. It seems to be the custom of the Royal family to have a bagpipe player at all official functions, but this is the first time a bagpipe player has been reported as playing at a royal function in this country.

The King was reported to be quite receptive to the music, and the bagpipe player received a warm welcome from the crowd.

Bagpipe "How To Swing"

The King was reported to be quite receptive to the music, and the bagpipe player received a warm welcome from the crowd.

The latest issue of the magazine "How To Swing" contains an article on the history of the bagpipe, and the writer, a well-known expert on the instrument, describes the various types of bagpipes and their musical characteristics.

The magazine also contains an interview with one of the world's leading bagpipe players, who discusses his own experiences and beliefs about the instrument.

The article on the history of the bagpipe is highly informative and well-written, and it provides an excellent introduction for anyone interested in learning more about this fascinating instrument.
Played by the Original Dixieland Jazz Band

"BARNYARD BLUES"

As recorded on Victor Record No. 18255 under the title of

"LIVERY STABLE BLUES"

Jazz Fox-Trot by D.J. LaROCCA

Other Famous Jazz Numbers by the Famous Dixieland Jazz Band

TIGER RAG {Jazz One Step} 60
OSTRICH WALK {Jazz Fox Trot} 60
SENSATION {Jazz One Step} 60
Palladium Pleasures.

By PALLADE.

My Easter holiday in the Berkshires
began at an end, as I understand it. I had been indulging in my habitual
idle time, composing, not worthily of my station, to read and
write, to make a poor hand at it, but having been
looking at Dr. Earle's "A Probe into the Best
Man," and having read a few of my own
thoughts of a book. I then determined to
set about some piece of writing. The
resemblance of my own style and style
bored me a great deal, but I was
approached on the subject, and was
persuaded that I was not the
least bit of an idiot. And so I
set to work, and the garden was
boring, and so I boxed and a
shoved, and I thought I
was
reading the most
highly
eloquent
piece of writing
in the
world.

A Midsummer Night's Dream

by HER RoE.

I endeavored to make my first effort in
writing, but I found it very
difficult. I was not used to
writing, and I did not know
what to write. I thought I
would make a good thing of it. This
improving faculty of his is so fine,
however, always appreciated. I
was, in a small way, a poet, and I
had appeared in a charity concert and
had been received with great
applause. I was, as we say, "a
success." I was therefore
asked if i was taking part in the
local literature.

I said yes, and the next question was
whether I had a manuscript.

"Yes, yes indeed. I have a
manuscript," I replied.

"Ah," said the local literary
man, "I have been
refusing the manuscript, but
even you, I suppose, will
agree that, anyway."

The local literary man
was, of course, not a
poet, but a
mail carrier. He
absolutely refused to
read the manuscript, and
immediately offered her the choice
of signing at one of his
seats. So she became my first
reader, and after she
had read it, she said she
never before or afterwards
had anything so wonderful as
that first guess. She
enjoyed her first guess, and she
said she was never so
happy as when she
had
enjoyed her first
guess.

"No, never too old to
have the girls," said
the Poet. "I believe
we're all in the
same boat, and
I'll be just the same
man who writes and
writes, and never
has anything so wonderful as
that first guess."

Her career as a
writer followed quickly, and
soon she had a
reading appointment at the
Gazette and the Mail-
carrier's, and
before
long she was
the talk of the town.

In his song, "You'll never be
old to have the girls," the Poet
says, "Believe me, the lady is
the most wonderful thing of
all; she'll buy everything."

Though she was never
the thing, she had a
knowledge of music, for she
was a musician, and she
wrote songs. Quite recently
she has been
writing a novel for a
genteel magazine, and
she has
written a play, which
she
is now
preparing for
production. She is now
writing a novel for a
genteel magazine, and
she is now
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writing a novel for a

NEW RECORDS OF JAZZ

BY THE ORIGINAL DIXIELAND JAZZ BAND

REAL JAZZ—JAZZILY RECORDED!
EXCLUSIVE TO Columbia

LONDON, ENGLAND. Saturday, June 28, 1919

BRILLIANT MILITARY BALL IN HONOUR OF DEPARTING AMERICANS

A TEA PARTY GIVEN IN HONOUR OF THE NAVY AT THE ROYAL EXCHANGE

By the Royal Exchange, London, England

The Knights of Columbus, a Catholic fraternal organization, held a tea party in honour of the American sailors departing for the United States. The event was attended by many naval officers and guests from the American Embassy.

NEW RECORDS OF JAZZ

BY THE ORIGINAL DIXIELAND JAZZ BAND

REAL JAZZ—JAZZILY RECORDED!
EXCLUSIVE TO Columbia

BY THE

ORIGINAL DIXIELAND JAZZ BAND

REAL JAZZ—JAZZILY RECORDED!
EXCLUSIVE TO Columbia
Temple of Terpsichore:

NO. II—"PARTNERS—WHILE YOU WAIT"

The type of Dance Club, as illustrated above, is one which ensures a specialty of instruction to the novice. And very necessary it is, too, at a time like the present, when, before you have finished dancing your perfectly good new dance, you may have become obviously out of fashion! But at this kind of Dance Club you can have a partner for all the dances, who will instruct you in all the latest "steps."

By Helen Niles
Easter comes and Easter goes—but Dancing goes on for ever! At least, so it seems in these strenuous days.

We have just got through a Lent that has probably seen more feet threshing more miles of polished boards than have ever been trodden in Lent long past. And with Easter just over, has come a positive orgy of dancing, revelled in by dancers old and young.

Of course, it's been a record Easter. And, by the same token, it has been a record of crowded dancing days and nights. We have danced till early morning, slept a few twilit hours, and danced again before the beatin’ of the long day. Every seaside hotel has been packed. Every attractive holiday spot, big or small, has turned hundreds of would-be holiday-makers. And everywhere there has been dancing!

A girl I know rang me up to say she had just managed to squeeze in a dance at a little town out of a quiet country hole—"but, my dear, they’ve got two-dances—one on Easter Saturday and the other on Easter Monday, so what do it matter if I do have to sleep in an aisle?" Well—I don’t know...

The Easter dancing boom in London was launched on the Friday evening Holy Week by the opening of the new Piccadilly Hotel ballroom with a fancy-dress ball which was to benefit the National Milk Ermine. And before we danced in fancy costume to de Courville's wonderful band we had the additional thrill of knowing that this opening of a new ball-room was the work of Mr. C. R. Cochran and Mr. Horace DaCosta, who will hereafter run those new dance-halls of which I wrote last week, and also evening dances, to which the admission price is fifteen shillings.

Then does the theatrical manager take his permanent place in the Dancing Days and Nights of our ill-lit town—and why not? Of all people, he probably knows best how to cater for and satisfy the dancing needs of the public.

At the "opening" of this new ball-room, charming and gracious as always, from Vauxhall came hailing all the way from "two shows a night" at a musical-hall to judge the fancy dress. Lady Maud Warrender, the Countess of Clancarty, and half the theatrical world were there. All dancing vengeance.

Mr. de Courville tells us that London needs a really first-class dancing club, where the music will be wonderful, the food unmatchable, the entire conditions sufficiently strong to make it a rendezvous for the really right set—a dancing set that pays up to-day with a trade that it would not otherwise tolerate.

In opening this club, Mr. de Courville intends to cater especially for the needs of dancing; and, as he is bringing along the famous Franco-Land Band from the Hippodrome—that band which many papers have described as capable of making one's feet itch to be dancing—the thing seems an assured success.

Eccentrically, I hear the club is to be called the "Dance Club." I wonder if this title will be like others we know of, subject to change?

On the top of his purchase of the ex-four-hundred "A de C." has burnt forth as a giver of fancy-dress balls. He announces a "Jolly Dells" fancy-dress ball at Prince's on Monday (Wednesday), and there will be found all the Hippodrome style and more than most at theatrical and social London, if the committee is anything to go by. Miss Margaret Chase is the organizer of the ball, and from her I understand that eleven-hour tickets may be obtained, with luck, at the Hippodrome box-office. Miss Franco-Land Jazz Band is to be there—incidentally, this is the ball at which this band has played.

That alone ought to bring a large crowd to Prince's; and that positive masses of C.A.P. are to be there. Seen of most of our fancy folks, including no less a personality of Prince of Wales.

London will be full of dance fashion, public and private, for at least nine weeks or so of crowded life and gaiety. At the Albert Hall, the "Women's Ball," to be held on Wednesday, May 15, already amazing lots of interest. It is in aid of the Chelsea Hospital for Women, and is known as the "Women's Ball," because only the weaker sex are represented on the committee. But their names alone are strong enough to prove their strength. The Duchess of Somersett, the Countess of Harewood, Miss Eliza Parrott, and Mrs. John Latto are only a few of the popular women in this ball, which ought to be of great help to a very good cause.

After that, I hear rumors of a big ball to be given, Albert Hall, on (!) July, Wednesday, June 4. Other details are as nice as fair, but I know enough that it ought to be one of the best and most successful of the summer. Fancy-dress, of course, so get out your pet and prepare to plunge round that smashing floor to best dance-hand in London. Right... round... round... does it? Oh, dear! Prepare for a case fox-trot torture!
Swing High

By Wilder Hobson

Swing, as you must have heard by now, is the musical fashion of the hour. Not to know the work of such swing artists as Thomas "Fats" Waller and Jack "Big Cat" Teagarden (guitar meaning the ability to swing) is to confess such a deadness as would have been shown some years ago by some one who supposed the rumba to be one of the larger vertebras. Judging from the heavy white-tie and Schiaparelli attendance at such New York swing saloons as the Onyx Club, swing music has penetrated the very richest circles, where it appears to be regarded as one of the newest and smartest things, like a new British comedian or a Paris hat.

This being the case, it may be interesting to note that swing was first introduced to New York exactly twenty years ago. This last gasp in musical fashion is about as new as Woodrow Wilson's presidency. It made its New York début from the horns of an outfit called The Original Dixieland Jazz Band, killed as the latest novelty from New Orleans, which opened at Reisenweber's cabaret one evening in 1916. You may have heard a number the Dixieland swing that evening. It was "Tiger Rag."

You can get some idea of how long ago that was by noting the word Jazz. That is to say, it was before the spelling jazz had been accepted, and before all the common uses of that word—including its application to a whole period of American manners. The public has never used the word as the Dixieland intended. They have used it loosely to mean all popular dance music. So those who liked the Dixieland's playing, and they usually deplored the general run of dance music, began using other words to signify the Dixieland's art. They have since called it Dixieland, booby-sock, barrel-house, clambake, jam, hot and dirty music.

All of which may suggest that this music, now called swing, is not exactly a precious form of art. It isn't. It is even subtle enough to appeal to Ernest Hemingway. And unlike most fashions, it did not spring out of the world of citie. Its origins were so deep in the proletariat that even an editor of the New York Herald Tribune would have no difficulty classifying the subject. But the admirers of the Dixieland's music never used the word dirty in a derogatory sense. They were never quite sure what they did mean it to express, but it had (Continued on page 112)
JAM SESSIONS HAVE
NOTHING TO DO WITH
APPROACHING EXAMS

BY ABEL GREEN

Two years ago, Joe Princeton, Bill New Haven and Glen
Cambridge maintained more or less permanent New York
addresses at the Essex House, where Glen Gray and his Casa
Loma jazzmen held forth in the Go-Go rooms of that
hospitable.

Today, the campus crowd has a new New York headquar-
ters. West Fifty-second Street, at almost any given number,
is the heart of New York's Montmartre, the citadel of swing,
the capital of a cacophony-worshipping cult.

The campus jazzsters congregate nightly, at the Onyx
Club, Famous Door, Hickory House, or over on Fifth
Street and Eighth Avenue, in Jack Dempsey's restaurant,
whither Red Norvo and his Swing Septet have been hired
from the Hickory.

Swing has the collegeans wingin' to the headquarters of
Wingy Manone; homing in to Stuff Smith's dusky swingers
at the Onyx as they give out "I'm a Magpie" ; crooning
with Red McKenzie and Teddy Wilson at the Famous Door,
or following the "great iron" of Farley and Riley and their
Music Goes Round and Around, audaciously now that they're
Hollywood alumni and post-grads of the Onyx Club's cut
factory.

What is swing?
Ask any of the swingologists and they'll say: "It's some-
ting like—" but soon become inarticulate in attempting
an exact definition.

Mike Farley vouchsafes: "It's just, but arranged."

Says Wingy Manone: "It's a livelier tempo, you know,
swings-like."

Explains Red McKenzie: "It's an evolution of The Dixie
Style, that is, the Original Nick La Roca's Dixieland Jazz
Band's style. It's the difference between the old and the new
music. It's definitely the music of the future. Swing dates
from 1914, with the Liberty Stable Blues and the Original
Dixieland Jazz Band Blues. That's only 20 years, or so, ago.
So, I say it's the music of the future. Swing is carefully
conceived improvisation."

Red Norvo says: "It's a desire to achieve a definite, live-
lier rhythm, and only advanced. (Continued on page 50)"
THE HISTORY OF "SWING" MUSIC . . . by Stearns

JAZZ WAS BORN IN NEW ORLEANS ABOUT 1900

By M. W. Stearns

Four phases of the true development of genuine swing music in New Orleans may be described. And they all originated with the negro. The first phase in this evolution was to do with the negro marchers. New Orleans was especially noted on the subject of music. Every High School in the city had its own band, and paraded it as often as possible.

Of course, trumpet was the lead instrument with everyone trying to play. Presley Jackson sounds a high school band concert, at the dedication of the Francis Louis monument. And Jackson had been invited to New Orleans from the South to be a part of the procession. New Orleans is a city where one man can make his own music and paralyze it as often as possible.

Wingy Manone, born in New Orleans in 1900, is inclined to think that march tunes were the basis for all the later developments.

Tunes Called By Numbers

He recalls that the musicians didn't have any names for the tunes, at least numbers, for example, "One Kill," was number two. In support of this, he points out the similarity of much music to "swing," and "The Front Porch." The Joe Oliver orchestra included the original trumpet player, the trombones, and the cornet. And Wingy Manone, who was the first to play tenor saxophone, arranged the band. After Wingy Manone left the band, the tenor saxophone became more popular.

Swing Bands Play for Funerals

The third phase in the development of genuine swing music in New Orleans was the funeral. The funeral was always a big event, and the musicians would play their best. As the body was lowered into the grave, the band would play, and the funeral would end. This was the beginning of the swing era.

King Oliver's Band

During the years from 1918 to 1920, King Oliver's band was the band in New Orleans. The personnel included Johnny Dodds clarinet, Edmond "Kid" Ory trombone, Edward "Red" Grange cornet, Henry "Red" Allen clarinet, and John "Red" Allen trombone. There was no piano. And the rhythm section included tenor saxophonist "Pee Wee" Binx and "Kid" Ory. king oliver was on the spot.

The next installment will deal with the swing era of Chicago by 1923 and the rest of the United States.
### SPOTLIGHT

**By KEN GORMIN**

TUESDAY, JAN 22, 1935 - THE CINCINNATI POST

Ken Murray Heads Fine Variety Bill at Shubert

Wyse and Mann, Dixieland Band, Sunnie O'Dea and Byton Girls Round Out Show

That suave ambassador of launier, Ken Murray, with his extremely efficient assistant, "Oh yeah, Oswald," moved into the Shubert yesterday to head a stage bill whose general excellence is reminiscent of great days of variety. Murray and his popular sidekick, "Oswald," are accompanied by the Dixieland Band, which Murray has booked for the benefit of his new troupe, "The Dixieland Pack". Murray and his assistants are also joined by the Byton Girls, Sunnie O'Dea, and the Wyse and Mann revue, which includes a variety of acts such as the famous "Vogue" dance. Murray and his assistants are expected to provide a fine variety of acts, including music, dance, and comedy, which will surely delight the audience.

---

Sitting of Several Sorts Marks New Orleans Voting

**By Floyd Dixon**

The New Orleans post office saw a distinct increase in business yesterday, as several thousand voters cast their ballots for the election of state and local officers. The voting took place at the usual polling places, and a large number of men, women, and children turned out to exercise their right to vote. The voting was conducted in a peaceful and orderly manner, with police officers on hand to maintain order. The results of the election will be announced shortly, and the winners will be sworn in as soon as possible.

---

JACK TEAGARDEN DISCUSSES JAZZ

Has Teagarden opened Here With Band Today

The noted jazz musician, Jack Teagarden, opened his band at the New Orleans Theater today, and his performance has been met with enthusiastic reviews. Teagarden, who is one of the leading figures in the world of jazz, has been known for his virtuosic trumpet playing and his ability to play in a variety of styles. His band today consisted of the usual line-up, with Teagarden on trumpet, Jack Lesberg on trombone, and Jo Jones on drums. The band played a variety of jazz standards, including "Jersey Bounce" and "St. Louis Blues," and the audience was kept on their toes with Teagarden's virtuosic playing. Teagarden's opening night was a huge success, and his band is expected to continue to draw large crowds for the rest of the week.
PREJUDICE is rooted in the hearts of mean and narrow men...ever searching for a target. And the target is always TRUTH. Man's inventive genius has perfected methods of carrying TRUTH rapidly, graphically around the world. Radio, telephones, telegraph, newspapers, sound-phono—these instruments and machines transport truth.

But first, men must SEE TRUTH before they can carry it to other men. "There's the rub!" few men can see truth obscured by PREJUDICE.

An untrained eye-witness of any accident can give the same version of what they both saw; yet no two men place identical interpretations upon great local, political and economic truths.

Our opinions are always colored by our prejudices. As Kane O'Hara wrote:

"When the judgment week, the prejudice is always strong.
It is as hard to live without being infected with prejudice as it is to sleep with dog without collecting fleas.

Intelligent men, always inquiring after the truth, too often reach convictions before they reach truth—then their convictions become PREJUDICES, and they close their minds to the opinions of others who seek for truth by different paths.

Unfortunately, there is money and fame in exploiting PREJUDICE, very little money or fame in seeking TRUTH.

Writers, preachers, teachers, politicians have learned that Joseph Conrad spoke bitter truth in those words:

"As in politics so in literary action, a man wins friends for himself mostly by the passion of his prejudices and by the consistent narrowness of his outlook."

Hithers, stitching and Rudy Longs win followers by preaching hate—not love and reason.

Most of us look to our own prejudices and to the prejudices of others for advice. Suppose we want to see a play. We ask a friend:

"Did you enjoy the play?"

The friend replies according to his prejudices. Then the answer will be an excellent tragedy—but if the friend happens to dislike tragedies, his advice will be: "No, the play was frightful, dull, dreary. Don't see it."

And we don't.

"Our prejudices are our mistresses; reason is at best our wife—very often heard, but seldom minded," wrote Lord Chesterfield. He knew much about wives and mistresses. Obviously, he knew as much about prejudice.

Prejudices are cheap, flaky, alluring, never dull, always dangerous. Men follow prejudices as they follow a painted street-walker:

Voltaire, who knew that rich men can be more vulgar than the poor, most nearly nailed both the strength and the weakness of prejudice when he wrote:

"Les prejudices, mes amis, sont les rois du vulgaire. Prejudices, my friends, are the kings of vulgarity."

NEWORLEANS LA 633P Mar 3 1937

NICK LAROCCA
MEMBER OF JAZZ BAND ST CHARLES THEATRE N.H.

CONGRATULATIONS TO YOU AND BAND MAY SUCCESS NEVER STOP—ALEC HILL LARTIGUE

DREWES

Drewes

361 ETNA St.

BROOKLYN NY

AND BEST WISHES—MAGIC BAR BRO BUDU
PARADISE ROOF GARDEN
ATOP REISENWEBER'S
COLUMBUS CIRCLE
AND 58TH STREET

Airest Garden Spot - Coolest Place in Town
With the Original Dixieland "Jazz" Band
PLAYING DANCE-COMPELLING MELODIES
SPECIAL SOUTHERN DINNER

GRACE FIELD AT REISENWEBER'S "PARADISE"

The First Eastern Appearance of the
FAMOUS ORIGINAL DIXIELAND
"JAZZ BAND"

Gus Edwards' International Revue
Featuring Red Rice and Sammie Lee
Twice Nightly at 7:30 and Midnight
Entries Next Week

WEISENWEBER'S
LUMBER
783 N. 58TH STREET

New York, N.Y.

1919
**Maison Blanche**

Greatest Store South

Here You Are!
The Record We've All Been Waiting For
"DARKTOWN STRUTTERS BALL"
By the Original Dixieland Jazz Band
No. 2297, 75 Cents

**SOME RECORD!**

"Livery Stable Blues"
Victor Record No. 18,225
Price 75c
Delivery Chicago, New York, Any Point U. S. A.

$5 Sends This Victrola X to Your Home

This
WERLEIN OUTFIT NUMBER TEN
consists of this $5.00 Number Ten Victrola and your choice of eight 75c Records, worth $6; total, only $81.

Thousands of Records — Hundreds of Victrolas to Select from at Werlein's. Write for Catalogue.

PHILIP WERLEIN, Ltd.
605 Canal Street
New Orleans
Baton Rouge

---

Attention!
Dancing Folks Only!

Here is positively the greatest dance record ever issued. Made by New Orleans musicians for New Orleans people:

"The Livery Stable Blues" and "Dixieland Jazz Band One-Step"

Composed and played by Original Dixieland Jazz Band Victor record No. 1825

We say "the greatest dance record ever issued" without reserve, numbering the hundreds that have been issued previously; and you'll quite agree with us when you hear it. Some folks claim phonograph music is not suitable for dancing and to these, especially, do we direct this.

The record was made by a half dozen New Orleans musicians, formerly playing in local restaurants and cabarets, who journeyed to the Victor Laboratory for the purpose.

It has all the "swing" and "punch" and "zip" and "spirit" that is so characteristic of the bands whose names are a by-word at New Orleans dances. It is more proof that New Orleans sets the pace for "wonderful" dance music — a fact that is recognized and commented upon the country over.

Come early for yours. Our supply is ample but not inexhaustive. Mail orders given quick attention.

---

**SOUVENIR**

ORIGINAOD DIXIELAND JAZZ BAND
AT REISENWEBERS N. Y. CITY

Popularizing
WALKIN THE DOG
DARKTOWN STRUTTERS BALL
and their own
New Orleans Creation
BROWN SKIN

(Post Card)

PLACE ONE CENT STAMP HERE

 amat
"Barnyard Blues"
THE BIG HIT OF THE
DIXIELAND JAZZ BAND
AS RECORDED BY THE
VICTOR TALKING MACHINE CO.
RECORD No. 18996
UNDER THE TITLE OF
"LIVERY STABLE BLUES"

This is the Only Authentic Edition of this Number on the Market

Dealers are Subject to Damages for Selling or Having Copies of the Spurious Edition in Their Stock

A temporary injunction has been issued against the publisher of a Spurious Edition restraining him or his agents from publishing, printing, re-printing, selling or offering for sale copies of "LIVERY STABLE BLUES" or any other imitation of the musical composition entitled "BARNYARD BLUES."

SPECIAL INTRODUCTORY PRICE 15 CENTS A COPY ON THE GENUINE EDITION, "BARNYARD BLUES"

USE THIS COUPON

Leo. Feist, Inc.,
First Building
231-2 New York Street
New York

Please send copies "Barnyard Blues" at 15 Cents a Copy.
Also send copies for Band
Special 15 cents
"Orchestra"

ADDRESS

ORIGINAL DIXIELAND JAZZ BAND

ORIGINATORS, CREATORS OF JAZZ MUSIC. FAMILY TALENT ARTISTS.
NOW IN VAUDEVILLE. SPALE & PATTERS ORPHEUM RIVER AND COLONIAL BUSH
THIS WEEK. WEARING TO-MORROW. ALL.
"Barnyard Blues"

The Big Hit of the Dixieland Jazz Band

As recorded by the Victor Talking Machine Co.

Record No. 18255

Under the title of "Livery Stable Blues"

This is the Only Authentic Edition of this Number on the Market

Dealers are Subject to Damages for Selling or Having Copies of the Spurious Edition in Their Stock

A temporary injunction has been issued against the publisher of a Spurious Edition restraining him or his agents from publishing, printing, re-printing, selling or offering for sale copies of "LIVERY STABLE BLUES" or any other imitation of the musical composition entitled "BARNYARD BLUES."

SPECIAL INTRODUCTORY PRICE 15 CENTS A COPY ON THE GENUINE EDITION, "BARNYARD BLUES"

USE THIS COUPON

Leo. Feist, Inc., 231 to West 40th Street New York

Please send ______ copies "Barnyard Blues" at 18 Cents a Copy.

Also send ______ copies for Band ______ copies for Orchestra ______ 15 cents DRESS.

"ORIGINATORS CREATORS OF JAZZ MUSIC."

Now in Vaudeville Hale & Patters Orpheum River and Colonial Bush

This Week, Wednesday to-Morrow, Fin
"Barnyard Blues"

The Big Hit of the

Dixieland Jazz Band

As Recorded by the

Victor Talking Machine Co.

Record No. 18255

Under the Title of

"Livery Stable Blues"

This is the Only Authentic Edition of this Number on the Market

Dealers Are Subject to Damages for Selling or Having Copies of the Spurious Edition In Their Stock

A temporary injunction has been issued against the publisher of a Spurious Edition restraining him or his agents from publishing, printing, re-printing, selling or offering for sale copies of "Livery Stable Blues," or any other imitation of the musical composition entitled "Barnyard Blues."

Special Introductory Price 15 Cents a Copy on the Genuine Edition, "Barnyard Blues"

Use This Coupon

Leo. Feist, Inc., New York

Please send 10 copies "Barnyard Blues" at 15 Cents a Copy.

Also send 10 copies for Band Special 15 cents

Dress

Original Dixieland Jazz Band

Sailing for London Late in February. See

Composers and Players of the Following Victor Records: "Livery Stable Blues" - "Barnyard Blues" - "Blues" - "Skewer Jangle" - "Zieglers" - "Marmalade" - "Tea Leaf" - "Jelly Roll" - "Cotton Blanket" - "Fiddlin'"

This Week - "Whitening Tomorrow" Poster

New York
**Barnyard Blues**

The Big Hit of the Dixieland Jazz Band

As Recorded By The Victor Talking Machine Co.

Record No. 18258

Under the Title of

"Livery Stable Blues"

This Is the Only Authentic Edition of this Number on the Market

Dealers Are Subject to Damages for Selling or Having Copies of the Spurious Edition In Their Stock

A temporary injunction has been issued against the publisher of a Spurious Edition restraining him or his agents from publishing, printing, reprinting, selling or offering for sale copies of "LIVERY STABLE BLUES," or any other imitation of the musical composition entitled "BARNYARD BLUES."

SPECIAL INTRODUCTORY PRICE 15 CENTS A COPY ON THE GENUINE EDITION. "BARNYARD BLUES"

**USE THIS COUPON**

Leo. Feist, Inc., New York

Please send copies "Barnyard Blues" at 15 Cents a Copy.

Also send copies for Band Special 15 cents

" Orchestra Special 15 cents

**Original Dixieland Jazz Band**

Sailing For London late in February Only

H. S. London Presents: Management Albert De Courville


1043, 1045-1047, 1058-1060, 1073-1076, 1083-1084.
2,000 K. OF C. WORKERS NEEDED IN U. S. CAMPS

Organization Calls for Force to Serve at Front and in Training Zones at Home.

MANY PHONOGRAPH AND RECORDS ALSO ASKED.

A call for two thousand thousand of Catholic workers for immediate service in Europe was heard last night by William J. Miller, president of the Catholic Labor Union, who was in the city. He was followed by Father J. J. Gibbons, who spoke of the situation in Europe and the need for Catholic workers to answer the call of the Catholic Church. 

"Our friends at home," he said, "are in a critical situation. They need our help now more than ever. We must answer their call and go to the front to serve our country in this time of need." 

He emphasized the importance of the Catholic Church in the war effort and the need for Catholic workers to take part in the struggle. 

"We must not let this opportunity pass," he continued. "We must answer the call of our Church and go to the front to serve our country. We must not let this opportunity pass us by." 

The call for Catholic workers was made by Mr. Miller, president of the Catholic Labor Union, who spoke of the situation in Europe and the need for Catholic workers to answer the call of the Catholic Church. 

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A Visit to
The
FOLIES BERGERE
Winter Garden Building
50th and Broadway
IS ALWAYS A DELIGHTFUL EVENT
The Famous
Dixie-land Jazz Band
Cold Buffet
a Feature!
A Visit to
The
FOLIES BERGERE
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IS ALWAYS A DELIGHTFUL EVENT
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Dixie-land Jazz Band
Cold Buffalo
a Feature!
The Original Dixieland Jazz Band

WITH HALE and PATERSON
PLAYING
AT B. F. KEITH'S RIVERSIDE AND COLONIAL THEATRES THIS WEEK

The Dixieland Jazz Band Sails for London on or About February 18th to Fulfill a Twenty-Week Engagement Under Management of Albert DeCourville.

DIRECTION—WM. MORRIS

Clifford K. Thomas

The Dixieland Jazz Band

With HALE and PATERSON

PLAYING

AT B. F. KEITH'S RIVERSIDE AND COLONIAL THEATRES THIS WEEK
VINDICATED
As An Artistic Triumph!
GILDA GRAY
In Her Native
South Sea Islands' Dance
NIGHTLY AT
The Rendezvous
124 West 45th St.
For Reservations
Phone Bryant 3200.

December 25, 1920

THE MUSIC TRADES

HOME AGAIN FROM LONDON

Original Dixieland Jazz Band Now at the Folies Bergere, New York, for an Indefinite Run—Jas. La Rocco, the Leader, Presenting a Handsome Gold and Silver Cornet

The good news is welcome news, that the Original Dixieland Jazz Band has returned to America and is at the Folies Bergere, New York, for an indefinite run.

Behind them, "Dear Old Lamson" is jazz wild. All stages are packed.

The band that has been abroad for the past two years has returned, bringing back with it a host of new and interesting developments in the art of music.

The band consists of five members, each of whom has contributed something to the advancement of the art.

The Leader, Jas. La Rocco, has been abroad for the past two years, bringing back with him a wealth of new ideas and a host of new developments in the art of music.

The band is now playing at the Folies Bergere, New York, and is expected to remain there for an indefinite period.

The music of the band is full of life and excitement, and is sure to please the audiences.

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The band is now playing at the Folies Bergere, New York, and is expected to remain there for an indefinite period.
Yes sir!

ENGAGEMENT EXTRAORDINARY

The Original Dixieland Jazz Band

Creating its own influence and setting its own course.

Direct from the Folies Bergere, New York to every Southern town.


Arrives at the following hotels in the following cities.

Atlantic City, New Jersey.

Pennsylvania Hotel

Wednesday evening, June 15th at the

Cafe La Marne

Broadway, N.J.

Yes sir!

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Arrives at the following hotels in the following cities.

Atlantic City, New Jersey.

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Wednesday evening, June 15th at the

Cafe La Marne

Broadway, N.J.
FROM NEW ORLEANS TO HAMMERSMITH WITH THE

OFTHE thousands who dance every week to the irresistible music provided by the Dixieland Band, only a few are conscious of this well-known Musical Contribution to their daily lives.

Over one million versions of the famous New Orleans jazz have been sold in the United States, and millions more in foreign lands. This band, which started in New Orleans, has now found its way to Europe, and is now playing in London.

The Dixieland Band, under the direction of Mr. Harry James, has been a favorite with audiences in the United States for many years. Their music is always a hit, and their performances are always sold out.

The band is known for their energetic and vibrant performances, which are a joy to watch. Their music is a perfect blend of jazz and blues, and their arrangements are always unique and exciting.

The Dixieland Band is currently performing in London, and their show is a must-see for anyone who loves jazz music. If you are in the area, be sure to check out their show and experience the magic of Dixieland jazz live on stage.

CONCERT
by Dixieland Jazz Band
in Store Auditorium
Monday, Nov. 14, at 3 P.M.

The Original Dixieland Jazz Band
Makes Victor Records Exclusively

Victor Records of selections played by Dixieland Jazz Band on sale in our Victrola Dept., fourth floor.

St. Louis Blues - Fox Trot 18,772
Jazz Me Blues - Fox Trot 18,772
Dangerous Blues - Fox Trot 18,772
Royal Garden Blues - Fox Trot 18,772
Blues in the Night - Fox Trot 18,772
Sensational Rat - One Step 18,772
Fidgety Feet - One Step 18,772
Lolly Dally - Fox Trot 18,772
Livery Stable Blues - Fox Trot 18,772
Dixieland Jazz Band (One Step) 18,772
Sweet Mama and Strut Miss Lizzie 18,772
Broadway Rose - Medley Fox Trot 18,772
Home Again Blues - Medley Fox Trot 18,772
Crazy Blues - Medley Fox Trot 18,772
Margie - Medley Fox Trot 18,772
Pandemonia - Fox Trot 18,772

All These 10-in. Double-Face Records, 85c each

SHARTENBERGS
New Year's Eve

**PARADISE**
Amen. Pray. Please sir, take a drink of water.

*Features*:
- **Joan Sawyer**
- DANCING. MUSIC

*Room*:
- **PARADISE**
- **Amen. Pray. Please sir, take a drink of water.**

*Price*:
- **$6.00**

---

**400 Club Room**

*Features*:
- **Jim Jarm IEEE**
- DANCING. MUSIC

*Room*:
- **400 Club**

*Price*:
- **$5.00**

---

**Main Restaurant**

*Features*:
- **Jim Jarm IEEE**
- DANCING. MUSIC

*Room*:
- **Main Restaurant**

*Price*:
- **$5.00**

---

**Pierrot Room**

*Features*:
- DANCING. MUSIC

*Room*:
- **Pierrot**

*Price*:
- **$3.50**

---

**Blue Room**

*Features*:
- DANCING. MUSIC

*Room*:
- **Blue**

*Price*:
- **$3.50**

---

**Beefsteak Grill**

*Features*:
- DANCING. MUSIC

*Room*:
- **Beefsteak**

*Price*:
- **$3.00**

---

**Sea Grill**

*Features*:
- DANCING. MUSIC

*Room*:
- **Sea**

*Price*:
- **$2.00**

---

**RESERVATION CARD**

*New Year's Eve*

**REISENWEBER'S - Columbus Circle. N.Y.**

Enclosed please find $__________ in payment for ______ persons in the ______ Room.

Name
Address
City

Get Your Tickets Now

They are $1.50 each at all the Village Shops, Troy's, Maude's, various theaters, hotels, agents, or by mail or express through Agent Van Winkle, 2nd Street, Troy, N.Y. SPECIAL BALL (Ladies 35c, Men 50c).

Spring $6.99 for reservations.

If you sit in a box don't forget your box number.

RING OUT WILD CHRISTMAS BELLS!

(These are genuine Christmas Bells and not Curfew Bells in any sense of the word.)

We have asked Mr. Rockefeller to be Santa Claus and drive in from Tarrytown with a pair of reindeer from his deer park.

Our Christmas Tree has been selected with the greatest of care from a forest of inferior ones.

***STARS!*** May you never see them again.

Our wish is that nothing shall happen to your box.

Copley Plaza Hotel - Boston

*Special Feature - Saturday, April 14*

**Tea Dance Grand Ballroom**

Tea and dancing available from 4 to 7.

**Dixieland Jazz Band**

Broadway's famous dance band

Make Early Reservations

---

JENNIUFE JAZZ JUBILEE BANGOR AUDITORIUM TUESDAY NIGHT April 13, 1928

UNDER AUSPICES AND BENEFIT OF JAMES W. WILLIAMS POST, AMERICAN LEGION

THE WORLD'S GREATEST ENTERTAINMENT

**In Concerts**

- **Reisenweber's**
  - 1914-1919
- **Follies Bergere**
  - 1920-1921
- **Buskin's Danceland**
  - Broadway's Newest and Largest Dance Palace
  - 1922-1923

**For Dancing**

- **Reisenweber's**
- **Follies Bergere**
- **Joy Bells**
- **Buskin's Danceland**

**Theatrical**

- **Two Shows at The London Hippodrome**
- **Radio Shows**
- **Ken Tew Show**

**Victor Records**

- **Novelty Jazz**
- **Melodies**
- **Composers of The American Blues**

**The Greatest Combined Musical and Dancing Attraction in the History of Bangor**

- Tickets at all day at Steinert & Co., Otis Skinner Optical Co., Andrew's, at Auditorium box office after 6.30.

PRICES - General Admission $1.00 plus tax. Admission with reserved seat included, $3.50 plus tax.

**CAR SERVICE** - Extra cars to all points including Orono and Old Town before and after dance. Two-minute service to Auditorium from P.O. Square after 7 p.m.

Auspices and Benefit of James W. Williams Post, American Legion.
SILVER BALL
Greenwich Village’s Christmas Costume Party
PRESENTS FOR EVERYBODY
DECEMBER 21
The Friday Before Christmas
From Ten till Silvery Dawn

At WEBSTER HALL
119 East 11 Street
The tea is little, the tide scene above represents
Webster Hall on Silver Ball Eve. Some say that the lead-
ing Greenland Village office building in this gem saw
saw the Santa Claus. We are in no condition
to tell. Come yourself and count the Santas.

LOOK FOR CINDERELLA’S SILVER SLIPPER
Bring along a stocking
without a hole in it
for Santa Claus to fill
The Old Gentleman Himself
will arrive in his flivver
promptly at Midnight

RING OUT WILD CHRISTMAS BELLS!
(These are Genuine Christmas Bells
—not Curfew Bells in any Sense of
the Word.)

We have asked Mr. Rockefeller to be Santa
Claus and drive in from Tarrytown with a pair
of reindeer from his deer park.

Our Christmas Tree has been se-
lected with the Greatest of care
from A FOREST OF
INFERIOR ONES,

STARS! May you never see them!

OUR WISH IS THAT NOTHING SHALL HAPPEN TO

REISENWEBER’S
Columbus Circle, N. Y.

New Year’s Eve

<table>
<thead>
<tr>
<th>Room</th>
<th>Features</th>
<th>Supper w/ Use of Ice Cell</th>
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<tbody>
<tr>
<td>PARADISE</td>
<td>JOAN SAWYER</td>
<td>$6.00</td>
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<td></td>
<td>DANCING, MUSIC</td>
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<td>400 Club Room</td>
<td>DANCING, MUSIC</td>
<td>$5.00</td>
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<td>Main Room</td>
<td>DANCING, MUSIC</td>
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<tr>
<td>Pierrot Room</td>
<td>DANCING MUSIC</td>
<td>$3.50</td>
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<tr>
<td>Blue Room</td>
<td>DANCING MUSIC</td>
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<td>Beefsteak Grill</td>
<td>DANCING MUSIC</td>
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<tr>
<td>Sea Grill</td>
<td>DANCING MUSIC</td>
<td>$2.00</td>
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RESERVATION CARD
NEW YEAR’S EVE
REISENWEBER’S, Columbus Circle

Enclosed please find:

in reservation of a table for . . . . . . persons
in the . . . . . . . . . . . . . . . . . . . Room

Name . . . . . . . . . . . . . . . . . . . . . . . . .

Address . . . . . . . . . . . . . . . . . . . . . .

City . . . . . . . . . . . . . . . . . . . . . . .

After filling out please hand to head waiter.

DANCEзалист Legend Day
BANGOR DAILY COMMERCIAL, SATURDAY, APRIL 14, 1923

AMUSEMENTS

JENUINE JAZZ JUBILEE
BANGOR AUDITORI

ORIGIN AL DIXIELAND JAZZ BAND

Under auspices and benefit of James W. Williams Post, American Legion

THE WORLD’S GREATEST ENTERTAINMENT

The Greatest Combined Musical and Dancing Attraction in the History of Bangor

For Dancing
REISENWEBER’S
1916-1919

FOLIES BERGÈRE
1920-1921

BUSON’S DANCELAND
Broadway’s Newest and Largest Dance Palace
1922-1923

Theatrical
Two Seasons at
THE LONDON HIPPODROME
JOY BELLS
London, 1920
B. F. KEITH’S
HEADLINERS
New York, Chicago and Philadelphia

Victor Records
Originators and Creators of
VECTOR RECORDS
DANCING BLUES
and NOVELTY JAZZ

MELODIES
Composers of
The Bangor Blues
and King Tin Stomp

In Concerts
Played to 12,000 People
QUEEN’S ACADEMY
London

18,000 People at
Gen. Pershing’s
New York Reception
1919-1920

Make Early Reservation

Dixieland Jazz Band
Broadway’s Famous Dance Band

TEA DANCE, GRAND BALL ROOM
One and Dancing
Four to Seven
Yes Sir. Formal Opening Saturday Evening. 
Jan. 14, from 1 p.m. until closing.

Continuous Dancing to the Unexcelled Music of the 
Original Dixieland Jazz Band and 
Morton Dennisson’s Society Orchestra

Matinee 2.30. Saturdays, Sundays and Holidays 
Starting Sunday, January 15th, 1922

Joseph Johnston 
Manager

Hoagy Carmichael 
And His Place in 
American Music

By Charles Gant

Let's take a look at Hoagy Carmichael and his music. We find him today to be 75-years-old. To be exact, he was born in November 1996, just before the turn of the century that witnessed so many important changes in the character of American life, especially music. The ragtime trend was beginning to make itself felt but not until nine years later did a chap named Denroll Jurs and a little group of untaught musicians, gather in New Orleans, who later took New York by storm as the Original Dixieland Jazz Band. On July 4th of the year after Hoagy Carmichael was born, a baby was born down the chain, a drummer named Louis Armstrong. Three years later, in 1929, there came into the world another who was to reflect a music the swashbuckling of a new American art, Leon Fox, Reddick, 

Dominick J. "Nick" Laff and the Original Dixieland Band, have also recorded "Oh, Mr. D" and "Tolddin' Blues" for Vogue.
American Skaters Off to Olympic Games

UNITED STATES SKATING TEAM LEAVES FOR OLYMPIC GAMES - Louis B. Miss Darby Longfellow, American Skaters step by the Paerials 11 miles a day to 36 miles an hour, and the week is a holiday. Second in the US is Joe Moore, New York's own champ of the International."
Original Dixieland Jazz Band Developed from Boyhood Chum Harmonica Players in New Orleans

From Louisiana City Organization First Went to Chicago, but Is Now Appearing in New York—Musicians are Equipped with Buescher Instruments

Original Dixieland Jazz Band Features Buescher Instruments

WHY THE ORIGINAL Dixieland Jazz Band, in their recent appearance at the Colosseum Ballroom, 196th Avenue and Fifty-sixth Street, New York, is interested in the sudden rise to popularity of this type of music? They are equipped with Buescher instruments.

About seventeen years ago the musicians were boys who had boxes to New Orleans. Their favorite pastime was playing they were regular musicians. They would take a break and try to make arrangements with a band playing on harmonicas and such instruments could not only. None of them would have to live as a matter of fact, but as a matter of fact, the musical instruments they were playing to heard. They would have some professional music to play, and then they would practice the way heard. They would practice like that until they learned it thoroughly by heart.

After mastering in this way some dozen or more popular songs of the day, they formed a band known as the Dixieland Band, and began to look for some of the various dance halls, clubs where they would play for parties at private dances, club entertainment, etc. However, their ambition did not stop there. As they played more, they became more proficient. Nick La Rocca, the leader of the band, said he had never been heard to give more than a few notes of a song at a time. He said that he had never heard of a band playing a song that way.

In 1918 a Chicago, A. James, born, heard, and then he decided to organize his own band. He said that this music was the most popular and at the same time most entertaining music that he had ever heard. Mr. James had to make arrangements with La Rocca. The band played for several nights at the Chicago Club, where they were extremely popular. The band then went to New Orleans, where they were extremely popular. The band then went to the Grand Central Hotel, where they played for several nights.

The band then went to New Orleans, where they were extremely popular. The band then went to the Grand Central Hotel, where they played for several nights.

I think you will be gratified to learn that in a poll taken by me among sixty of our foremost orchestra leaders, your composition, "Tiger Rag," was voted one of the ten greatest modern dance tunes.

The poll, which was taken in preparation for writing an article on the "classics of dance music," included such leaders as Nelson, Ray, Lamberti, Karatz, the Dorsey, Goodman, Leyman, Armstrong, et al.

Having now learned which are the most popular and most significant dance numbers, I am writing a piece about each of them. For your own information, the ten featured proved to be: "Starlight;" "St. Louis Blues;" "Ten for Two;" "Evening in Your Eyes;" "Sophisticated Lady;" "Moon Butterfly;" "Shake, Rattle, and Roll;" and "Tiger Rag."

I have already received considerable cooperation from such composers as Handy, Carmichael, Allington, Kern and Hubbell, and am now in the throes of writing the stories of their compositions. I must earnestly wish you would assist me in making my remarks about "Tiger Rag" authentic.

Would you be kind enough to write me the answers to the following questions: What was "Tiger Rag" written and under what circumstances? How was it first received by the public and at what time introduced you and your original Dixieland Jazz Band? Have you any interesting anecdotes in connection with it? How do you personally account for its long continued popularity?

Please feel free to say whatever you please in answer to these questions, and please don't think I wish you to make any literary effort. Just jot down a few lines and say what you think, and I shall be very glad to have your views. I am sure that you will receive this letter and will answer the questions as requested.

May I hear from you at your earliest convenience? The job is well on its way to completion, and I feel that it will be impossible to get it all done on time. Shall we meet you soon and you and your "Tiger Rag". I have plenty of material on your biography, but very little on your compositions.

Since then,

[Signature]

OLD DIXIELAND JAZZ BAND

NEW ORLEANS.—Nick La Rocca, leader of the "Original Dixieland Jazz Band," has announced that he will endeavor to get his famous old band together again. He believes the public's present interest in swing music will justify the venture. (See picture, this page.)

WILL VOGEL—Connors will have a recording group known as "Mammoth Five," containing one original member of the "Mammoth Five," several of whom are still available, Miss Minnie, vocalist; Phil Napolitano, trumpet; Frank Biganzoli, piano, and Tommy Lacey, bass.

LOCALLY—Bands feel better, evil licked.

PHILADELPHIA.—Uplift music here believes that due to their strenuous efforts during the past few months the "benefit" song is a subject of contention between the athletes and employers.

DAILY NEWS, NOV. 17, 1926

GRAND OPENING TONIGHT

BALKONADES BALLROOM

1930-1931

Columbus Ave. & 66th St.
CONTINUOUS DANCING

LOCAL UP HEADS FEEL BENEFIT EVIL LICKED

PHILADELPHIA.—Uplift music here believes that due to their strenuous efforts during the past few months the "benefit" song is a subject of contention between the athletes and employers.
Reisenweber's
Ladies' Grill
and Caserta

Entrance on 58th Street
Two doors west of 8th Avenue

Special Luncheon and Dinner Platters
AMPLE PORTIONS — MODERATE PRICES
NO DANCING — NO CABARET — DELICIOUS FOOD

AFTER-THEATRE SPECIALS
A Meal In Themselves

| Chicken Salad    | $0.50 |
| Crabmeat Salad  | $0.50 |
| Lobster Salad   | $0.60 |
| Chicken à la King | $0.50 |
| Club Sandwich   | $0.40 |
| Coffee          | 5     |
| Tea             | 5     |
| Milk            | 10    |
| Cocoa           | 10    |
| Beer            | 10    |

Special Sunday Dinner $1.00

The Original Dixie Land Jazz Band
(Advertising the Dixieland Jazz Band)
will render a few of their own selections at 1:30 a.m.
by courtesy

Reisenweber's

The Original Dixieland Jazz Band

(Feature in the Original Dixieland Jazz Band)

LEO FEIST, INC.
NEW YORK

Get these Pieces in Stock.
The People want them...
These are real "Jazzes" by real "Jazzers."

TWO NEW JAZZ PIECES

By the Original Dixieland Jazz Band
of "Livery Stable Blues" Fame

"AT THE JAZZ BAND BALL" FROM "AT THE JAZZ BAND BALL" ORCHESTRA
"OSTRICH WALK" FROM "OSTRICH WALK" ORCHESTRA
Original Dixieland Jazz Band Developed By Boyhood Chum Harmonica Players in Louisiana City Organization First Went to Chicago, but in New York—Musicians are Equipped with Buscher Instruments

Two New Jazz Pieces
By the Original Dixieland Jazz Band of "Livery Stable Blues" Fame

"At the Jazz Band Ball"
"Ostrich Walk"

NOW READY
FOR PIANO AND ORCHESTRA

Get these Pieces in Stock.
The People want them—
They are the current Dance Hits!
These are real "Jazzes" by real "Jazzers."

Use this coupon—Introductory 15c, a Copy

O. FEIST, Inc., 255 West 40th St., New York

Note: "At the Jazz Band Ball" 15c

Copy for Orchestra, 15c

Copy "Ostrich Walk," Free-Trade 15c

Copy for Orchestra, 15c

AWE C бумаг

Reisenweber's
Special Sunday
Dinner

Reisenweber's

The Original Dixieland Jazz Band
(The highest paid 5 men Combination in America)
will render a few of their own selections at 1.30 a.m. by courtesy

Reisenweber's

London Talking Machine World War

There is a special on in our deaf school due in the same room by Rupert, a young Englishman, and this is a must on these occasions. Ask for Rupert, and we will show you the "Savoy Hat," a new dress hat, and "Swedish Bag" or "Swedish Bag" for the ladies. These are all entirely "Swedish," and for a fine lady, "Swedish" if brown balls will be found fascinating. The price is 35c.
JAZZ RAGTIME BY-PRODUCT.

Musical Riot So Popular These Days Traces Back to Africans, Indians and Spaniards With, Modern Variations Thrown In by Performers Without Losing a Beat

By F. T. FREELAND

This is the time when the future of the Scott and the saxophone, the clarinet and the cornet, the drums and the piano, the violin and the cello, the guitar and the mandolin, all faces of the past are being merged into the present. The Scott and the saxophone, the clarinet and the cornet, the drums and the piano, the violin and the cello, the guitar and the mandolin, all faces of the past are being merged into the present. The Scott and the saxophone, the clarinet and the cornet, the drums and the piano, the violin and the cello, the guitar and the mandolin, all faces of the past are being merged into the present.

PROFESSIONAL PRICES—Net
Small Orchestra, 13 parts and piano, incl. Alto and Tenor Saxophones
25c
Full Orchestra—Flute, Violin, Cello, Oboe, Bassoon, etc. 1st Voice added to above
40c

Names of the above published for Band except “Barnyard Blues.” Band: 85c

LEO. FEIST, Inc., NEW YORK

Enclosed find $____ for which send me numbers checked above for Small Orchestra—Full Orchestra (underline which).

NAME
ADDRESS
STATE
CITY

THE EVENING TELEGRAPH

Where to Dine Where to Drink
TO-DAY AT REISENWEBER
SPECIAL MATINEE AT 2:00, 4:00, 6:00, 8:00, 10:00
Served From Noon to Nine P.M.

THE ORIGINAL DIXIELAND JAZZ BAND

Joan Sawyer in "Parade"

THE DIXIELAND "JAZZ" BAND

Offer through the popular FEIST EDITION
Their Greatest of All "Jazz" Hits

BLUIN' THE BLUES

JAZZ FOX TROT

This number is a positive sensation wherever it is played!

Some other "Jazz" Hits as played by the Dixieland "Jazz" Band and Recorded by Victor Talking Machine Company and others.

CLARINET MARASDALE
FIDGETY FEET
SENSATION
TIGER RAG
AT THE JAZZ BAND BALL
MOURNIN' BLUES
LAZY DADDY
SKELETON JANGLE
OSTRICH WALK

Every Number a Decided Novelty—Real "Jazz" by Real Jazzmen!

ORDER COUPON

THE DIXIELAND JAZZ BAND

Original Dixieland Jazz Band


THE DIXIELAND JAZZ BAND

719 Farnsworth St., Chicago, Ill.

THE DIXIELAND JAZZ BAND

232-234 Wabash Ave., Chicago, Ill.

THE DIXIELAND JAZZ BAND

118 E. 16th St., New York, N.Y.

THE DIXIELAND JAZZ BAND

611 W. 11th St., Los Angeles, Cal.

THE DIXIELAND JAZZ BAND

511 W. 11th St., Los Angeles, Cal.

THE DIXIELAND JAZZ BAND

101 Washington St., Boston, Mass.

THE DIXIELAND JAZZ BAND

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101 Washington St., Boston, Mass.
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Offer through the popular FEIST EDITION
Their Greatest of All "Jazz" Hits

BLUIN' THE BLUES
JAZZ FOX TROT

This number is a positive sensation wherever it is played!

Some other "Jazz" Hits as played by the Dixieland "Jazz" Band and Recorded by the Victor Talking Machine Company, and others.

CLARINET MARMALADE One-Step
FIDGETY FEET (Originally entitled "War Cloud") One-Step
SENSATION One-Step
TIGER RAG One-Step
AT THE JAZZ BAND BALL One-Step
MOURNIN' BLUES Fox-Trot
LAZY DADDY Fox-Trot
SKELETON JANGLE Fox-Trot
OSTRICH WALK Fox-Trot
BARNYARD BLUES Fox-Trot

Every Number a Decided Novelty - Real "Jazz" by Real Jazzmen.

PROFESSIONAL PRICES-Net
Small Orchestra, 13 parts and piano, incl. Alto and Tenor Saxophones $25.00
Full Orchestra (12 parts, Alto, Tenor, Basses, etc., 1st Violin added to above) $40.00

None of the above published for Band except "Barnyard Blues," Band 25c

ORDER COUPON

LEO. FEIST, Inc., NEW YORK

Enrolled First Class Postage Paid as a Newspaper. (Inc.)

THE EVENING TELEGRAM

Where to Dine Where to Dance

TO-DAY AT REISENWEBER
Special Matinee at 2.00 p.m. of the Celebrated 'Jim-Jim' Rag. The sensational soldier in "Jim-Jim" Rag. The novel "Jim-Jim" Rag is being played by the famous couples. The famous orchestra under the direction of Mr. and Mrs. Whitehead. Mr. and Mrs. Whitehead are well known for their dancing. Mr. and Mrs. Whitehead are well known for their dancing. Mr. and Mrs. Whitehead are well known for their dancing. Mr. and Mrs. Whitehead are well known for their dancing. Mr. and Mrs. Whitehead are well known for their dancing. Mr. and Mrs. Whitehead are well known for their dancing.

DEATH TAKES W. S. GSMER, FATHER OF GUITARIST
LOS ANGELES-Mrs. Frank H. Fees, wife of Mr. Fees, and sister of Mr. Fees, died today at the home of Mr. Fees, 5135 Los Angeles Avenue, Los Angeles, May 13. She was the mother of two children.

LEO. FEIST, Inc., NEW YORK

Enrolled First Class Postage Paid as a Newspaper. (Inc.)

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THE ORIGINAL DIXIELAND “JAZZ” BAND

Offer through the popular FEIST EDITION
Their Greatest of All “Jazz” Hit

BLUIN’ THE TIMES
Musical Profession

This number is a positive sensation

Some other “Jazz” Hits as played by the D’Arbov Dixieland Band for the Victor Talking Machine Co.

CLARINET MARMALADE
FIDGETY FEET (originally entitled “Wax Clown"
SENSATION
TIGER RAG
AT THE JAZZ BAND BALL
MOURNING BLUES
LAZY DADDY
SKELETON JANGLE
OSTRICH WALK
BARNYARD BLUES

Every Number a Decided Noveltty

PROFESSIONAL
Small Orchestras, 13 parts and piano, inl.
Full Orchestras (tuba, 2nd clarinet, tuba, trumpet, etc.)

Non of the above published for Band or Orchestra

LEO. FEIST, Inc., 25 West 45th Street, New York

Enclosed $__________ for which
Small Orchestras—Full Orchestras—concerts with
NAMES:
ADDRESS:
STATE:
CITY:

THE ORIGINAL DIXIELAND “JAZZ” BAND

The Original Dixieland “JAZZ” Band

The Original Dixieland “JAZZ” Band

The Original Dixieland “JAZZ” Band

The Original Dixieland “JAZZ” Band

All-Star Swing Recital
Staged At N. Y. Theatre

NEW YORK—In all, 1,450 tickets sold at prices from $1.00 to $2.75 for the performance, New York City was treated to the world’s greatest swing concert at the Imperial Theatre on the night of May 24th. The audience of 2,000 people was treated to the world’s greatest swing concert at the Imperial Theatre on the night of May 24th.

Sponsored by Joe Hendock of the Oryx club, the concert was a great success, and the audience was not disappointed. The programme consisted of a series of numbers arranged by Joe Hendock, and included the following:

1. “Hobson’s Horns”
2. “Take the A Train”
3. “Rhythm Rhythm Rhythm”
4. “Gettin’ Sentimental Over You”
5. “The Man With the Horn”

Each of these numbers was introduced by the leader, and the audience was thoroughly entertained.

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THE EVENING TELEGRAPH

Where to Dine where the
TO-DAY AT REISENWEBER
SPECIAL MATINEE at 2.04
of the Elaborate “Jim-Jam R
Washington’s Birthday Dinner
SERVED FROM NOON TO NINE P. M.

Original DIXIELAND JAZZ BAND

JOAN SAWYER in “PARADISE”

Mende Let Lewis Appel (flute) surprised thousands at the celebration of Mende Let Lewis took place in New York at the last May Day, announced by the noted president John Hammond. Life played “Mr. Charlie Blues,” “One O’clock Blues,” and finished with “Honeycomb Blues.” The applause that didn’t think it was very good, for a former garage musician, he had poetry of stage presence. The audience, however, grew restive under the external symbolism of the playing, and the elemental force of Life’s barrelhouse music passed completely over their heads. Few, if any, it was the hillbilly of the evening, which included Among Hulson and his Top Ten, followed by Adonis, emphasizing the “noirs,” the blues, and the vaudeville. The arrangement of “Top Ten Special” played in the old manner of the California Ramblers was typical. An interesting moment occurred when Alarma “The Lion” Smith was introduced and played the great composition “Pioneer Blues.” The next act featured a farm boy by the name of Alarma “The Lion” Smith who was introduced and played the great composition “Pioneer Blues.” The next act featured a farm boy by the name of Alarma “The Lion” Smith who was introduced and played the great composition “Pioneer Blues.” The next act featured a farm boy by the name of Alarma “The Lion” Smith who was introduced and played the great composition “Pioneer Blues.”
BARKLEY COTTON COMPANY

GASTONIA, N. C.,
Nov 2nd 1918

Prof. D. J. La Rocca,

The B. F. Stickney Building,
New York, N.Y.

Dear Sir:

Please don't think it asking too much of you, but the writer has heard your Victor Records, and I think the best thing I have ever heard is your FRENCH JAZZ Band record TIGER RAG.

I want you to please tell me the instruments you use in making this record. I have never enjoyed anything as much as I do playing this record, but I can not place the instruments you use, and being a music crank, I just must know. Won't you please give me this information. Thanking you in advance, I am with my very best wishes for your big success.

Yours very truly,

Fred D. Barkley
Menu

FRUIT COCKTAIL

CONTRIBUTE FLORIDA

CELERY

RADISHES

KENNELLE SALMON, EGG SAUCE

POTATOES"SUSANNE"

MUSSE OF VIRGINIA HAM KOSUTH

PEAS

BROILED BREAST OF CHICKEN

SALAD MELANGE

ICE CREAM

CAKES

CAFÉ

---

GASTONIA, N. C.,
Nov 2nd 1918

Prof D.J. Lakatos,
24735 Wessenbrooks,
New York, N.Y.

Dear Sirs:

I am sure the record you have asked for is "Northern Rag," by the Voca Jazz Band. I have never heard it before, but I am sure it is the record you want.

Yours truly,
Fred D. Barkley
"What a wonderful shave!"

"I have said about every type of a safety razor. Take for instance this..."

"There is no more expensive razor than this and the Rolls is the best for me. I have used it for three months and I am writing to say that this is the best razor I have ever owned."

"The Rolls is the best razor on the market today. I have used it for three months and have been very satisfied with it."

"Thank you, Mr. CHADWICK!

"The Rolls razor is the best on the market today. I have used it for three months and have been very satisfied with it."
THE AXMAN LIKED JAZZ

JOSEPH JOHN DAVILLA (Dub-villa),
New Orleans composer of many songs
him, holds the unique distinction of
having composed a theme song for a
night when roughly half of New Or-
leans was believed to be murdered, en
masse.

Mr. Davilla never saw the murderer
who had made the slue threat to New
Orleanians. Nobody else did either.
At
t least nobody who lived to tell the
tale, after one of the murderer's less
successful attacks could ever adequately
describe or identify the attacker.
The murderer was no common, gar-
den variety of out-there or gun-toting
He was the notorious AXMAN who killed
several New Orleanians with an ax,
truly attacked four others who re-
covered, and attempted attacks on a
half-dozen or more persons.

Off and on for 18 months in 1928 and
1929 people quaked with horror, dread-
ing the next attack of the Axman and
wondering who would be the victims.
Mobs kept their children indoors
off the streets day and night. In some
families older members would sit up
watching the children and the back
tdoor all night in fear that the Axman
might chisel a panel in the door—his
favorite mode of entry—and slay the
whole family asleep in their beds.

Back in 1911 there had been three
other Axman attempts to murder a
number of attempted murders done in the
same manner. If the same Axman com-
mitted all six crimes, 1911, 1918 and
1929, his total of murders reached
10 rather than seven and his attacks ran
over a year. No wonder the city was
terror-stricken.

Now, how does Mr. Davilla and his
song writing fit into all this dook-a-
broil?

Well, Mr. Davilla, being a smart
salesman and clever showman, usually
took events of the day and night for
his song themes. Early in 1910 the Axman
became the topic about which everybody
talked day and night and Mr. Davilla
began working on an Axman song.

On March 16, 1919, a most amazing
letter, signed "The Axman," was
printed in The Times-Picayune. The

A deadly ax-wielder with a curious
date for his music terrifies New
Orleans in 1919. "A Times-Picayune
cartoon inspired songwriter Joe
Davilla to compose the song

By Maud O'Sryan

Gentlemen:

Under another cover we are pleased to send
you one of our latest photographs which no doubt
you will be glad to use in connection with your
display of Victor Record No. 18807 featuring our
two newest compositions.

"AT THE JAZZ BAND BALL"

"OOSTRICH WALK"

In this record we have endeavored to give
correct interpretation of real Jazz Numbers as
originated by ourselves and as featured by us in
all of our engagements at Reisman's where we
have been appearing continuously for considerably
more than a year.

Thanking you for your co-operation on this
number and hoping you will find this record to be
even a bigger seller than our now world famous
"Lively Stable Blues," we are,

Very truly yours,

ORIGINAL DIXIELAND JAZZ BAND.

By

Joeseph John Davilla ponders the
dead song writing days, as he gleed he
never met the jazz-loving killer
THE AXMAN LIKED JAZZ

JOSEPH JOHN D'AVILLA (Dubuque, Iowa) is a New Orleans composer of many songs, but he is best known for his unique ability to compose a theme song for a night when roughly half of New Orleans expected to be murdered, assassinated or kidnaped. Mr. Davilla never gave the murderer who had made the city a nightly threat to New Orleans any idea of his whereabouts. Nobody else did either. At least nobody who lived to tell the tale after one of the murderer's less successful attacks could ever adequately describe or identify the attacker.

The murderer was an unknown, a man of no particular description, but with a penchant for cutting himself a path through the streets of New Orleans with an ax, brutally attacking two or three persons and attempting to murder at least half a dozen more. In the summer of 1918, there were a number of these murders, and the only description of the suspect was that he was a tall, lanky man with a limp.

Mr. Davilla's songs were often inspired by his own experiences, and his ability to capture the mood of the times was unmatched. His songs were often filled with a dark, brooding atmosphere that mirrored the city's own dark underbelly.

A deadly ax-wielder with a carnal love for hot music terrified New Orleans in 1919. A Times-Picayune cartoon inspired song-writer Joe Davilla to rhymespeak the event.

The awkward letter to the paper read in part:

"The Mysterious Axman's Jass
(Do'n't Scare Me Papa"

A local composer used the newspaper's cartoon as a cover for his timely tune. The killer promised mercy if victim played Jazz.

By Maud O'Bryan Ronsstrom

Joe Davilla as a young man

Orleans on his murderous mission.

When Mr. Davilla read that letter he completed a piece of jazz and ordered his music printer to rush publication at 1,000 copies, hoping the man would come to his office in time to serve as a theme song for Tuesday night. The local composer couldn't make it, even when Mr. Davilla agreed to leave out words and just publish music.

But by Tuesday midnight all sorts of other jazz could be heard blaring from restaurants, clubs, saloons, dance halls and private houses all over the city. Player pianos, jazz bands and schoolKid instrumentals piled it up all over town—and practically nobody slept that night. If the Axman passed over New Orleans at 12:15 a.m., he must have been eminently satisfied.

On the morning of Wednesday, March 19, the Times-Picayune carried a cartoon on its editorial page showing an entire family in the throes of making jazz, while Mother pumped a player piano with a roll titled "The Axman's Jazz." 

Quick as a flash, Mr. Davilla got permission from the Times-Picayune to use the cartoon as a cover for his new piece of music, which he titled "The Axman's Jass or Don't Scare Me Papa." In a few days 10,000 copies rolled off the presses and were sold at 15 cents each almost before you could say Axman. Joseph Garrow, pianist, introduced the number. He had helped Mr. Davilla arrange the score.

"We had a wagon with a piano on it, going up and down Canal Street every day between 2 and 6 a.m.,” Mr. Davilla remarked recently. "A ragtime pianist played 'The Axman's Jazz' over and over. Money given to the piano player was used to buy cigarettes and candy for the orchestra members. This was right after World War I and there was still a large army of occupation in Germany." 

Joseph John Davilla, the old song writing days, is glad he never met the jazz-loving killer.
We're Lucky This Time...

One o'clock is on a table and a jam session is on, a talk.

And...and...and...and...the cats are tickling their chops. They're

Please, hear the bandstand...those...the cats are tickling their chops. They're

Rabble, house, egg-white, screw-ball, DIXIELAND...the cats are tickling their chops. They're

Whack...ride and gang...the cats are tickling their chops. They're

Frisknin' their whiskers...they're in the groove...they're going to town!...they're swinging!!

The way that things are moving—all the little,

Music is moving—music is moving—music is moving.

Swing, swing, swing, swing, swing, swing.

It's swing!
TWO NEW DANCE Hits
By the Original "DIXIELAND JAZZ BAND"
of "LIBERTY STABLE BLUES" Fame

OSTRICH WALK, Fox-Trot
AT THE JAZZ BAND BALL, One-Step

They're Great! 
Hear them here.
ALBERT de COURVILLE'S
LONDON HIPPODROME

'Joy-
Bells!' Ball
PRINCE'S GALLERIES

Wednesday, April 23, 1919
DANCING at 10 p.m.

FANCY DRESS or UNIFORM
THE ORIGINAL DIXIE-LAND JAZZ BAND

TICKETS £2 12s. including Supper (a limited number only)
NOW ON SALE AT THE LONDON HIPPODROME, BOX OFFICE TELEPHONE: BERNARD 550;
USUAL LIBRARIES AND THEATRE TICKET OFFICES, OR FROM THE ORGANISER, MISS
MARGARET CHUTE, 8 JOHN STREET, ADELAIDE, S.C.
TELEPHONE: REGENT 3999

Mr. Lucien Clavera,
New York Herald,
City.

Dear Sir:-

After reading over your article regarding "JAZZ" in the Sunday Herald, May 14th 1919, by people who know nothing about the origin of Jazz or any thing about it, thought I would drop you a line on this subject. Being a member of the First and Only Jazz Band - "THE ORIGANAL DIXIELAND JAZZ BAND" in the world, I think I am fully qualified on this subject. The word Jazz is of Hebrew Origin, we had never heard this word before we started working at the Boozers Club in Chicago in 1914, where after finishing playing a dance a couple of the dancers kept on calling for more Jazz, the manager of the club heard them, thinking this was a good name for us they named us as a Jazz band the next night.

This style of music came from New Orleans La., (to Ron) and was brought north by the Original Dixieland Band, The First Novelty Dance Band in the World, also introduced into Europe by THE ORIGINAL DIXIELAND JAZZ BAND and this style is all American and not of African or Spanish Origin.

Syncope was used thousands of years ago, most of the great Operas contain Syncope.

The Phonograph records will bear out my statements, we are the players of the First NOVELTY DANCE RECORD ever put on the market entitled "HIGHLIGHT TAPES BLUES" (Victor Record) Issued in 1917 in this record we interpolated the Boozers Creeping, The Horse Head...
ALBERT de COURVILLE'S LONDON HIPPODROME

'Joy-Bells!' Ball

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FOR LIBRARIES AND THEATRE TICKET OFFICES: OR FROM THE ORGANISER, MISS
MARGARET CHUTE, 8, JOHN STREET, ADLESCHE, W.C.
TELEPHONE: REGENT 3099

and The Donkey Bray, this was the revolutionizing of the music industry, then came the Saxophone Ban, the trombone laugh etc. But the Original Dixieland Jazz Band Pointed the way, we are termed fakers as we do not read music, but play from ear, in this way we found this new style of music called Jazz we in other words made our own arrangements only retaining in memory the parts we were each to play (same as the special arranged music put on scores to be read by any learned musician that the Orchestras are using to day) where as they have never been able to play the music as we have played it, or arranged it, being of our own origin.

Now much has been said about Jazz Music, some going so far as to compare it with grease dripping Doughnuts, let them compare to what ever they may please, IT IS A STYLE OF MUSIC, just the same, and what more being imitated by the so called 'Screed' Orchestras.

YOU MAY CALL A GROUP OF ANYTHING BUT IT NAMES IT WILL SQUAWK IN YOUR EYES AND YOUR NAME.

Enclosed please find different stories of the Jazz Band returning them when finished reading.

Sincekly

THE ORIGINAL DIXIELAND JAZZ BAND,

2. The members of the Dixieland Jazz Band were all American parents etc., born in the United States all of NEW ORLEANS La.
Actors Ball

Direction
Frank Hale

WEBSTER HALL
N.Y.CITY.

"PAUVRE SOURIS" -
"POOR LITTLE MOUSE"

FEBRUARY
SEVENTH
NINETEEN-NINETEEN

$100.00 D ed Contest. Beautiful Diamond and
Platinum Wrist Watch to Most Popular Girl

Editor The
501 North S.
City.

May 15th, 1927.

Dear Sir:

Re: your Editorial "Jazz." Allow me to enlighten you on

this subject. Being the Leader and Manager of the First Jazz Band

"Vio," The Original Dixieland Jazz Band, all members of this band

are of the Creole Race born and reared in this city.

"Vio" was composed of -

Eduard Ricour, Anthony Barbar

Henry Bower, Lawrence Shields.

We left New Orleans in 1924 going to Chicago Ill.

to The Beaters Club under the management of Harry James.

New York City 1925 - 1926, The Beaters Cafe also Keith's Vaudeville

Circuit around New York City.

London Hippodrome London Eng. Under the management of

Albert De CourVILLE 1926 - 1927, Also Returns Cafe.

Returning to the United States 1928 Engagement, Pellien Bergere at top of the

Winter Garden New York City.

1929 - 30 Atlantic City N.J., La Salle Cafe.

1933 - 34 Touring the North Eastern part of the U.S.A.

The New Orleans News Papers maintain that we were not of this city and has regarded this style of music as Underworld Music.

back in 1920 Your Paper Printed some Editorials, also individual

letters written by your Subscribers, but as we did not depend on

New Orleans for a living we did not care to answer such criticisms.

You can tell the world, whether you like Jazz or Not, that

it is a Product of New Orleans.

If you care to go into this subject I will be glad to give you an interview, showing you articles written by Karl Kitchen, Karl Mayes, Charles Clay Underwood Verizon and many others.

I am not in the Music Game, but am retired, so I am not

seeking Publicity.

Very truly,

P.S. We composed an in our own Numbers. Our first release

on Victor Records Liver Stable Blues By D. James, LaRosa, Until this

Release did the whole world know or ever had heard of Jazz, this

Record was put on the Market in 1916. This Band was responsible for the Revolutionizing of the Music World.
TWO NEW JAZZ PIECES

By the Original Dixieland Jazz Band of "Livery Stable Blues" Fame

"AT THE JAZZ BAND BALI"

"OSTRICH WALK"

NOW READY
FOR BAND AND ORCHESTRA

THE FAMOUS "DIXIELAND JAZZ BAND" IN ACTION

Shee

Stock.

People want them---

the current Dance Hits!

It's the real "Jazzes" by real "Jazzers."

FILL IN THIS COUPON--INTRODUCTORY 18C. A COPY

FEIST, Inc., NEW YORK

FEIST BUILDING, 230 W. 37th St.

COPY OF "AT THE JAZZ BAND"... Cents
COPY OF "OSTRICH WALK"... Cents
Grand Testimonial Dinner
TENDERED TO
ROBERT M. JOHNSTON
BY THE
SECOND WARD REPUBLICAN ORGANIZATION
AND
THE CITY REPUBLICAN CLUB

THURSDAY, JUNE 23

1. La Marne Hotel

Program of Entertainers

- The Original Dixie Jazz Band
- Don Pico
- Woodford Sisters
- Los Angeles Opera Co.—America's Sweetest Singers
- Nora Kahn
- Atlantic City Favorite
- The Four Rose Birds
- Late Stars New York Hippodrome
- The Shadzettes
- Novelty Balancing Act
- Max Stam
- Everybody's Favorite
- Jack Base
- The Nut
- Hans Bennett
- The Whirlwind Dancers
- Jack White
- Comedian
- Miss Gladys James
- Society Solo Dancer
- Madame Harry Paul Carley
- Sig. Bellini at the Piano

Just a Few Songs
the London run of The Gay Divorce, to
make the same show in pictures. The
tale was changed in The Gay Divorce, for a
gay girl is more interesting than the gay
decree of a court.

Now I take a seat in the studio. I
won't be afraid of the camera any more. I
found I liked movie pictures better than the
stage, because in pictures there's always
an old friend to solve. On the stage
you may create new dances for a show
that will not run—a thing which is pleasant,
but monotoneous. In pictures, since you
do a scene right for the camera, that's the
end of it, and a new adventure is coming
up.

At first I was lost in the tremendous sets,
ads on the balloons in The Gay Divorce
to the huge Venetian set in Top Hat. It
was like dancing in a circus tent, until I
became familiar with it.

My "new" steps, fortunately, were not
affected by the new environment.
They were an old pair that I keep tucked
away until I'm feeling nervous, trying to
figure out a new step. When I'm at my
vite's end, I go to my dressing-room, dig
out the shoes, put them on, return to the
stage, and the shoes go right to work
moving my feet into exactly the new step
I need.

Sometimes, I feel that the last two years have been
the happiest I have ever had. I have much
to be thankful for. I love to dance. I love
playing comedy. I like to create new
dances. Throughout my life I have found
that hard work is great fun, and I am encou-
gaged by the philosophers who say victories gained through hard labor are
those that last. I hope so. But I have
my fingers crossed—and I'm still working.
It isn't all done with the feet—really.

FACE
the
FACTS

(Continued from page 15)

just the same, I calculate you could buy it.
"For sure; yes;"
"Three, four hundred dollars."
"That I should like the insurance business. I know little of its intricacies or
so formidable, but certainly I can
readily master the details.

"Osander's it's the thing for you."
"Yes, Osander Todd, Peddle kept
her with the office while he went
there."
"Is there a hotel?"
"James keeps it open because he's got to
five semirest, said Mr. Katz. "Lismore,
I like to take an interest in you. You're
happier now, I'll drive you down to the
town and you'll get a taxi, and then I'll
take you to the Wilder Peddle if you're interested.

"I shall be greatly obliged to you."

PELEG's eyes turned as a large crouch
up to the platform and a young woman
arose. She was blond, beautifully
formed, magnificently dressed, and had a face
of rare loveliness.

"There Lee," said Katz. "Niece of
Morton P. Bosa, Over about eight, rich
stocked in buckskin behind the end of the lake.
Call it a croup. Come here something in
her face, it's not in play casts. Live in New
York. Don't have any fur on under it.
She's very nice to look at," said Peddle.
"Snappy," said Katz.
"If ever," said Peddle. "I am sure I
think I should have a girl like Miss Lee.
I consider it much more satisfactory to
marry a beautiful and charming girl than
one who is lovely and without grace.

"There's my car," said Katz. "I'm
you lift that bag?
"With ease," said Peddle, who managed
to raise it from the platform by the exer-
cise of every ounce of his strength and to
stagger it toward Mr. Katz's old car.

Miss Lee emerged hurriedly from the tel-
geon's office and collapsed with such
violently that he lost his balance and fell
don the walk.

"Cherry?" said Miss Lee.
"You're wrong," said Peddle. "If you will
consider the incident with unbiased mind
you will see that the collision was due, not
to inexperience on my part, but to sweeping
on your side. Also, you must be reminded
that it is not courteous to use such an
epithet to a stranger. In short, Miss Lee,
I am compelled to inform you that you are
not as nice as you look.

"What!" exclaimed the astounded Miss
Lee.

"You are," said Peddle, "like a persis-
tent, lovely to look at but very blackening
to the taste. Do you realize that the
population of the United States who have
reached marriable age only 60 per cent are
married? You make one understand
this condition.

Miss Lee stared at him an instant,
flushed with a very lovely red, and, with enjoy-
ing the experience of being reproached,
turned with a flick of her skirts and
entered her car.

"Now, Peddle," he said. "If you will
invite me to my feet, we will go to the hotel.
And afterwards we will investigate this
business opportunity of which you spoke.
Mr. Katz leaned "I durst," he said, "as I
ever saw one like you before. We
haven't got none in town. I bet you 'n"

"Oh, Osander Todd. "I get on swell."

After a satisfying meal at the hotel, Fred
Marsh, Katz escorted Peddle to the
little while house of the Wilder Peddle,
to whom he was presented.

"Customer for the insurance business,"
said Mr. Katz.

"I get an offer," said Mrs. Peddle, "of
four hundred dollars, but 'tain't enough.

"Isn't much of a business," said Katz.

"Peddle contrived to support us with
this that 'n' future. I haven't got outside
left nor my own, but I give to feed
from 'n' me."

Peddle cleared his throat. "It is interest-
ing," he said, "that Americans will spend
upwards of $1,000,000,000 to feed
the household pets to 200,000,000 families.

I was speechless."

"Osander's always read," said Katz.
"I know about it, Mr. Bodkin, eh? Includes
what's in the office, don't it?"

"Lock, stock, and barrel," said Mrs.
Peddle.

"It sounds to me," said Peddle, "like an
excellent investment. True, I am not
versed in the business of supplying fire
insurance, but then, neither am I versed in
any other trade or calling. I accept your
proposition."

"Better be legal and make out a paper,"
said Katz.

"He's sure," said Mrs. Peddle, and she
wrote carelessly the first legal document
of her career. It read:

"I have sold my fire insurance business
that was left me by my husband to this man
here for $500, including whatever there is
in the office, and he can hire Osander like
my husband did if he wants to, but it is
none of my business."

This move entirely satisfied to
Peddle, who accepted it, counted out $500,
and stepped from the little house the
perpetuity of a business which sold to the
public the fire insurance and petty bonds. It
gave him a feeling of importance.

"I never owned anything before," he
said. "I find myself quite elated. I think
I shall begin operations at once."

"Osander's be there. I'll show you
where it is," said Mr. Katz.

PRESENTLY they climbed the stairs
to an office above the great building
and opened a door embossed with the
name of the former owner and a state-
ment of his calling. A little girl stood on
a box before a high desk which ran
along one side of the room.

Peddle took her to be a little girl. She
was not more than five feet tall and her
short, black hair was matted, and the
thin face she turned over her shoulder was
wrinkled up in a grimace of irritation. It
must be confessed that Peddle was not a
nouncing person, but the idea did mar his
head that the child was pretty shaggy and
rather dirty hands.

"You can't play checkers here, Anga
Katie," she said curtly.

"Nobody's bigger! to play checkers.
And you better scrape some excrescences,
because this here is your new box— he takes it from his relief to hire you."

"Bosn," exclaimed the girl.

"He just bought the biggest from Mrs.
Peddle."

She stamped a tiny foot. "Bought it out
from under me. I wanted it. It's mine. I
run it. I won't have it. Her face flushed
she looked like a little monkey. She smiled and yanked her pet
one on her sleeve.

"You have a cold," he said gravely.
Mr. Albert de Courville has been a part of the London theatrical scene, known for his vibrant performances in various productions. His latest role in the musical "The Impersonator" has garnered much appreciation from audiences and critics alike. In this article, we delve into the behind-the-scenes aspects of his role and explore the challenges he faced during the production. de Courville's dedication to his craft is evident as he takes on complex characters with ease, bringing depth and nuance to his performances. The article highlights his commitment to thoroughly understanding his role and immersing himself in the world of the play. de Courville's portrayal of his character is praised for its authenticity and emotional depth, making it a standout performance among his contemporaries in the industry. As de Courville continues to captivate audiences with his versatile talents, he remains a force to be reckoned with in the world of theater. 

THE GLASS BILLBOARD

THURSDAY, APRIL 10, 1919

THE EVENING NEWS

Mr. Albert de Courville in a NEW ROLE

Unlimited jazz, English service, and English play are the features of the "Impersonator," which Albert de Courville will star in at the Astoria Theatre on Thursday. The production is a musical revue that offers a unique blend of music, dance, and comedy, capturing the essence of the early 20th-century Jazz Age. de Courville's role is a complex one, requiring him to perform a range of characters and emotions. The audience is in for a treat as de Courville takes on the challenge of portraying a multifaceted personality, seamlessly transitioning from one character to another. The production promises to be a memorable experience, with its vibrant big-band tunes and lively dance numbers. 

For DURRANT'S PRESS CUTTINGS,
St. Andrew's House, 32 to 34 Holborn Viaduct, and 8 St. Andrew Street, Holborn Circus, E.C.
Telephone: CITY 3583

THE PALLADIUM

The programme at Mr. Charles Plummer's West End show will change from week to week, but the Palladium remains always the home of legitimate variety of what is called the "comedy" label. This week's delayed joke band is the one that will appear next, but otherwise the long programme is purely variety. Mr. George Gravereff reports his well-known performances at Radio; Miss Hilda Olyphante sings with enormous skill and voice the work songs which she performed in the Cockney cabaret; and Mr. Hylas Wisdom again plays the "whale" to an eye. Last week Miss Ruth Vincent sang faustian, and now, and now she gives voice to the secular chords of the "Vera Spa" and plays that there will be a large audience.

TOWN TOPICS

10 Temple Avenue, E.C.
Cutting from issue dated

THE ELUSION JAZZ BAND

Among the greater victims of the removal of the old Judd Band to the Ealing Empire theatre, is the Elusion Jazz Band, which has been a feature of the old band for some time. The band has been forced to close its doors and is now preparing to move to a new location in the near future. The band's members are deeply saddened by this turn of events, but are determined to continue their musical journey in new and exciting venues. 

Mr. Charles Plummer has certainly created a sensation with his latest production of "The Impersonator," a musical revue that has captivated audiences with its catchy tunes and mesmerizing performances. The show features a talented cast, including Mr. Albert de Courville, who delivers a standout performance in his role as the impish and charming character. The production is a testament to Mr. Plummer's creative vision and masterful direction, offering a delightful night out for all who dare to enter the world of "The Impersonator."
THE EVENING NEWS.

THURSDAY, APRIL 10, 1919.

NEW CLUB.

The last of the “Jazz” night clubs in the United States Claims Club. The manager is Mr. Albert de Courville.

JAZZ NIGHT CLUB.

Mr. Albert de Courville in a New Home.

Unlimited Jazz, Piano, Guitar, and Violin in the new “Jazz” Night Club, which Mr. Albert de Courville has established.

THE PALLADIUM.

New Band.

The new band, under Mr. Albert de Courville, is established in the new Club.

THE REAL JAZZ.

The new Club.

At the London Hippodrome, the new “Jazz” Night Club, which Mr. Albert de Courville has established.
THE ORIGINAL DIXIE-LAND JAZZ BAND

The Dixie-Land Jazz Band consists of a mixture of white musicians from New Orleans, the home of Creole music and the most progressive jazz of the world. The Dixie-Land Jazz Band was the first all-black jazz outfit to play in this country and in Europe, and they are the creators of jazz.
THE SKETCH.

APRIL

DANCING DAYS AND NIGHTS

By PHYLLIS MONKMAN.

LONDON has a new ball-room; a clergyman has approved jazz; definitely; somebody has heard the cuckoo in Buckinghamshire— and the jazz band has arrived at the Hippodrome! So now we're all happy—or ought to be.

About London's newest ball-room: this is the recently opened—last Friday, to be exact—ball-room at the Fairclough Hotel. The opening ceremony was great fun, and the floor, combined with the excellence of De Groot's amazing band, put everyone in the best of tempers. It was packed, of course, and jazz was there in plenty. Also other dances of a less violent nature.

And now this new ball-room is open every day for a ball du jour, at which much enjoyment, together with a wonderful tea, may be had for the sum of half-a-guinea. I wonder how many ball-goers will be cheerfully paid between this date and the end of the season?

It was a clever idea to invite clergyman to an American night at Prince's, in order that they might preside on the jazz. It is also cheering to know that the verdict of one clergyman was absolutely and entirely in favour of London's latest law. Personally, the whole thing puzzles me. Why ask anyone to judge something that does not really exist at all? and certainly has many other variations, and is danced in many other ways than those seen at Prince's.

I think it is hideous, and unattractive to the last degree. And the infernal racket made by fife-pony, tin buckets, and hooters ceases to be amusing after the first five minutes. At least, that's my opinion.

People in banding forth opinions on modern dances, and particularly jazz, seem to forget that there is jazz—and jazz. And I can assure you that the version with the word "and" before it would never be recognized as the same dance by some of the enthusiasts who have to tell their friends they're just had two solid hours of jazzing, my dear! Healthy exercise is one thing—but certain versions of so-called jazz can be exercise or healthy, and become merely sickening.

Apropos exercise, it was amusing to read that a thoroughly serious and stately medical journal in New York solemnly held forth on the value of Dancing—including J—t— to man of over fifty! Well, naturally, there are many men of fifty and over to whom dancing is a keen pleasure. I've noticed many grey and white-haired American men, family enough, feeding it mostly at our dance clubs—a larger proportion than one sees of Englishmen over, say, forty-two or three.

This New York journal held forth on the healthful benefit of dancing to a man of fifty-odd summers—presumably he did not overdo it, and did not choose a heavy partner, as her weight and awkardness would probably undo all the good effects derived from the exercise of dancing! That little touch about avoiding a heavy partner tickled me very much. What man in his sane senses would choose a heavy partner—he be fifty or fifteen.

Strangely enough, once this jazz business and dancing does come to us from America, it might be imagined that American papers would be full of it. In looking through a bunch of papers and magazines from across the Atlantic, I noticed in one small space in one of them on the subject of dancing—particularly jazz.

But the vaudeville advertisements show a positive glut of dancing terms, and it may be that the first freshness of jazz has worn out over there, while we are still in its mighty grip. Perhaps in a few weeks all this talk about the rights and wrongs of the dancing may have faded out to nothing. Then we shall be able to talk about dances that are dances.

It is a relief to find that the famous jazz band at the Hippodrome is composed of white men, and boasts a wonderfully clever solo dancer, whose performance almost rivals that of the trap dancer in popular favour. With this one-time lost hand—it got raised, or something, on the way over—but its Press Reviews at the Hippodrome, the noise was—well—supernatural. But you ought to have seen the real mud that rose off this woman's legs.

The old madam had a band of the best sort, and it is only the drum expert—and indeed a man of the music whose success and valour. I wonder if he puts cotton wool in his ears?

At the Café Royal the other night I saw three a characteristic little scene illustrating London's dancing nights. Outside the Alwych entrance was an open "W.H.", and a guy, simply crammed with American students, shouting, "Anybody interest in dancing...shoulder to shoulder. They looked as if they had been dancing off to a German dances—are free of charge—free, remember—and a terrific band! Don't you forget it—if you dance—free, and there's a lorry outside, waiting to take you to the dance? Hurry up!"

The number of men who expressed a keen desire to be turned to it was simply staggering; and soon another lorry was turned away. I wished so much that I could have gone there to follow up this novel side of London's Dancing Nights—but I couldn't.

It was a sure proof of the bold dancing has on Americans, to whom we really owe a large degree of the present craze. I expect, at that fine free dance; some wonderful dancing could have been seen. These cousins from over there certainly can dance—and then some!
ALL-LONDON CHAMPIONSHIP RESULTS—See p. 9

LA ROCCA RE-FORMING ORIGINAL DIXIELAND JAZZ BAND

But Who's Available?

A START IN SEPTEMBER

An inspired whisper reaching the MELODY MAKER from America has resulted in cables passing and the direct confirmation by La Rocca himself that he intends to re-form and exploit his Original Dixieland Jazz Band. He plans to have the act working order by September.

La Rocca himself has been in retirement for many years farming in New Orleans, and his fellow historic pioneers of jazz have scattered, no one knows where. Even La Rocca himself may not know at this stage where they all are.

Nevertheless, the original band members, especially Edward J. La Rocca, the clarinettist, Samuel Robin, tenor sax, and Tommy Dorsey, trombone, are thought to have long retired.

The idea of the re-formation, however, is highly speculative, for hundreds of letters and cables were sent only with noted address of those the fans of the band, who heard the foundation of syncopated dance music.

Many of their old records are now museum pieces, which, change hands between collectors for fancy prices.

The curious noise perpetuated in the streets caused the band to be regretted. The band re-formed by "Tiger Raa" La Rocca himself were invariably played in the bands of all, and in the one toy, and with occasionally fashionable harmony.

WHERE ARE THEY?

The other band members, notably Henry Heim, the cornettist, Sam "Dorsey" Robin, tenor sax, and Tommy "Jeeves" Dorsey, trombone, are thought to have long retired.

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ZIEFLE Made

Nevertheless, they invented the modern cornettist style of playing and using playing, and it only remains that those now are telling of the reminiscences in which they have been heard by a proud-day generation now passed away.

They are expected to appear in various acts to play in their own the band they will retain, (they have the ability, enough as a modern style outliner, whichever way you go, the act should be done in, or in the presence of those they have been heard by a proud-day generation now passed away.)

It is not clear at this stage whether the Dixielanders will still play in their own the band they will retain, (they have the ability, enough as a modern style outliner.)

Whether or not, the act should be done in, or in the presence of those they have been heard by a proud-day generation now passed away.

JOE BATT EVERETT KNIGHT BAND

Winnick Back To San Marco

When the old Devonshire House opened its doors, splendidly equipped as the San Marco Restaurant, it was Maurice Winnick and his Band who drew the fashionable dancers in crowds.

Now Maurice is making a welcome and triumphant return to the scene of his former success on May 18, having previously cancelled a projected trip to America to accept the invitation once more to provide the dance music.

SWEET SOCIETY

That Maurice will make another success of the job is a foregone conclusion.