INSURANCE Is Always In
the Front Rank of PROGRESS

THE insurance agents of Fort Worth are ever alert to the progress
and growth of our city, and always actively interested in any
movement for the good of Fort Worth as a whole.

The undersigned agents appreciate the privilege of being
identified with such a worthwhile civic enterprise as the Fort Worth
Frontier Fiesta. Again ... this year, as last ... we have con-
tributed our time, work and financial support to help make the
Frontier Fiesta an outstanding success and a credit to Fort Worth
and Texas.

BRANTS COMPANY, THE
CLARK, J. G. & COMPANY
COFFMAN INSURANCE AGENCY
DuBose, Rutledge & Miller
EDWARDS, P. H. & COMPANY
FRITH, LUCIEN, INS. AGENCY
FOSTER, J. E. & SON
GLEN WALKER, COLLETT & RIGG
HARRISON-KENNADY & COMPANY
HEAD, TEAS & COMPANY
JESS JOHNSTON COMPANY
JONES & GILLIS
KUYKENDALL, E. S. & SON
LAWRENCE, HIGHFILL & TERRY
MELLINA, GEO. J. & COMPANY
MITCHELL, GARTNER & THOMPSON
ROBERTS & RHEA
VERA, REYNOLDS & COMPANY

MELODY LANE

Melody Lane, part of the Frontier Fiesta, is a unique setting, made famous
for its “jumbo” spectacle and international circus presented
during the Fort Worth Frontier Centennial of 1928. It is presented
the annual show of the Frontier Fiesta - Melody Lane.

The huge red and gold building
housing seating 3,500 persons, is
the world’s largest structure, and
the only permanent one, pri-

mately built for a circus. Espe-

cially attractive is the facade
of the building.

Every seat in the structure
offers a full view of the stage,
with the seating arrangement built
in arena fashion. Elaborate stage
equipment, and an exceptionally
complete lighting system, are
housed in the roof of the large
structure.

Follow the wise majority
... Change to
America’s Favorite
Gasoline and
Motor Oil!

Mobilgas & Mobilioil
AT YOUR FRIENDLY MAGNOLIA DEALER
The Hit of the Show!

This favorite drink of the Southland is always in the spotlight...always winning more friends and applause for its high Quality performance.

You, too, will enjoy its zippy tang and exclusive age-old flavor. Really, there's nothing quite so satisfying.

PIONEER PALACE

WHERE HILARITY KNOWS NO BOUNDS

atmosphere of the pioneer days are the collections of rare six-shooters on the three walls, gathered from all parts of the Old West.

R. C. A. EQUIPMENT

is being used for sound reinforcing at CASA MANANA

We are Authorized Representatives for R. C. A. COMPLETE SOUND EQUIPMENT Sales and Rentals for Fort Worth and West Texas

KIMZEY AND CROUSE

RADIO TELEVISION AND SOUND CO.

1506 E. Lancaster St. Fort Worth, Texas

WHAT'S IT ALL ABOUT?

A laugh, a smile or a tear?
You'll find all of these and more at the Pioneer Palace, the place to be in Fort Worth. The atmosphere is that of a real Wild West town, complete with cowboys, gunslingers, and all the excitement of the Old West.

KIMZETTE COCKTAIL LOUNGE

The place to sit, Where all is fine, And everyone has a good time.

Air Conditioned

EATS AND DRINKS

KOSHER STYLE FOODS

IMPORTED CHEESES

THE STATE

Main at Sixth Phone 24610
"Open Day and Night"
Presenting

CASA MANANA

The House of Tomorrow

Bigger and better, more pretentious—toss in all the superlatives of your command and they'll still fall short of describing the Casa Manana Revue of the Fort Worth Frontier Fiesta—a spectacle halfway a decade beyond anything else ever before attempted.

Magnificent grandeur and intoxicating beauty are ingredients of the 1937 Casa Manana, and both the best creating you is in the sheer awe and wonder that such a thing is possible.

You wouldn't believe a description of this conglomeration of artistic skill, and showmanship, and it's hell that you wouldn't. To have it happen before your unsuspecting eyes is the greatest, most magnificent treat of all.

It is a tour de force of brilliant pictures, set to music and run off with speed and dash, and the speed of movies, stocked with humor, and dressed with quiet and elegance.

"A decade beyond anything else in the world," said Billy Rose, happily, proudly. "It's Casa de Manana!"

The first movement of the 130-foot revolving, revolving stage with its 12,684,000 pounds of actual deadweight, is the signal for your last curtain, thrilling thrill. Then in rapid succession move the singing music and breath-taking scenes, with 300 eye-bewitching choruses, over a pool of limpid crystal containing 517,600 gallons of real water.

There is the impressive array of famous stars...Everett Marshall, famous Metropolitan Opera singer who gave voice thrilling many hundreds in last year's review...Harley House, the world's finest cellist, recently costumed with Fred Astaire in the motion picture...Start We Dance...California, Wonder Boys, who were favorites of the 1936 review, and many others...

All of this you see on the world's largest revolving stage—

three times the size of that in Radio City—white seated in the world's largest operatic theater-calls with the Texas moon and twinkling stars as your roof.

Based upon the four "Best Sellers" of the year—"Gone With the Wind," "Wakes Up and Lives," "Lost Horizon," and "It Can't Happen Here," the big show is dramatized with musical background, rich ofAny dialogue, creating appeal by the visual and melodies.

No sooner than the pulsating show opens, a beautiful Colonial mansion, reminiscent of plantation days in the Old South, burns...of course, it's all an illusion, created by a myriad shafts of light. Skirtly are the 20-foot marble columns facing the beautiful mansion in the scene.

Magnificent costumes, surpassing those of the Casa Manana Revue of 1936, are seen in "Lost Horizon," one of the most beautiful scenes ever attempted. Using a giant set, 35 feet high with a front of 55 feet, the scenic captures the mysticism which surrounds the mysteries of the Louisiana monks and high priests in Tibet. Brilliantly colored, in Oriental fashions, the Revue's fantastic, illuminated water curtain, bathed in a veritable aurora borealis, rises 46 feet in the air as the levitation of stage mechanics.

A glittering galaxy of ballet dancers, and show girls with gowns, supported with whimsical, comic and colorful scenes and lighting effects, makes the third part of the program, "Wakes Up and Live," one of outstanding splendor.

Bringing the show to a thrilling climax is the finale, "It Can't Happen Here," when 16 elevators rise suddenly right out of the floor, bearing drummers and trumpeters, while American battlefield, camera halfing, steam into the library as the stage again roodas.

Before the startled gaze of the...
Texas Motorcoaches

West Texas Chamber of Commerce

The vast resources and amazing development of a varietal empire within itself—West Texas—are revealed in a strikingly interesting exhibit prepared by the West Texas Chamber of Commerce in the old Frontier Depot—now an exhibit room for visitors to Fort Worth.

While depicting the resources, the exhibit houses the popular Will Rogers' Memorial Room, complete with a shrine for thousands visiting the Frontier Fiesta.

The West Texas Chamber of Commerce calls its exhibit "a startling answer to something the world has never known—West Texas, as its name implies, is a showplace for the whole world."

If you have never viewed the array of heavy machinery and tractors that comprise the exhibit, you have missed the opportunity of seeing one of the most interesting displays in the entire show. You will understand a little better the complexity and potential of the nature of the world.

You can dine sumptuously for a reasonable cost, at any of the exhibits, with the cuisine directed by internationally-known chefs. The prices are for 4,200 persons at a single performance.

And proceeding immediately following the fashion of the exhibits, the exhibit is open to the public from 8:00 a.m. to 9:00 p.m. on the premises—where you can enjoy the exhibits and the exhibits of other exhibits.

West Texas Chamber of Commerce

Casa Manana—Fort Worth

TWO GREAT SHOWS

Yes, sir, two of America's greatest shows... one at each end of the famous Fort Worth-Dallas line, part of the "Broadway of America." And Texas Motorcoaches is the only bus line operating continuously between Fort Worth and Dallas over this smooth, wide, beautiful highway.

When you travel between FORT WORTH and DALLAS, you must ride the TEXAS MOTORCOACHES and enjoy a cool glide over the smooth, paved roads between the Frontier Fiesta and Fort American Exposition cities. Frequent schedules, every day, except Saturday.

Via Randlett—Arlington—Central Pacific.

Fiesta has left the American stage, it has made one very delicate and valuable contribution—to the stage light with four times the light output of the same theatre lamp. And like most inventions, it was born of necessity.

Men who throw the switches to light the stage with such wonderful effects have never been content with the stage they light at all. The stage director sits in the front, watches the lighting cues, and telephones the orders to the men in the control room.

A simple touch of a lighter, a turn of the switch, and the stage is completely lit with one lamp. A flurry, a light, and with a quick light, the stage is completely lit. The effect is thrown by polished glass reflectors, around like lenses. It is all done with such small incandescent lights that they are used successfully at the same time.

The battery of white light that floods the revolving stage is lighted in a part of the complicated illuminating plant. Two hundred and fifty 100-watt red, green, blue, and amber projectors form a corona around the whole area and at the top of the revolving building, and they are played on the stage, the lighting blending in with the action.

There were constant experiments with the brilliance of the primary colors of red, yellow and blue for the white light used in the transparent eye. The achievements in many of the scenes with settings so lovely to behold, resulted only after computations which would have done credit to an Einstein.

Showman and dramatic critic speak of the splendor of Casa Manana, of the size of the revolving and resting stage, of the gigantic stage, and of the revolutionary method of staging a spectacular revue.

But whatever else the Frontier Fiesta is, it is a show of wonderful things, but tell me, Governor Allred, just what is Texas doing to advertise its own resources during its Centennial celebrations?

To D. A. Bond, general manager of the Texas Chamber of Commerce, goes the inspiration for the exhibit.

So determined has he been to advertise West Texas resources that he has worked out a story of the progress and development of the resources, challenging all the development of West Texas, from the days in which Governor James V. Allred, the shaft: I have seen many
A TASTE THRILL
...PURE...
WHOLSEOME

Coca-Cola Bottling Co.
FORT WORTH

THE MANLY
FAMILY PACKAGE

ICE-COLD COCA-COLA IS EVERY PLACE ELSE;
IT BELONGS IN YOUR ICE-BOX AT HOME

THE IDEAL ALL-PURPOSE
Family Flour
Made from Choice
Selected Wheat
and Milled to Perfection
in the Southwest's
Most Modern Mill

"YOU'LL APPRECIATE THE DIFFERENCE"

UNIVERSAL MILLS
Galen G. Jones, President
Fort Worth

THE GREAT OUTDOOR
FREE SHOW
Flirting
With Death

Death lurks menacingly in
Billy Rose's razzle-dazzle
dead-defying dramatized acts
laced to music, in the free attraction
presented in the camping
arena of The Lost Frontier, seating
2,500 people.

With the Indian-interested mountain
of the 1936 show as a backdrop,
the swift-moving attraction
unlocks the most tiny-curved
accomplishment of death-defying
performers ever collected in one
ring. It moves from one breath-taking,
marvelous-chilling deed of
daring to another...and a wide
variety of frequent new acts will
feature this free show.

Music for these dramatized acts is furnished by Hyman Maurice and his orchestra.

HAND WROUGHT
METAL
Creates Frontier
Atmosphere

LAMPS of hand wrought
iron add the final touch
of charm and beauty to Casa
Manana, Sunset Trail, the
Billy Hughes Memorial Colos-
sium and the Jumbo Build-
ing.

These lamps are fair ex-
amples of the way we work
with iron. You will find
other evidence of our crafts-
manship in public building
and private homes all over
Texas.

JEFF LOWRY
IRON WORKS
Designers and Fabricators
of Hand Wrought Metal
925 W. 7th St., Fort Worth

JACK HORNOR
WANTS TO
SEE YOU AT
The GINGHAM
INN
Nationally Known
for Food & Fun
NO COVER CHARGE AT ANY TIME
6-4041
JACKSBORO HIWAY

ONE OF THE MANY
GORGEOUS COSTUMES
from the
CASA MANANA

WE are passionately proud of
the fact that for the second
successive year we have fulfilled
the important role of

Official Costumers

—our Fort Worth's great Fron-
tier Shows. The many lovely
costumes which add incomparable
ly to the performances in the
Casa Manana and the Frontier
Palace speak for themselves
of the ability of Brooks workman-
ship.

You have made our work in
your city a pleasant, We have
enjoyed being with you... we
have tried to contribute our
care to the success of your
Frontier Fairs... and we hope
to be back with you again!

BROOKS
COSTUMES CO.
260 West 4th St.
New York

RADIO STUDIO AND SOUND SYSTEM THROUGH THE COURTESY OF THE GULF OIL CORPORATION
WELCOME TO FORT WORTH

YOU good folks from West Texas are here to see the greatest show in the world, because Fort Worth is your natural amusement center. In the spring it’s the Fat Stock Show, and now in the summer it’s the FRONTIER FIESTA!

Fort Worth, too, is the place where you like to do business—not only because we’re your kind of folks and we all speak the same language.

Fort Worth is your nearest and greatest livestock center—the best place to ship your cattle, sheep and hogs. Being the closest to you means less shrinkage in transit, and Fort Worth commission houses know how to find your livestock and your markets. They treat you right—and they always get full market value for your livestock.

JOHN CLAY & CO.
LIVE STOCK COMMISSION
FORT WORTH, TEXAS
FOR 51 YEARS—FAITHFUL

DAGGETT-REECE COMMISSION CO.
FORT WORTH, TEXAS
WHICH OWN CHARACTERS

GEO. W. SAUNDERS
LIVE STOCK COMMISSION CO.
FORT WORTH, TEXAS
FOR 39 YEARS—FAITHFUL

NATIONAL LIVESTOCK COMMISSION CO.
FORT WORTH, TEXAS
FOR 48 YEARS—FAITHFUL

FROM THE POWERFUL FLOODLIGHTS OF CASA MANANA TO THE LITTLE LAMPS OF THE FIRELY GARDEN, WE HAVE BEEN SERVING YOU FOR YEARS.

EUGENE ASHE ELECTRIC CO.
540 JONES ST.
FORT WORTH, TEXAS
Serving Mankind In Many Ways

SULPHUR FROM TEXAS

Texas ships many products to the four corners of the earth—products such as cotton, oil, fruit, nuts, vegetables, beef—but none is more useful to mankind than the pure, crude Sulphur lying deep under its coastal plain.

Directly or indirectly, Texas Sulphur serves in many ways. It both stimulates plant growth and protects it from insects. It plays an important part in the refining of oil. It is an essential compounding ingredient for "pressure" lubricants. Most paper requires sulphur in the making. The silversmith beautifies his articles with it. The steel-maker deliberately introduces Sulphur into certain steel to impart special properties. Medicines, of course, consume an appreciable amount.

The list is almost innumerable. Since the dawn of civilization, Sulphur has served mankind in numerous ways. Today, Texas Sulphur is helping to establish Texas products in worldwide markets where similar products long ago firmly entrenched themselves.

Texas Industries rightly should be encouraged.

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ROOFING
All Types Applied
Rock Wool Insulation
Asbestos Siding

LYDICK ROOFING COMPANY
"Real Roofs"
100 Missouri
Phone 3-2313
FORT WORTH
40 Years in Fort Worth

Compliments of
JAMES T. TAYLOR
Contractor
First Nat'l Bank Bldg.
Phone 2-6274
FORT WORTH

UNIFORMS
Worn By
The Staff Of
CASA MANANA
Were Made In
Fort Worth By The
UNIFORM GARMENT MANUFACTURING CO.
325 Main Street
Makers of Tailor-Made Uniforms for All Business and Professional Uses
The original Dixieland Jazz Band will be featured on the Pepper-Uppers program this afternoon at 3:30. The band, now appearing at the Fort Worths Plaza, will play "Tiger Rag" as its highlight.

The Swing's Crew will demonstrate Swing's at the Frontier Fiesta this Saturday, their program. A party called "Evolution of Swing" will begin with a Dixieland set, followed by the Swing's Crew playing three sets.

Real Jazz Papas to Blow Hot Notes At Pioneer Palace

With the possible exception of Glenn Miller, the Dixieland Jazz Band is the most popular of the swing bands of the world. Miller's band has received the special honor of being named "Best Band of the Year" by the critics. The Dixieland Jazz Band, on the other hand, has received a special criticism for its "tough" style of playing.

The band's repertoire includes such classics as "Tiger Rag," "Ain't Misbehavin','" and " till the Cows Come Home." They are known for their fast tempos and their intricate harmonies.

The band was formed in 1935 by George Haslam, a former member of the original Dixieland Jazz Band. He recruited several other musicians, all of whom were skilled players, and formed the new ensemble. The band quickly gained popularity and began to perform at various venues throughout the country.

Today, the band still performs at the Pioneer Palace, as well as many other locations. Their music continues to captivate audiences with its unique style and timeless appeal.
WINNIN!

DALLAS SEES TO TOP RIVAL'S SHOW GOAL

BY JEFK DAVIS

The opening of the new season in Dallas is being described as the most important event of the year. The city is looking forward to a thrilling season of theater and music, with many top performers and attractions expected.

JACKIE O'NEAL was one of the most popular performers at the opening night. The audience was enthralled by his energetic and enthusiastic performance.

The Dallas Symphony Orchestra is also scheduled to perform several times during the season, with world-renowned conductors and musicians joining in the performances.

In addition to the musical performances, the Dallas Opera will also be staging several productions, with leading opera stars from around the world appearing in the productions.

The season is expected to be one of the most memorable in the city's history, with a variety of top performers and attractions making it a must-see event for all music and theater lovers.

TICKET SALES

Advance ticket sales for the season have been strong, with many shows selling out quickly. Tickets are available online and at local box offices.

JUNE 19, 1937

Gal Contest Award Top Publicity Stunt for Fort Worth's Fiesta

FORT WORTH, June 19-Miss Nancy B. Grayash of Chicago, winner of the Gal contest award, received her prize at the opening of the Fiesta celebration here on Saturday. The contest was sponsored by the Fort Worth Star Telegram and the prizes were awarded for the best advertising campaign for the Fiesta.

Miss Grayash's entry was judged the best, and she received a prize of $500. The Fiesta was a big success, with thousands of people attending the various events and activities.

POST-ADVOCATE

FORT WORTH, JUNE 19, 1937

JUNE 19, 1937

GRAND RAPIDS, Mich.

PRESS

JUNE 21, 1937

FRONT PAGE TO BE MONDAY FEATURE

Billy Rose's Revue Will Be on Air From Fort Worth.

Walter Winchell's column will include news of the meeting between the two stars.

The meeting between the two stars will take place in Fort Worth.

Another unexpected announcement will be made.

JUNE 21, 1937

FORT WORTH STAR-TELEGRAM-SUNDAY

Here's Week's Radio Program

From the Frontier Fiesta

Programme which will originate at the Frontier Fiesta this week.

Today: Little Church on the Hill, 2 p.m., with Larry Lee Allred, 6 p.m., with Larry Lee Allred, 9 p.m., with Larry Lee Allred. Tomorrow: 2 p.m., with Larry Lee Allred, 6 p.m., with Larry Lee Allred.

Tickets available at Frontier Fiesta box office.
Interesting Notes About
Bookmen by George Ross

BY GEORGE ROSS

New York—With the bookstores in Broadway, Madison, the Twin
and the Bookman all closed and the Bookman's kid brother the
Palladium, the book world was in a state of mourning. But some
of the books are still being published.

One of the latest and most notable is the "Bookman," a
monthly magazine devoted to the book trade. This publication
was started by George Ross, who is also the author of the
noted "Bookman's Almanac." The new magazine is said to be
"as interesting as the old one," and will doubtless prove a
success.

The bookstores in Broadway, Madison, the Twin and the
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noted "Bookman's Almanac." The new magazine is said to be
"as interesting as the old one," and will doubtless prove a
success.

The bookstores in Broadway, Madison, the Twin and the
Palladium are all closed, and the book world is in mourning.
But some of the books are still being published.

The "Bookman," a monthly magazine dev...
SOME RAINY NIGHT

Words by
MITCHELL PARISH

Music by
D.J. LaROCCA & CAREY MORGAN

Rooneys, Charlie King, I'm Just Glad I Saw You Last Night, even in the two-hour drive of the joint. Young girls got to be back again, too, to see their people, and gardens in the young rainy times of the year, and the atmosphere, with the sun.}

KATHERINE ALEXANDER
Present Palace was the same deep blue house last night, even in the two-hour drive of the joint. Young girls are back again, too, to see their people, and gardens in the young rainy times of the year, and the atmosphere, with the sun.}

Preshared All Night

JUNE 27, 1937

The Palace, a favorite harbor for which the girls were famous, surrounded by a soft vision, was seen from the gardens, a quiet place. The girls were famous, surrounded by a soft vision, was seen from the gardens, a quiet place.

Burlington Mills, a favorite harbor for which the girls were famous, surrounded by a soft vision, was seen from the gardens, a quiet place.

DAILY MIRROR, TUESDAY, OCTOBER 12, 1937

CALIFORNIA JAZZ BAND
JOE HOWARD - JIM LEONARD
DON MODERN "LITTLE OLD NEW YORK"
 هلسيس, "I'm Just Glad I Saw You Last Night, even in the two-hour drive of the joint. Young girls are back again, too, to see their people, and gardens in the young rainy times of the year, and the atmosphere, with the sun."

THE HOUSE OF MULCAHY & DICKIE

DANCING TONIGHT:

"Some Rainy Night"

"Some Rainy Night"

"Some Rainy Night"

"Some Rainy Night"
Dixieland Jazz Band at Fort Worth Fiesta

That boisterous, rootin'-tootin' Original Dixieland Jazz Band—originators of jazz and swing—will fit right into the atmosphere of the Pioneer Palace with its old-time burlesque antics. The band, under the leadership of Nick Larocca, will be featured at the Fort Worth Frontier Fiesta this summer. Nick Larocca, the leader, recently re-assembled the famous band which was featured in the Saturday Evening Post and "March of Time."
TRY THIS OVER ON YOUR PIANO
Normandy

Words by
CHAS. SMITH and NELSON INGHAM

Music by
FRANK KIRKLE

CHORUS

Normandy you're calling me To my

home across the sea Dear I love you so

more than I'll ever know In your

eyes a vision lies Fairer than a par

Copyright, 1921, by Jack Mills, Inc., 152 W. 45th St., N.Y.C.

COPIES CAN BE HAD WHEREVER MUSIC IS SOLD
Get it for your Phonograph Get it for your Player Piano

Lyric by
MITCHELL PARISH

Music by
D.J. LA ROCCE and
cAREY MORGAN

Moderato

You would be more than I deserve dear
Many are the nights I stayed up, trying
when I start to propose
just to say

"I love you dear"
yet the next day I'd tremble with fear but

Copyright, 1921, by Jack Mills, Inc.,
152 W. 45th St., New York, N.Y.
Ether Will Crackle Many Times Each Week With Story

Forty-five or 60 times a week, from now until November, radio stations of Texas and the nation will ring forth from the world's smewest transmitters and send news of the great events of the day. New England is the Pioneer Palace, where Daily Herald is being driven from the air. Every day will be a new day in the world of radio. No matter where you are, no matter what you are doing, you will be able to hear the news of the day, as it is happening. Every day will be a new day in the world of radio. No matter where you are, no matter what you are doing, you will be able to hear the news of the day, as it is happening.

Mr. Crocker, director of radio for the Southwest, has been assigned the task of organizing a new station in Fort Worth. He will be in charge of all operations, except those of the transmitter. The station will be erected in the Pioneer Palace, where Daily Herald is being driven from the air. Every day will be a new day in the world of radio. No matter where you are, no matter what you are doing, you will be able to hear the news of the day, as it is happening. Every day will be a new day in the world of radio. No matter where you are, no matter what you are doing, you will be able to hear the news of the day, as it is happening.

The Eyes of Texas Are A-Glitter By JOHN MUELLER

Fort Worth's Fiesta Leaves Visitors Dazzled

The eyes of Texas that are on Billy Rose this year are extremely admiring ones. They have not been cooled, and they should not have been cooled. Every eye is looking at Fort Worth, the Pioneer Palace, and the Fiesta. Every eye is looking at Fort Worth, the Pioneer Palace, and the Fiesta. Every eye is looking at Fort Worth, the Pioneer Palace, and the Fiesta. Every eye is looking at Fort Worth, the Pioneer Palace, and the Fiesta. Every eye is looking at Fort Worth, the Pioneer Palace, and the Fiesta. Every eye is looking at Fort Worth, the Pioneer Palace, and the Fiesta. Every eye is looking at Fort Worth, the Pioneer Palace, and the Fiesta. Every eye is looking at Fort Worth, the Pioneer Palace, and the Fiesta. Every eye is looking at Fort Worth, the Pioneer Palace, and the Fiesta. Every eye is looking at Fort Worth, the Pioneer Palace, and the Fiesta. Every eye is looking at Fort Worth, the Pioneer Palace, and the Fiesta. 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Interesting News

"Bookmen" by George Ross

New York, June 27th, 1937

The New York Public Library, with its grand historic architecture and its vast collection of books, is one of the most famous libraries in the world. It is a place where scholars, researchers, and students come to study, learn, and discover new knowledge.

The library is open to the public every day, and it offers a wide range of resources and services, including reading rooms, research facilities, and an extensive online catalog.

The New York Public Library is not just a place for reading and learning; it is also a place for socializing and connecting with others. The library hosts numerous events, talks, and workshops throughout the year, providing opportunities for people to come together and share their interests.

The library is open to everyone, regardless of age or background, and it is an important resource for the community.

In conclusion, the New York Public Library is a remarkable institution that plays a vital role in the cultural and intellectual life of the city. It is a place where knowledge is celebrated, and where people can come together to learn and grow.
Lots of Playing Ahead  

**Dixieland Jazz Band on Air**

The original Dixieland Jazz Band will be featured on the Biggs program this afternoon at 4:30. The band, now on the Fort Worth Variety, will play "Tiger Rag" as its first number.

**JULY 26 1937**

**ORCHESTRAS MUSIC**

**THE ORIGINAL DIXIELAND BAND**

In the early days of Dixieland, the words "Dixieland" were synonymous with the music of New Orleans and the southern United States. The sound of the clarinet, the trumpet, and the banjo was a unique and distinctive style that set the band apart from others.

**FORT WORTH, Texas**

The original Dixieland Jazz Band was one of the first groups to popularize the style, and their music continues to be enjoyed by fans around the world. The band's performances were always accompanied by the sound of the clarinet, creating a signature sound that is still recognizable today.

**EAST ASIA**

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Fiesta Has SI

Fort Worth Casa Manana Revue
Premiere Reservations Grabbed

More than 4,200 seats taken 24 hours after being put on sale at Palace and Melody Lane are other pay-at-attractions—free-thill shows will be highlights.

BILLY ROSE ON THE ECONOMIC SIDE
(For Him) May Get Some Expo Coin;
Ft Worth Repeat Looks to Chek

by WOLFE KATZMAN

Ft Worth, June 28—Billy Rose has produced a show for this year's Ft. Worth Fair, which is economic, all-American, all-entertainment, all-attractions, and no. There are no sandwiches. On the other hand, the fair has been given a goodly number of free-thill shows, which is something that hasn't happened before too frequently in Ft. Worth history. The fair is scheduled to begin tomorrow, June 29. Premiere shows are sold out and a large number of reservations have been made for the show. Billy Rose's shows are a big hit in Ft. Worth, and the fair is expected to be a big hit as well.

THE COVERED WAGON

by WILLIAM H. STEWART

The day is here and the show is here. Billy Rose has produced a show for this year's Ft. Worth Fair, which is economic, all-American, all-entertainment, all-attractions, and no. There are no sandwiches. On the other hand, the fair has been given a goodly number of free-thill shows, which is something that hasn't happened before too frequently in Ft. Worth history. The fair is scheduled to begin tomorrow, June 29. Premiere shows are sold out and a large number of reservations have been made for the show. Billy Rose's shows are a big hit in Ft. Worth, and the fair is expected to be a big hit as well.

CLOSING NOTICE

Brings Crowds

The following notice was given to all patrons who attended the show at Ft. Worth, Texas, on June 29, 1947:

"This is to close the show. We are unable to continue for the following reasons: No. 1, the weather is too hot; No. 2, the show is too big; No. 3, the audience is too big. We have tried to continue for the last three days, but we have been unable to do so. We hope to reopen at a later date, but we cannot say exactly when. Thank you for your understanding."

IF YOU'RE FOR UF.

by JAMES M. DOUGLAS

If you're for UF, you're for the University of Florida, and you're for the Florida Gators. The University of Florida has been the center of attention for the past few weeks, and the Gators have been a driving force in the success of the school. The university has been known for its strong athletic programs, and the Gators have been a source of pride for the school. The university has also been known for its academic excellence, and the Gators have been a source of inspiration for students and alumni alike. The university has been a source of pride for the state of Florida, and the Gators have been a source of pride for the state. The university has been a source of pride for the country, and the Gators have been a source of pride for the country.
Former Local Theater Musician Won Fame With First Jazz Band

By W. RAMSEY POUNDSTONE

About the time America was trying to get its feet on the ground after the War, 29 years ago, a young man of middle-aged age was getting his first big break by playing the saxophone on a little 12 of the old favorites presented to him.

This was the "Margie" busy man, and the name was given to the popular song of the same name.

The composer, a master of the saxophone, was J. Russell Robinson, a native of Richmond.

The 29-year-old man was an oldtimer in the music business, and had played with many of the big bands of the day.

Robinson joined the "Margie" band and stayed with it for a number of years.

When the war ended, Robinson returned to his hometown of Richmond and began to teach music at the local high school.

In 1937, Robinson was invited to the famous Melody Lane and Pioneer Palace in Richmond, where he performed "Margie" and other popular songs of the time.

Robinson continued to perform and teach music throughout his life, and is still active in the music business today.

---

Marty Burke, the ex-heavyweight contender now running the gym and bar on Bourbon street, has a reason for being back in New Orleans.

Marty's just announced that he's going to have classes for the Oscar Mondays and Fridays. He'll have someone there to teach them how to dance. To accommodate the feminine contingent he's opening up in the club. Marty has remodeled one of the men's dressing rooms into a powder room for the women. It's replete with pretty pink sofas, dressing tables and lacey things. Marty's a little worried as to how the pugs, who train in the club, are going to take all this.

Toni Parenti, Ted Lewis and Carlin are in one of the town's best-known saloons. He had a band at Land-Us Viola in 1937, another at the Liberty when that theater was the only one in town to have a separate music and played with the Original Dixieland Jazz band, just to rile a few of the things he's done.

For six years he joined the Italian band which was directed by Professor Joseph Taverna at the St. Mary church on Uraline street. Tony was 22. The "professor" taught him the shapes, the group of strings, and how to use them.

The young man was studying a number of the instruments, and Tony was the best to get his. But within a few months after he did, the band appeared in Amsterdam and City parks. Of course, the music was all classical and Toni's parents expected that one day he'd hold a symphony orchestra. He'll be a great musician. But this former Dixieland jazz band, and Toni turned from Beethoven to "Waltz For Mr. M." In spite of it, he can still play the classics with the best of them.
Jazz a Pet New Schooriculum?

BY ELIZABETH BIA CROCKETT

We are by the New York papers that music as jazz is now to be taught in the new school. It is being added to the curriculum of the recently opened New York High School of Music and Art and embodied in the music courses of the University Heights Center of New York. University and will be heard in less than a week in the New York Times, the school's rival, called by its president and a professor for the first time in its history.

The word "jazz" is a verb and has been called the "language of the street." It is a music that is sung, played, and danced. It is a music that is heard in the streets, in the clubs, and in the theaters. It is a music that is enjoyed by all people, regardless of race or nationality.

The new school will be open for about six months, and during that time the students will be taught the fundamentals of jazz. They will be taught how to read and write music, how to play instruments, and how to compose and arrange music. They will be taught how to dance and sing, and how to perform in front of a live audience.

The music of the school will be performed in public places, and the students will be encouraged to perform in public places. The music of the school will be played in the streets, in the clubs, and in the theaters. The music of the school will be enjoyed by all people, regardless of race or nationality.

Of course, there is the humming, the clawing, the blaring voice of the Original Chicago jazz band, that particular kind of music that we have not yet heard a more fitting name has changed its character completely. The same, sophisticated manner of the old-time jazz is in evidence, but it is more ornate and more divided into groups of different and picturesque.

There are a few difficult places in the music, but for the rest of the world, too, there are not many places where a greater variety of musical style is found. The music of the school is very similar to the music of the old-time jazz, but it is more ornate and more divided into groups of different and picturesque.

And here is another bit of
good news that we can always have is that it is in a salary, but you must remember what that is and whether it is worth it. The only American group of musicians now appearing at the New York City Opera is the original Chicago jazz band, that particular kind of music that we have not yet heard a more fitting name has changed its character completely. The same, sophisticated manner of the old-time jazz is in evidence, but it is more ornate and more divided into groups of different and picturesque.

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LATEST JAZZ NUMBERS COMPOSED AND PLAYED BY

The Original Dixieland Jazz Band

SENSATION, One-Step
OSTRICH WALK, Fox-Trot
AT THE JAZZ BAND BALL, One-Step
SKELETON JANGLE, Fox-Trot
LOOK AT 'EM DOING IT, Fox-Trot
BARNYARD BLUES, Fox-Trot

SOLDERS

FOLK MUSIC

LEO. FEIST INC. NEW YORK

SOLDERS

FOLK MUSIC

LEO. FEIST INC. NEW YORK

SOLDERS

FOLK MUSIC

LEO. FEIST INC. NEW YORK

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LEO. FEIST INC. NEW YORK

SOLDERS

FOLK MUSIC

LEO. FEIST INC. NEW YORK
To the New York American:

The music industry has been dealt a serious blow by a recent decision of the March of Time movie company.

I am referring to the recent release of a film called "Jazz," which portrays the jazz scene in a way that establishes the idea that jazz is nothing new and is the same music as played by the Original Dixieland Jazz Band back in 1917.

That impression is as unfair as one which would tend to represent today's great musicians as not a bit more important than the first crude phonograph records.

If the industry is trying to make it right, despite the fact that the Original Dixieland Band was the group that performed its part in bringing the art of swing to the masses, it would be given to the past and present-day performers, singers, and instrumentalists who, as a result of years of hard work and sacrifice, have developed and preserved the tradition of jazz.

I myself feel that an important contribution to equal music was made by my "Five Pennies" ensemble, which featured Jelly Roll Morton, Jimmy Noone, Joe Venuti, and other outstanding performers.

Swing music is not the invention of the Original Dixieland Band, but the culmination of years of experimentation and development. It is not remotely related to the 1917 era. Therefore when an injustice is done, such as when an advertiser purports a new record as a "jazz" record when it is not, or attempts to give the public an incorrect label, "RED" NICHOLS, New York City.
Lights Of New York

By L. L. STEVENSON

FULL PAGE

Half Million, Rose Figures

That number expected to see Casa Montana Revue at Fiestas in Fort Worth

Fiesta Books Aid to Shows

Bargain books keeping up attendance in Fort Worth

No Space for Gough

TICKETS FOR THE VICTORS

Fiesta in San Antonio

Eighty Permanent Members in New York

Studio Being Installed

Port of the Pico Whittier

Fiesta in San Antonio

FALL CREEK FALLS STATE PARK IS A NATURE LOVER'S PARADISE

FALL CREEK FALLS STATE PARK IS A NATURE LOVER'S PARADISE

Reservoir Holds Over

OCTOBER SPECTACULAR AT THE FALL CREEK FALLS STATE PARK IS A NATURE LOVER'S PARADISE

New Yorker Is Visitor

Reservoir Holds Over

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OCTOBER SPECTACULAR AT THE FALL CREEK FALLS STATE PARK IS A NATURE LOVER'S PARADISE
Jazz a Pe of ’N Schooric

BY ELIZABETH BEA CROOKER

We see by the New York Times that courses in jazz are soon to be offered to a college of the city schools. It is being added to the curriculum of the University School of the New York University, and will be offered to the public as a part of the course of study. The music is being taught by a well-known musician who has been visiting the city schools for some time and who has been teaching jazz for several years.

Mr. James LaRocca
Frontier Fiesta
Fort Worth, Texas

Dear Mr. LaRocca:

The statement about the original Dixieland Band that you submitted to us in your letter was a bit out of context. It is true that the original Dixieland Band was formed in the early 1920s and was a precursor to the Swing era. However, it is important to note that jazz music has a rich history and has evolved over the years.

Sincerely yours,

Don Garle Gillette
EDITOR

D.J. (Nick) LaRocca,
Frontier Fiesta,
Ft. Worth, Texas,
July 14th 1937

Dear Sir,-

My attention has been called to an article written by you which states that programs that have made history in your June 23 issue which contains a misleading statement to the effect that W.C. Handy Band he never was known as the Original Dixieland Jazz Band. I being the leader and manager the Original D.J.B. which trade name I have used for over 20 years and am positive of the fact that Handy at never at any time billed himself as such the Original D.J.B. is composed of white men and were the creators of Jazz and swing music this band is now active and engaged at the Frontier Fiestas and a statement as contained in your article is injurious to our reputation and I ask you to make correction of same. Thanking you in advance.

Mr. D. James LaRocca
Frontier Fiesta
Fort Worth, Texas

Mr. D. James LaRocca
Frontier Fiesta
Fort Worth, Texas

Dear Mr. LaRocca:

The statement about the original Dixieland Band that appeared in a story about the "Amateur Night on Radio Street," program, made by the theater manager himself, and we presume that he knows what attractions he has playing at his house. Of course, there could very easily be more than one band using a somewhat similar name.

At any rate, we are running an item in our next issue about the fact that you have returned to activity in the music field.

Sincerely yours,

Don Garle Gillette
EDITOR
“BY THE CAMPFIRE”
Beautiful Song and Dance Number

THE warmth of a sunbeam—
The cheerfulness of a smile—
the delightfulness of recreation—
steal into your heart through this beautiful new song.

Eyes brighten and hearts lighten at the wistful melody of “By the Campfire”—a melody whose lyrics are equally fascinating alike for dancing and singing.

“By the Campfire” is spreading throughout all America, a hit of the hour in theatre, home and restaurant, on piano, organ, or talking machine.

Whenever you go where there is music, ask the leader to play these wonderful songs. Get them for your home piano, playerpiano or talking machine.

OTHER FAMOUSLY BEAUTIFUL SONGS YOU’LL ENJOY:

(Melody: Balance)

- "Sing Me Love’s Lullaby"
- "Give Me All You Love"
- "Your Heart Is Calling Mine"
- "Little White Rose"
- "In the Shade of Your Love"
- "Over Here Is My Heart"
- "Goodness Great"
- "Mama, Where Are You?"

On sale now wherever good music is sold or we will supply you direct at
35c a copy, any 3 for $1.00. Band or orchestra, 25c each.

LEO FEIST, Inc., Feist Building, New York City

When you want the best, buy the best, and your friends will thank you for it.

The above Magazines have about Eighty Million Readers. You can also get these songs for your Talking Machine or Player Piano.

H.C.6
ONE-MAN BULLFIDDLER STRIKE AT ATHERON PALACE CALLED OFF

BY GEO. STEPHENSON.

No, you're wrong. The Palais, although the name sounds similar, is Mr. Guthrie's Bar, where half a dozen players with a variety of instruments have been playing around the clock. The name is a reference to the former Palais, which was converted into a jazz band.

But the Palais is not the only place where jazz is being played. The Blue Room, a favorite spot for jazz enthusiasts, is also open and attracting a good crowd.

The Blue Room, located across the street from the Palais, features a variety of jazz performers. The atmosphere is lively and the music is upbeat, making it a popular destination for jazz lovers.

One of the popular bands at the Blue Room is the Dixieland Jazz Band, known for their energetic performances and lively music. The band's repertoire includes a mix of traditional and modern jazz tunes, catering to a diverse audience.

The Dixieland Jazz Band has been a part of the local music scene for many years, gaining a reputation for their high-energy shows and engaging performances. Their music has a unique quality that draws in jazz fans from all over.

At the Palais and the Blue Room, jazz is not just music; it's a community built around shared passion and love for the genre. Whether you're a seasoned jazz lover or a casual fan, these venues offer a vibrant atmosphere where music and camaraderie come together to create a memorable experience.
Dixieland Jazz Band Broke New Ground

BY E. CLAYE WHITLOCK

The last word on the subject of long and interesting history is the ending of the musical significance of the American Negro. The last word on the subject of black music, which was given to the world by the colored race, is the coming of a new day for the Negro. And the people of the world are beginning to realize that the Negro has a right to be the first to make his mark in the world of music.

The Dixieland Jazz Band, consisting of American Negro musicians, has broken new ground in the world of music. They have demonstrated that the Negro has a right to be the first to make his mark in the world of music.

The world has been waiting for this day. The world has been waiting for the Negro to make his mark in the world of music. The Negro has a right to be the first to make his mark in the world of music.

The Dixieland Jazz Band has broken new ground in the world of music. They have demonstrated that the Negro has a right to be the first to make his mark in the world of music.
Lasses Candy
ONE STEP

FORT WORTH
FRONTIER FIESTA

CASA MANANA

James F. Pollock
General Manager

FORT WORTH

September 23, 1937.

Dixieland Jazz Band
Frontier Fiesta
Fort Worth, Texas.

Dear Boys:

It has been a real pleasure to have been associated with you this summer, and you have been splendid in cooperating with us to the fullest degree regarding radio publicity. I personally appreciate it a great deal, as it has meant a lot to the success of our radio publicity campaign emanating from the grounds of the Fiesta.

Wishing you continued success, I remain,

Sincerely yours,

Melvin Tucker
Director of Radio

WHERE THE WEST BEGINS

Advertisement, Fort Worth Star Telegram, October 6, 1937.
Dixieland Jazz Band Broke New Ground

By E. CLYDE WHITLOCK

What is Dixieland jazz? Ask any of the band leaders at the very top of this art, and you could get a variety of answers. But it seems the band that has broken new ground in Dixieland jazz is the Original Dixieland Jass Band, which gave its first public performance at New York's Roosevelt Hotel on Sunday afternoon.

This is the band that has broken new ground in Dixieland jazz by building a new style of music that is different from the traditional Dixieland music.

The band is made up of six musicians who have been playing together for several months. They have been experimenting with different combinations of instruments and rhythms, and are now ready to introduce their new style to the public.

The Original Dixieland Jass Band is composed of:

- Clarinet: Pres. Wallace E. Shreve
- Trombone: Prof. William A. Searle
- Trumpet: Prof. James B. Herring
- Banjo: Prof. Harry L. Jones
- Piano: Prof. Charles F. Nixson
- Bass: Prof. Thomas W. Johnson

The band has been practicing for several weeks, and they are now ready to give a public performance. The Original Dixieland Jass Band will give its first public performance at New York's Roosevelt Hotel on Sunday afternoon.

The band's new style of music is a blend of traditional Dixieland and modern jazz. They have incorporated elements of both styles to create a unique sound that is sure to please audiences.

The Original Dixieland Jass Band is an exciting new addition to the world of music. They are sure to be a hit with audiences everywhere, and their first public performance is sure to be a memorable event.
Reviewing the Crowd

By JIMMY LOVELL

Facing Out of Jazz.

Jazz music will be the subject of today's column. Our first look at this will be an outline of Jazz music and its development.

Jazz is a form of music that originated in the United States in the early 20th century. It was originally played by African American musicians. Jazz music is characterized by improvisation, rhythm, and syncopation. It has influenced many other forms of music, including classical music, rock and roll, and hip-hop.

Jazz has a long history and has evolved over time. Its roots can be traced back to African American music traditions, such as blues and ragtime. Jazz was popularized in the 1920s and 1930s, and its popularity has continued to grow ever since.

Jazz music is played in a variety of settings, including clubs, concerts, and festivals. Jazz music has also been featured in movies, TV shows, and advertisements. Jazz is a dynamic and evolving form of music that continues to inspire new generations of musicians.

Finos Paints In On Slightly Blah Outdoor Student Prince Can't Compete With Haunted Hodson

By RANS WOLFE

NEW YORK, May 17. - The road show has been billed and advertised for weeks as "The Student Prince," but the outdoor production of "The Prince" remains the hit of the season.

Haunted Hodson, a new musical play, has been receiving mixed reviews, but it continues to draw crowds.

Mr. and Mrs. Barton, the parents of the main character in "The Prince," are visiting from out of town.

At the opening performance, the audience gave a standing ovation.

The play features a cast of talented actors, including Mr. Thomas, who plays the lead role.

The show is directed by Mr. Smith, who has a reputation for his innovative approach to directing.

The setting is a beautiful garden, with flowers and trees providing a serene backdrop for the performance.

The audience was captivated by the actors' performances, and the play received high praise for its music and costumes.

The crowd was buzzing with excitement as they left the theater, eager to see the next performance.

The show is set to continue its run at the outdoor theater, with performances scheduled several times a week.

The cast and crew are looking forward to continuing the success of this production and hope to bring in even more audiences.

The outdoor theater is located in a beautiful park, providing a delightful setting for the play.

The audience is encouraged to arrive early to secure seating and fully enjoy the performance.

Tickets are available at the box office or online, and are expected to sell out quickly.

The show is a must-see for theater lovers, and is sure to leave a lasting impression on all who attend.
JAZZ

(Continued from page 12)

“Jazz is a religion,” said La Rocca. “It’s the only religion I know that’s worth anything.”

The first engagement in Detroit did not come before 1906, when La Rocca was approached by Max Hertz, a New York manager, who booked them for a two-week engagement at the Pennsylvania Club in Chicago.

The first engagement in New York came in 1908, recalled La Rocca. “They were the first jazz band to be featured on the radio. The band was broadcast over N.B.C. Network, and the listeners called in and demanded more.”

Original Dixieland Jazz Band, as they appeared in 1917 when they were playing New York City with their ultra-smart swing rhythm. The original band, with the exception of the clarinetist, has remained intact to this day and is now on tour.

By DON GLASSMAN

IT IS A wonder that the music-motion of jazz has not yet been better-known. The history of jazz dates back to the fifteenth century, but the swing rhythm that we now recognize as jazz was not discovered until the early 1910s.

New Orleans, Memphis, and the Mississippi delta are credited with being the birthplace of jazz. The black community of New Orleans was influential in the development of jazz. The most notable figures in jazz are Louis Armstrong, Bix Beiderbecke, and Duke Ellington.

The music has evolved over time, with new styles and sounds emerging. Today, jazz is a diverse genre that encompasses many sub-genres, including swing, bebop, and fusion.

Original Dixieland Jazz Band

(Continued from page 27)

HOLLYWOOD MEDLEY

(Continued from page 25)

But the songs all day long. She sang on the radio for a while, then held on to the Old Kent Road. Not very high-class, but very funny.

This is a song written for BOBBY BERGEN, the band leader of the Dixieland band.

Their musical gift doesn’t begin with the radio. Bobby is a child prodigy, and it was his talent that led him to the Radio. His father’s singing lessons were given to Bobby, while his brother Milton was a death wish. In fact, his father’s going to sing in Bobby’s new picture, “The Old Kent Road.”

BERGEN’s still composes all his numbers on the old-time, hillbilly style piano in which he has been known as “Bobby’s Rags.” In 1913, as well as all of his successes since then! Fact! Bergen can play the piano as well as any black keys in the box of Frank; he used to play it before he left his job as a violinist in the New York. A perfect combination for popularizing the new era.

If La Rocca’s memory is correct, then it means that La Rocca was the first man to use the word jazz in connection with an orchestra.

(Continued on page 27)
Casa Manana Continues to Thrill Huge Crowds at Fort Worth

Other Attractions at the Frontier Fiesta Provide Exceptional Entertainment

The Santa Fe Magazine

for a Job

The Spotlight

By Ken Gourley

L.A.: Arl. Jarett, a former lawyer and author, is running for the governor of California. Jarett, 39, is a liberal Democrat and has been a consistent critic of Governor Reagan. He is known for his strong opposition to the death penalty and his support for civil rights and environmental issues.

Survey shows that Jarett is likely to win the primary election. He is running against incumbent Governor Jerry Brown, who is seeking a third term. Jarett has been campaigning extensively and has gained the support of many Democratic Party leaders.

If Jarett wins the primary, he will face Republican challenger, former San Diego Mayor Bob Filner, in the general election. Filner is a conservative who has made his opposition to Jarett's liberal agenda a key campaign issue.

Jarett's message to voters is clear: "I believe in the power of the people. I believe in the importance of real change. I believe in the need to stand up for what is right, even when it's not easy."
THE SANTA FE MAGAZINE

September 1937

From the Veranda of the Harvey House, Albuquerque

Elected County Attorney

The first political victory was to run for County Attorney in 1905. Harvey was elected. He held to his seat and none of his fellow county officials attacked him on fraud charges.

When Mr. James went from the House to the Senate, Harvey bought the seat. He was elected. He was known as the 'Happy' Kennedy of Colorado. At that time, 1905-1906, was a leading crop, and Harvey, a special crop, saved the Senate. Harvey was the leader in the Senate. He was known as the 'Happy' Kennedy of Colorado.

Entitled Great Faith

That means entitled a great faith. It was even difficult to escape it from the committee. For the first time in his life, Harvey Barley and his colleagues involved in the rule which by petition considers a committee of a bill.
For a Job

Party Bus’em

One-Time Farm Boy and ‘Iron’ Man,

The Name of Kentucky to the Forefront of Affairs and National Controversies

By ULRIC BELL

The Courier-Journal, Louisville, Ky.

Dear Alben —

The text is not fully legible, but it appears to start with a letter to a person named Alben. The letter discusses a man who was once a farm boy and later became involved in politics. The man is referred to as an “Iron Man” and is associated with the state of Kentucky.

Strip Exterior Paint this easy way

WONDERPASTE SPECIAL PAINT REMOVER

Also recommended on interiors for removing paint, enamel, varnish, shellac, lacquer, priming, etc., from plaster walls, wood or metal.

Wright-Hamers Co., 150 East 17th St., New York.

Send full information on Wonderpaste Special.

Street

Town

When he was young, he had a passion for politics and used to write letters to his local newspaper. He is now a well-known politician and has been involved in various national controversies.

Shorthand Gave Him Start

But he got his start. And later he got to be a law school professor in the University of Virginia. Where he practiced law and taught history. He was stationed in the Armed Forces during World War II and served as a war correspondent.

As a young lawyer, he worked for the office of William P. Hobby, who was a state senator. He later became a lawyer and politician.

Elected County Attorney

The first politician to be elected to the office of County Attorney was Alben. He was elected in 1928, and he used to lecture on the law in his law office.

Party Bus’em

The text is not fully legible, but it appears to be a headline or a caption for a political event or gathering. The phrase “Party Bus’em” suggests a festive or celebratory atmosphere.

The Spotlight

By BEN GORMAN

Dallas, Tex.—Art Jarrett, handsome singer, husband of swimming champion Helen Hester, has been stationed at his home in Dallas, but his charming and vivacious wife is still in Paris. His fame is now world-wide fame.

FORT WORTH, Texas—Billy Rose, master showman and producer of “Jumbo,” the celebrated water fowl, and his wife, Mrs. Billy Rose, have arrived in Fort Worth, where they will appear in a play called “The Mystery of the Missing Bird.”

The text is not fully legible, but it appears to be a report about a show or event involving Billy Rose and his wife. The text mentions a play called “The Mystery of the Missing Bird.”

The Tribune

BY OLYMPA WILKINSON

DALLAS, Tex.—Art Jarrett, handsome singer, husband of swimming champion Helen Hester, has been stationed at his home in Dallas, but his charming and vivacious wife is still in Paris. His fame is now world-wide fame.

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The Latest Dance Madness Is Letting Your Feet Run Wild;
It Has Infected Crowds Here and Is Spreading In The State

By JOHN D. STEINEL.

It's swing session time in Louisville. To the rhythmic beat of swing music, a baritone serenade, a hornpipe, a tap, a piano, a violin, a dance... all are under canvas...

The Latest Dance Madness Is Letting Your Feet Run Wild;
It Has Infected Crowds Here and Is Spreading In The State

The music, it's all right. "Any old thing so long as you swing" they say.

The urge of swing is not its enduring style, but the effect it has on innocent bystanders. The only reason that discos in any dress can be discerned from the booths of the dance is the musical style of the dancers. However, the music you wish in any dress you may wish, the music is all fun. For the dancers appear to be having a hilarious time. And the first thing you notice (perhaps after a drink or so) you feel that you would like to join in too. And so you do, informally engaging yourself into Louisville's swing society.

The enthusiasm of the two-pronged Joe St. Charles, is undiminished in sight of the fact that tables and chairs have been overturned by winged-crazed dancers, who once deemed upon sitting the furniture up in a dance floor. On this occasion, Joe reports, the damage was done by an "undesirable element." He promised the committeemen the following Sunday not to allowing them to obstruct a session. Despite that time their departmen has been excellent, the hotel's managers are to give the bands the chance to go to the rhythm. The swing is accomplished by various instrumental combinations, but Red milking is played when the boys like.

Styles All Their Own

Red say's swing must use the national sources for its melodies. After the orchestra broke up, the band was formed, and it controlled the over dance floor after the second dance of the first music. The boxy bands make you dance, a boxy fashion to music.

Both managers agree that the swing bands are in town.

More Louisville's gentleman individual style of dress is all the rage at the dance. The dance is essentially what is now as the dance goes well.

The music is the swing music and the dress is the dance.

The Latest Dance Madness Is Letting Your Feet Run Wild;
It Has Infected Crowds Here and Is Spreading In The State

Breaking Up the Furniture

And finally, one of the chief advantages of swing dancing over other types, they say. It's independent, creating fun. You don't have to worry about anything. You can do all of your energy to the swing. You can't be stuck with a partner. If you prefer dancing alone. Try any step that comes into your mind; as long as you keep time with the music, it's all right. "Any old thing so long as you swing" they say.

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The Latest Dance Madness Is Letting Your Feet Run Wild; It Has Infected Crowds Here and Is Spreading In The State
By JOHN D. STENGEL

RE view of dancing at hand in New Orleans is finding a new lease of life in the form of a new and fascinating new form of entertainment. It is called the 'swing dance,' and its features are described as follows:

"Swing dancing" is a term applied to the new form of dancing that has been developed in New Orleans. It is characterized by a rhythmic, swinging motion that involves the entire body, with the emphasis on the leg movements.

The Latest Dance Madness Is Letting Your Feet Run Wild;
It Has Infected Crowds Here and Is Spreading In The State

The Original Dixieland Jazz Band

The Creators of Jazz

The Original Dixieland Jazz Band in Action

Introducing Harry Edison and the Original Dixieland Jazz Band.

The Original Dixieland Jazz Band is widely regarded as the creators of jazz music, and their influence on the development of the genre cannot be overstated. Their unique style of playing, characterized by a loose, improvisational approach, set the stage for the evolution of jazz as we know it today.

Stylist All Their Own

The Original Dixieland Jazz Band is known for their distinctive style, which sets them apart from other jazz groups of the time.

Breaking Up the Furniture

The Original Dixieland Jazz Band is known for their dynamic and energetic performances, which often involve the breaking of furniture as part of the dance.

Theme Song: "Whoa, Babe"

A popular theme song of the Original Dixieland Jazz Band is "Whoa, Babe," which is often performed during their live shows and has become a staple of their repertoire.

Dance Lesson: "Swing Dance Basics"

A basic lesson in swing dancing includes understanding the swing rhythm and practicing footwork such as the Charleston and the Lindy Hop.

The Evolution of Jazz: From Dixieland to Modern Jazz

The Original Dixieland Jazz Band played a crucial role in the evolution of jazz, with their innovative approach to composition and performance.

The Original Dixieland Jazz Band in Action

The Original Dixieland Jazz Band's influence on jazz music is profound, and their legacy continues to inspire musicians and fans around the world.
LAN CLOSING EXERCISES OF BIBLE SCHOOL

The closing exercises and services of the Fort Worth Bible School of 1937 will be held at the Fort Worth University Church under the leadership of Rev. J. B. Patterson. The services, which will be held at 3 p.m. and 6 p.m., will feature a dramatic presentation of the life and teachings of Jesus Christ. The services will be broadcast over WFAA in Dallas.

The keynote address will be delivered by Dr. J. B. Patterson, who will speak on "The Message of the Cross." The message will be reinforced by music and dramatic presentations.

SERMONS:
- "The Peace of God" by Rev. J. B. Patterson
- "The Love of God" by Rev. J. B. Patterson

WOMAN Dialing with Doyle

"Dialing with Doyle" is set for July 11th in the Fort Worth Coliseum. The show features popular radio and television personality Don Doyle, who will be dialing for the audience.

200 Young People To Attend "Dialing with Doyle"

The show is expected to attract a large audience of young people, who will be dialing for prizes and enjoying the entertainment provided by Doyle.

BISMARCK CALLED TOUGHEST OLD TOWN

The city of Bismarck is currently facing challenges related to its economy and population. The city is known for its tough environment, and its residents are known for their toughness and resilience.

SEEK HELP OF RADIO TO AID BLIMP WORK

The United Press reports that the makers of Bismarck are seeking help from the radio industry to support their efforts to build a blimp. The project is expected to be completed in time for the fall season.

Is Pre-1937

Pepper Clubs

The Pepper Clubs of Fort Worth are planning a new floor for the town.

FORT WORTH, TEXAS, SATURDAY, JUNE 20, 1937

The Fort Worth News

News of the Fort Worth area, as well as national and international news, can be found in the Fort Worth News.
Bandwagon

WHEN THE WEST BEGINS

AUGUST 15c

THE NEW YORK TIMES, SUNDAY, OCTOBER 17, 1957.

NEWS AND GOSPOF THE NIGHT CLUBS

BY JACK GOULD

Mr. Holley Marble, a successful young actor, is the toast of this week in New York. He has just finished a successful run in "The Big Shuffle," and his name is now associated with the name of the East Side Night Club, who ispromisingly associated with the name of the East Side Night Club, who ispromisingly associated with the name of the East Side Night Club, who ispromisingly associated with the name of the East Side Night Club, who ispromisingly associated with the name of the East Side Night Club, who ispromisingly associated with the name of the East Side Night Club, who ispromisingly associated with the name of the East Side Night Club, who ispromisingly associated with the name of the East Side Night Club, who ispromisingly associated with the name of the East Side Night Club, who ispromisingly associated with the name of the East Side Night Club, who ispromisingly associated with the name of the East Side Night Club, who ispromisingly associated with the name of the East Side Night Club, who ispromisingly associated with the name of the East Side Night Club, 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is more than we've been able to consider. Perhaps we were a bit off our game, but something we didn't wake up and we certainly felt several times that we were dead instead of alive. But then here's a real orchard for you, Billy Rose. We have the utmost faith that the producers who read the Cass Manana that third number will be required and will sing as a new watch.

When Billy Rose promised to come back and do this year's Cass Manana show, he promised to do something more beautiful, more stirring in conception, more thrilling in the sense of space, and sound, and music, more solemn than anything ever done. He's achieved it in the final number of the revue, "It Can't Happen Here." Fried by the patriotism that comes from his own heart, Billy Rose has inspired John Murray Anderson, Allen, Albert Johnson, and many others to produce a show that none of them will ever forget. We would not even consider telling you about it except that it will be over and ever upward to a soaring climax. Topped off by a blast of skylarks, all of which are known as an audience for which there is no substitute in the world, you might say the 1953 Cass Manana show. "Best Seller," because, as we said in the first place, 

Make no mistake... Billy Rose has done it.

There are plenty wise to see and hear at the Frontier Follies. We're not going to tell you all about it. But we should point out that at the tender age of 8, Billy Rose has installed an unique presentation called "Goldilocks." In it he presents the writers of eight favorite American authors. The writers (and they all play the piano and their songs are: "Pride and Prejudice," "Maggie," "J. R. Robinson," "Flag's a-Settin' Here," "Yankee Doodle," "Goldilocks," and "Red, White and Blue," by one of the greatest of them all, "Sweet Adeline," by Henry Armstrong.

Then there's the "Goldilocks" show, where you'll find anything you come and more. The Follies Garden group in conception is more. From the Eddy Festival Park, the Picnic Palace, where he

... Billy Rose has done it.
Bandwagon

By E. CLYNDE WHITELOCK

Goodman's New Group

The Goodman Orchestra, which opened here last night, is the most interesting and versatile group of artists to appear in the city for some time. The Goodman Orchestra is composed of seventeen musicians, under the direction of Arturo de Pablo, and is accompanied by a chorus of four women and two men. The program included songs, dances, and instrumental numbers, and the audience was enthusiastic throughout.

Who Started It? They Say It Was the Dixieland Band

But first, a bit of history. The Dixieland Band as we know it today was not started by Waspy or any other individual, but by a group of musicians who banded together to play the blues. The original Dixieland Band, as it is known today, was formed in New Orleans in 1917 by the musicians who were the original members of the Creole Jazz Band. These musicians included the clarinetist Henry Bussey, the trombonist Jack Teagarden, the trumpeter Louis Armstrong, and the drummer豆Allen. They played in the bars and clubs of New Orleans, and their music became popular throughout the United States.

Dixieland Jazz Band Broke

New Ground

The Goodman Orchestra is a new group, and it is the first time that they have appeared in New York. They are under the direction of Arturo de Pablo, who is known as one of the most versatile and talented conductors in the country. The Goodman Orchestra is composed of seventeen musicians, and the program included songs, dances, and instrumental numbers. The audience was enthusiastic throughout, and the music was well received.
NEWS AND GOSSIP OF THE NIGHT CLUBS

By ZACK GOLDF

MRS. SHILOE BABBITT, the publicity impresario, has revealed the Catskills from such similarly madden ing influences as San Francisco and the Big Apple, and once again offers a program of her own, a novelty. The Catskill fandango is entitled "The Extraordinary Charleston," which is, as they say, the only one.

In her current engagement, which started eleven days ago, Miss Babitt claims to have achieved a considerable degree of excellence in analyzing the habits of all the men and women who frequent her society. Her portrayal of Miss Tishie Babbitt's attacks on the men is what London's West, Middle and East end stars could not duplicate. No one has ever before been able to make the "Goes With The Men" position, by making them appear as Miss Babitt of Harms and W. C. Fields as "Willy" Miller. Miss Babitt's presence before the end of her engagement to entertain to a certain extent the after-dinner whom where one might be invited.

The great Compass dancer of Catskill fame is now become the dancing sensation of the Rainbow Room and softly summoned "The Mandolin Man" of the Barnum stage, the Wild Rogers nameless, dashing in the Wild Rogers show and making his first appearance in the Catskill society. The Mandolin Man, a great dancer, is featured in the Mandolin Room of the Catskill Country Club, while his appearance in the Catskill society has been awaited with bated breath since the announcement of his arrival in Catskill some time ago.

The Mandolin Man is the well known Mandolin dancer of the Barnum stage, and as such he has been the center of attention in all the Catskill society circles.

Shelia Barrett, caricaturist of life and current star of the stage, Mrs. Rockefeller's Rainbow Room.

The late George Gerakides, Jr., a member of the famous Ascham family, has died. He was a well known personality in the Catskill society, and his death is felt as a loss to many.

Dr. Sigmund Spath, in City Town, has been discussing the "Old Folks" Melodies of America. Dr. Spath stated that the music of the Old Folks is one of the most important contributions of the Negroes to the world of music. He pointed out that the music of the Old Folks is not only a means of entertainment, but also a means of expressing their feelings and emotions. The music of the Old Folks is a true expression of the Negro's soul, and it is a source of inspiration to all.

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Faster and Jazz

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THE NEW YORK SUN,
SATURDAY, OCTOBER 16, 1897.

THEY BROUGHT JAZZ TO TOWN

Pioneers of Swing Music Came 21 Years Ago.

NOW THEY ARE RETURNING

Four of Original Dixieland Coming Back to Us.

Back when the majority of the town's swing medium audiences were playing a traditional kind of music, there were a few jazz enthusiasts who played the new genre. These musicians were known as "Dixieland" jazz players.

They played in small clubs, and their style was described as rough and exciting. The music was played on instruments like受益于音乐、鼓、弦等。

Some of the musicians were known for their unique playing styles. One of them was "Bonnie Blue".

The original Dixieland band, however, was composed of four musicians:

- Eddie "Sheik" King
- Paul "Cafe La France" Allen
- Joe "Manhattan Blare" Whisenhunt
- "Spike" Wilson

They played in different places, and their style was described as "jazzy". The music was played on instruments like受益于音乐、鼓、弦等。 They didn't have a regular venue, but rather played around town.

Their music was described as "hot" and "exciting". Some of their performances were described as "hot".

The music was described as "hot" and "exciting". Some of their performances were described as "hot".

The story of the original Dixieland band's return to the city is a story about how the music of Dixieland jazz has been brought back to the town.

LITTLE OLD NEW YORK

Certainly some folks in Manhattan are pleased to see the "Dixie" band. The name "Dixie" band refers to the many New York newspapers and magazines that covered the music.

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The story of the original Dixieland band's return to the city is a story about how the music of Dixieland jazz has been brought back to the town.

Barclay Bar

In cooperation with a famed music store in New York, the Barclay's, we finally did have them admit the presence of the Metropole's elegance under the direction of Fred Bockels. The Barclay's was especially enjoyable for after-dinner music, conversation and tips.

Marion Cox

Marion Cox covers her Sunday night series of the "Metropole" at the Neptune Golf starting October 20th. These informal, friendly night gatherings at the pier have been most enjoyable with Mrs. Cox as hostess.
Skeleton Jangle
A Dance Piece
by R. La Roca

Copyright 1908 by Leo Feist Inc., New York, N.Y.

Title Page
HOLLYWOOD GOSSIP

Backstage News and Gossip
Gathered By Bill Hoyle

HIPP BALTICORE

A Week for the Swingsters—Spotting the New Floor Shows—Other Notes of the Town

By MALCOLM JOHNSON

This has been a week to keep followers of swing on the jump, what with Glenn Gray and his Casa Loma Orchestra starting an engagement at the Hotel New Yorker. Benny Goodman returning to the Hotel Pennsylvania, and the original mid-western band coming back In New York Territory's Little Old New York.

First for opening is Glenn with his band which eagerly awaited their move to the Casablanca Ballroom in the Hotel New Yorker. The Casa Loma band is by far the most active in the swing scene and today, by long way of arrangement which is bound to bring even greater satisfaction as well as glories or fame.

But for the record, the baby's first appearance with the band was still at the Hotel Pennsylvania. The New York and Paul Whiteman were in.

The first show is a new edition of the New York Philharmonic, which features the lyrics of Porgy and Bess. The New York Philharmonic is probably the best orchestra in the world and it is certainly the best band in the world.

In the same issue, the famous performer, who has appeared in many of the world's major theaters, has just arrived in New York.

So, on this week's edition, we have the famous performer, who has appeared in many of the world's major theaters, has just arrived in New York.

The performance was held at the famous pier, where the famous performer, who has appeared in many of the world's major theaters, has just arrived in New York.

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In the same issue, the famous performer, who has appeared in many of the world's major theaters, has just arrived in New York.
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 laughter, Ken Murray, with his extremely efficient assistant, "Oh yes, 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 orchestra are an asset to any show and the former, assisted by his partner across the floor, always finds himself in demand. "Oh yes, Oswald," is one of the finest assistants in the business and the two are alike in manner, tone of voice and appearance.

To do the country justice to its championship, Murray has scheduled a large variety bill, with the original Dixieland band, under the management of Gus Shubert, to headline his show. The band is composed of ten musicians, and the arrangements are such that the audience is given a thoroughly enjoyable evening of music and dancing.

The Original Dixieland Band, which has been featured in previous engagements, is again on the bill and is sure to delight the audience. The band is composed of ten musicians, and the arrangements are such that the audience is given a thoroughly enjoyable evening of music and dancing.

The concert will be held at the Shubert Theater, and the show will open on the first of December. Tickets are on sale at all bowling alleys and are sure to sell out quickly.

The CINCINNATI POST

THURSDAY, JAN. 27, 1933

RATES AMERICA LOW MUSICALLY

Werneth Says U. S. Has Produced Few Fine Songs Compared to Old World

The United Press

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Werneth Says U. S. Has Produced Few Fine Songs Compared to Old World
LATEST JAZZ NUMBERS COMPOSED AND PLAYED BY

THE ORIGINAL DIXIELAND JAZZ BAND

Sensation, One-Step
Ostrich Walk, Fox-Trot
At the Jazz Band Ball, One-Step
Skeleton Jangle, Fox-Trot
Look at 'Em Doing It, Fox-Trot
Barnyard Blues, Fox-Trot

by GRACE TURNER

SMALLS WALTON (Columbia LP) Alex-ic.

LEO FEIST INC. NEW YORK

SEDEHAR DARTWASHA MUSIC PUBLISHING CO., LONDON, ENGL.

SALADS

In looking over the various dishes that will be served, I was struck with the unusual number of salads on the menu. There are salads of all sorts—fruits, vegetables, and fish, all perfectly fresh and delicious. The dressing is especially good, and the vegetables are always in season. The fish is prepared in a variety of ways, and the fruits are always ripe and juicy. The salads are served with a variety of dressings, including mayonnaise, vinaigrette, and cream sauce. The fish is served cold, and the vegetables are served hot. The fruits are served fresh, and the dressings are made with fresh herbs and spices. The meal is truly a delight, and the guests are sure to leave satisfied.
Ken Murray Heads Fine

Variety Bill at Shubert

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

That nameless ambassador of laughter, Ken Murray, with his extremely efficient assistant, "Oo-ah! Osmond," moved into the Shubert yesterday to head a stage bill whose genial excellence is reminiscent of great days of variety. Murray and his impertinently wet act is an agent which makes his show "sell" and in addition possess some of the most成功举办了 of the 1930s. He was born in the music of his"VA LADY and has toured the world with his band, which has been heard in vaudeville, radio, and motion pictures. Murray is known as the "King of the Comedy Band" and his show is a cross between vaudeville and burlesque, with a touch of the old-time music hall. His act is a hit with all ages, and his show is a hit with all. He is a master of the quick wit and sharp-tongued humor that has made him a favorite with audiences everywhere.

Champions

Way West and the West Side

The West Side

21/2 H. Oth.

Exception of Farm with the H. Oth.

POVIE2

Ken Murray

Lazy Daddy

By D. J. La Rocca, Larry Shieders & Henry Ragas of The Original Cleveland Jazz Band

Moderato

Copyright 1938 by S. L. Price Co.

Lazy Daddy

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Also Published For

Band & Orchestra

by GRACE TURNER

SINNER WALTZ (Columbia LP) - Alcyone-1257-8. Sinner Sinner, dancing Queen. Sinner is the spirit of Old China, with the same grace of the Chinese inventories, and the same exotic taste.

RHYTHM AND RUSSIAN No. 3 (Skowes' L. F. & E. Rolls, K. A. 50 to 60 cents.

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Also Published For

Band & Orchestra

by GRACE TURNER

SINNER WALTZ (Columbia LP) - Alcyone-1257-8. Sinner Sinner, dancing Queen. Sinner is the spirit of Old China, with the same grace of the Chinese inventories, and the same exotic taste.

RHYTHM AND RUSSIAN No. 3 (Skowes' L. F. & E. Rolls, K. A. 50 to 60 cents.

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On Records...

By CARLTON BROWN

Regular readers of this department, such as my wife and the people who we know, have been told that I am a big fan of Nat "King" Cole. Never have I been more thrilled to introduce you to a new artist who has captured my attention.

The album is "The King of Soul," released by the legendary Epic Records. It features a collection of soulful ballads that will surely become classics.

One of the standout tracks on the album is "The Look of Love," a soulful interpretation of the classic Frank Sinatra song. The talent of Nat "King" Cole shines through in every note, making it a must-listen for any fan of soul music.

Another highlight of the album is the duet with Aretha Franklin on "What a Wonderful World." Their voices blend beautifully, creating a memorable and uplifting experience.

Overall, "The King of Soul" is a testament to Nat "King" Cole's ability to capture the essence of a song and deliver it with passion and emotion. This album is a must-have for any music lover's collection.

Enjoy the music and stay tuned for more updates on the world of music!
The Grand Duke of Jazz

DUKE ELLINGTON has had a great many "firsts" in his long career. His earliest composition (among twenty-hundered to date), "Silly Rabbit Tails," he played as a one-take, a twenty-four, a minute, and a half. "They never knew it was the same piece," said Duke. When his band moved to Europe in 1923, Duke was the first to have concerts arranged for him by the jazz magazines of France, England, Holland, and Belgium. The jazz experts of these countries, and of England, had long recognized him as America's number one composer in the popular idiom; and it was on his trip that Ellington's music was given the sobriquet as the jazz counterpart of the work of the French traditionist, Milhaud and Auric. He was the only American jazz record to attain living in the "Green recently Encyclopedic of Recorded Music," the authority in the field of jazz recording.

Duke and his men had hung up another record in 1925; they were the only band to be recorded under ten different names for as many different companies: Duke Ellington and his Famous Orchestra; The Harlem Hot Shots; "Millie" Todd Blackburn; the Washingtonians; the Memphis Hot Shots; the Six Jolly Polkas; the Dixie Jazz Band; the Philadelphiaers; the Harlem Postmasters; and the Jungle Band. Duke's was the first recorded band to be booked into the Paramount Theater in New York (in February, 1923), and the first also to tour the South, traveling in their two special cars, a Pullman for the band, and a baggage car for their instruments and personnel.

In 1923 Duke formed the American Jazz Theatre in Hollywood, in collaboration with a number of movie writers. His axis-arched in a three-months' period—to present a revue which would show Negro music and entertainment in a really fine face all about "Uncle Tom's" and mischievous show tradition. Duke wrote the music and was responsible for the show itself, and called it "Uncle Tom." It really said the heart of "Uncle Tom." When Duke finally made it to Carnegie Hall early in 1925, he was the first jazz leader to put on a concert consisting exclusively of his own works or those of his band members. Finally, he was the first band leader to win a three-decker profile in the New Yorker.

And these "firsts" are but a few highlights of a two-seven-year career: a career that he spent in playing one-nighters and making 500 miles a week in three or ten—the last to saddle Dixie bands.

LEADER

Duke's style as a conductor (usually from the piano) has been always quite difficult, and easy. With a rare gift for picking outstanding performers, and an ability to keep them there when he had a long time, he has been called to be "first among equals." In fact, during his earliest years he was sometimes credited for running his band as a cooper, rather than taking the dominant role. He made it clear, however, that he wanted his band to be a great deal more than his own voice. He felt that his real distinction lay in the freedom of musical exchange among the band's musicians. That is why he had made music plenty of room for solos and smaller groups. Thearrangement was with the theme of "Dixieland," and Duke always made sure that "Duke" was on to complete his vision of the band, and a discerning listener can always detect the Ellington time, the more readily because of Duke's work as composer and arranger.

COMPOSER-ARRANGER

During his earlier years in the business Duke was famous for his casual methods of organizing. He often wrote on the tram or bus. He'd arrive for a rehearsal with "the head sheet" or melody for a new number thrown down on a laundry slip, an old letter, or even on his cuff. Then he'd proceed to work out the arrangement of the band in his head, with the instruments and the men. He'd call the "growth" of the piece, and the solo. If an instrumental number flicked, he'd often get a lyricist to write words for it, and launch it as a vocal. In his head, too, the "long-time vocalist, Eric Anderson, was known to cut out putting three verses over. And Duke was equally at home with the blues form or with the thirty-two-bar choruses standard of Tin Pan Alley.

Around 1923 Duke's scorrings became more ambitious, as he enlarged his band to eighty. And he began to take more care in composing arrangements. Duke acknowledges that his arranging technique was influenced a great deal by that of Will Yeadon, who had been the musical director of the Ziegfeld Follies. This influence of Delsin, Davel, and on Root on Duke's music, often noted in the critics, to be attributed to Ellington's contacts with Yeadon, not to any first-hand study of the improvisations. Duke had always thought in terms of tone-color, and had studied art in his high school days, and had often associations with trends, often telling his boys to try to paint-style when he was not interested in the music side of the band.

Duke drew on the work of others only when it fitted in with his own natural bent for observation, odd, chord combinations—evens and unevens, for example. For in the main his is an original talent. In 1935 Ellington's staff had an important addition: William Strayhorn, arranger and lyricist. Strayhorn first studied and analyzed Duke's compositions to date, and thoroughly familiarized himself with Ellington's arranging methods. He then took over the preparation of jazz chamber music versions of the teacher's works, and began his new style so completely that he could divide just what was wanted. He was a deep bard at lyrics, and also wrote short four-verse on his account. Strayhorn was a trained pianist, and widely read in classical music. Selecting Duke's most detailed labor, and even his musical style, Strayhorn was able to take Duke's on to complete its vision of the band, and a discerning listener can always detect the Ellington time, the more readily because of Duke's work as composer and arranger.

RECORD

Certainly one of the most notable of Duke's contributions has been Duke's "Cotton," a piece which seeks to set the center of an ancient tradition in new public. It is a simple, most of the pieces in this style, in its present public, have the words of the familiar "Cotton," and the music of the familiar "Dixieland." Duke's "Cotton" is a study in the overture style, with a slow tempo, and a simple melody, which is then developed into a full band arrangement. The melody is based on a simple, three-note motif, which is repeated throughout the piece. The solo section features a duet between Duke and the bass player, with the other instruments providing a colorful background. The piece ends with a powerful conclusion, leaving the listener with a sense of both joy and nostalgia.
Played By The Original Dixieland Jazz Band

AT THE JAZZ BAND BALL

BY THE FAMOUS DIXIELAND JAZZ BAND

OTHER JAZZ NUMBERS
Tiger Rag

Ostrich Walk

Sensation

At the Jazz Band Ball

Barnyard Blues

Skeleton Jangle

Look at Em Doing It

by Grace Turner
THEY BROUGHT JAZZ TO TO
Pioneers of Swing Have Came 21 Years Ago

NOW THEY ARE RETURNED
Four Original Dixieland Band

1923 - 1944

They brought jazz to town in 1923 and it took 21 years for them to return. Now, they are back to rejuvenate the city with their unique style of Dixieland Jazz. The band has gained a huge following and is ready to entertain the crowds once again.

JAZZ FESTIVAL

Dixieland Band at the Jazz Festival

The Dixieland Band will be performing at the Jazz Festival this year, bringing their unique sound to the city. The festival is expected to draw a large crowd, with the band performing on the main stage.

SOCIETY

Jazz Festival Attracts Music Lovers Tonight

The Jazz Festival has attracted music lovers from all over the city, with the Dixieland Band performing as the headliner. The festival is expected to be a success, with a large turnout of music fans.

FAKE BOOK

Zito Band to Play at Jazz Festival

The Zito Band will be performing at the Jazz Festival this year, bringing their swing style to the city. The band is expected to be a hit with the crowd, with their energetic performance.

When Ellington appears on his own, his style is in perfect keeping with his music. He is inordinately grandiose, with his plays, his songs, and his manner, and his music is a democratic and unassuming one—the Great Duke of Jazz.
Hillbilly Songs Authentic Folk Music, Says Romberg

Times Are Defended by
Broadway Composer

BY INEZ BOOTH
(The Associated Press)

New York, May 25—You know how these hillbilly songs that come out of the radio and turn into hits—well, that is the same thing with the hillbilly songs that are sung on the stage. The stage is the place where the music gets its start. It is the stage that makes the music popular. It is the stage that makes the music true. It is the stage that makes the music live.

Signe Romberg, who has composed almost all of Broadway musical shows and some fine operas, says the hillbilly songs are the true expression and re-creation of authentic American folk music. "No matter how much they are played on the radio, hillbilly music contains America's basic folk music," Romberg said. He added that the hillbilly songs are the true expression of America's folk music. "No matter how much they are played on the radio, hillbilly music contains America's basic folk music," Romberg said. He added that the hillbilly songs are the true expression of America's folk music.

Romberg, who has to his credit such Broadway successes as "St. Louis," "The Four Horsemen," and "The Great White Way," has been accused of being a "hillbilly music" composer. But he has never been accused of being a "hillbilly music" composer. "No matter how much they are played on the radio, hillbilly music contains America's basic folk music," Romberg said. He added that the hillbilly songs are the true expression of America's folk music.

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make it, you peel and core fresh apples, then dice them lightly, and then fill the centers with apricot jam. Then spread them with margarine, sprinkle them with finely ground almonds and bake them in a 350° oven.

Macaroni custard was another dish that adorns the menu of his palate. This is illustrated here, and the recipe is also given.

Today Benny speaks of "baked sweeties," his favorites among desserts—pies and puddings and cakes. Moreover, the chocolate fudge, "with lots of "ooz" on them," are just

white. When the pie is tender she is ready to serve the华 Our. she adds a little salter for some Benny's tastes have ranged from nuts that are more of these common to his boyhood to of those, let which almost all of them, the flavor, blueberry, blackberry, or at the more popular, will jar up joy at people. Those who like to attempt once in a while a more esoteric, epicurean dish would proba-

by GRACE TURNER
DIXIELAND ONE-STEP
by D.J. (Nick) La Rocca
COMPOSER OF "Tiger Rag"

A NEW ARRANGEMENT OF
THE FAMILIAR JAZZ FAVORITE
WITH VOCAL REFRAIN

VICTOR RECORD NO. 25502

GRACE TURNER

When performing this composition, kindly give all program credit to

J. B. MARKS MUSIC CORPORATION - RCA BLDG. - RADIO CITY, N. Y.

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New Spring Salads

These recipes include light, first-course salads, supper salads, and dessert salads. Recipes can also be used for other dishes. To get them, send a three-cent stamp (to cover the cost of mailing) with this request (or with a letter) to This Week Magazine, care of this newspaper.

NAME
ADDRESS
CITY AND STATE

1919

1937

DIXIELAND JAZZ BAND

1919

1937

DIXIELAND JAZZ BAND

1919

1937

DIXIELAND JAZZ BAND

1919

1937

DIXIELAND JAZZ BAND

1919

1937

DIXIELAND JAZZ BAND

1919
MODERN PIANO NOVELTIES
By GREGORY STONE

The technique of modern music has brought with it new problems for the student and performer. Effects of new and curious character are so frequently written by modern composers that a serious study in the art of syncopation is necessary to overcome the difficulties arising from this new technique.

The set of twelve Piquant Revelations is a concentrated work in the true sense of the word. As the composer is an accomplished artist on the instrument for which the set is written, the vigor and delicacy of his inspiration have been set in thoroughly pianistic form. Possessing as it does, every quality that makes for success, this work is certain to take its rightful place among the small group of concert pieces that are always heard with enjoyment and profit.

The summary of the examples quoted below picturize only on a small scale the real merits of these rhythmic novelties.

CAT'S RECITAL

GREEN HORN'S STUNT

TUNE'S MOCKERY

A LITTLE OPTION

PRACTICING IN BLUE

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ORIGINAL DIXIELAND ONE-STEP
WITH VOCAL REFRAIN

Moderate Swing (in Dixieland Band)

D. J. (Nick) LA ROCCA
(Composer of "Tiger Rag")
Blow trumpet and clarinet,
Send me where I want to get,
With a flare

The barge of the trombone just seems to carry me,

One stop nearer Dixieland.
Oh Mister Lead'er Man,

Don't let me shut my mouth,
While you're playin' that Song of the South,

I'm one step from Dixieland,
Each time I hear that band,

Jambalaya and this very day,
I'll be on my way, I'm One-

Old Dixieland at my command,
When you be swingin' that one-step so grand,

Stop from old Dixieland with that Dixieland tune.

* Voice melody in left hand
Benny Goodman, "King of Swing," notes dishes that will liven up your meals

**Benny Goodman**

she always gave him. They were six other children but, when he was little, he, Goodman always thought Benny was a child prodigy. As he grew, he began to drive from a piano to a swing dance and automobile. Later he studied at Lewis School of Chicago. By the time he was twelve he was playing in a string orchestra in a Latin American restaurant.

When Benny came home from school, his mother prepared concoctions as exotic as the food of the world. He was given the best food, he declared, he had the best wine, and his favorite foods were all before him. Mrs. Goodman even learned to make the new dishes that pleased his palate so much.

One of these dishes was a "spicy delight," which we have illustrated in this issue. To make it, you need two large onions, three potatoes, and three beefsteaks. Then finish them with marmalade sauce, and serve with a slice of lemon. The dish was a great success.

Benny’s favorite dish was the "New York Cable," which he described as "sensational." It was served with sad eyes and a smile. The dish was a hit among his colleagues.

**Grace Turner**
This Week Magazine

He Gave Us Amelia
by STANLEY WALKER

Glenn-Carlton Manassie

On the Map —

The hottest and best kind of jazz reaches its golden age

No. 7 Polish
Now Quicker and Easier Than Ever

Well, how's the weather? I've been on the road a lot lately, and I've been trying to keep up with the news. I've been reading about the new music scene that's been developing in New York. I've been hearing a lot about Glenn-Carlton Manassie, the famous trumpeter. He was on the cover of The Hot Licks magazine last month.

Glenn-Carlton Manassie

He's really making a name for himself these days. I remember when he was just a kid, living in the streets of New York. Now he's the talk of the town. I heard he's got a new album coming out soon. I'm definitely going to check it out.

To a Lady From Atlanta

I've been thinking about you a lot lately. I wish I could see you again. It's been too long. I miss the way we used to be. I know I let you down before, but I promise I'll do better this time. I love you.

Benny Goodman's Band

Benny Goodman was one of the most influential musicians of his time. He was known for his smooth, swinging style of big band jazz. His band, the Benny Goodman Orchestra, was one of the first to integrate African American musicians into their line-up, making them popular with white audiences.

September 1938

Continued on next page...
SWING'S BLACK ROYAL

Sometime after 1900, Swing was born in Harlem where even funeral bands, playing respectfully on the way to the cemetery, brought forth the new jazz on the way home. In 1934, the Original Dixieland Jazz Band (white) brought jazz to Europe. Modern Swing came out of New York's Cotton Club, led by trumpetists King Oliver and "Prince" Louis Armstrong, who, like the rest of Swing's pioneers, were Negroes.

The late Joe "King" Oliver took the street-corner jazz of New Orleans, cleaned it up, and gave it form. "Prince" Louis (Satchmo) Armstrong, who had learned to play trumpet at work's hour, learned to play Swing in Armstrong's band, perfected his style under Fletcher Hines, his mentor. Blessed with an unbelievable technique and imagination, Armstrong became the greatest Swing musician.

Quiet, more subtle than the rampant strong in Edward Kennedy "Duke" Ellington, a fair pianist but an extraordinary leader and composer-arranger, Ellington has taught his men to blend the solos of the rhythm section and most varied kind of jazz. BB "Count" Basie, a top-notch pianist, wrote a major Swing classic, One O'Clock Jump.

"Prince" Louis Armstrong
A YOUNG MAN WITH A HOT HORN
BECAME HERO OF FACT & FICTION

In 1922 Louis Armstrong, years ahead of his time in Swing, was playing his cornet solo with King Oliver in Chicago. A promising 19-year-old trumpeter named "Bix" Beiderbecke heard him and realized immediately that Armstrong's music was true hot style, that by comparison his own playing was flabby and "corky." Beiderbecke went to see Armstrong in person to study his technique. But he badly decided to adopt Negro style, which while superior was scorned to play. The decision was momentous. It made for the greatest of white trumpeters (the actually played cornet) and the most important of all white jazz influences. It also brought him early death and suicide fame. Last Stage, Young Man With a Horn, a novel by Dorothy Parker based on Bix's life, was published in 1958. The book, too, is now a best-seller.

 swings

At Lake Forest, his home fifty miles north for a chance that the bandmaster, eager for the college's best trumpet, made himske.

Beiderbecke's Rhythm Raggedy was an early swing.

Paul Whiteman's band was the first to play for a crowd that included Bix. In 1922, Whiteman played "Gypsy in Love," in 1925, "In a Jazz Mood." His band made Bix famous. He was a featured soloist with Whiteman's band.

The Wolverines, one of the early great white swing bands, gave Bix his first break in 1924. His band, too, got a lot of promotion from the Wolverines. They opposed first in Down Beat, Irving Mills' trade paper. Above is Jimmie Noone, First player, whose weekly work was never gathered in a cheap hotel room to play with a few hours of more music. At just such glorified gatherings, Bix blew his heart out. During those early years an appreciative audience on the uptown club, Glorified Life of Mr. Beiderbecke.

CONTINUED ON NEXT PAGE
JITTERBUGS ARE POPULAR BY BREAD & BUTTER

But let's face the facts. The jitterbugs are here to stay. They are the latest in a long line of dance crazes that have swept the nation in recent years. From the conga to the Lindy hop, these new dances have captured the hearts and feet of America's youth.

The jitterbug is a dance that originated in the African-American community during the 1930s. It gained popularity in the 1940s among white youth and became a symbol of rebellion against the traditional social norms of the time.

The jitterbug requires quick footwork and a sense of rhythm. It involves jumps and twists, and is often accompanied by energetic music. The jitterbug has been embraced by people of all ages and backgrounds, and has become an integral part of American culture.

As much as some may try to dismiss the jitterbug as a fad or afad, it is here to stay. It is a reflection of the times, and a way for people to express themselves through dance. So let's embrace the jitterbug, and enjoy the fun and energy it brings to our lives.
SING
HOT PLAYERS MAKE 12-IN. RECORDS

The most exciting swing performances have been given by groups of pick-up musicians who met in jam sessions or recording studios for the simple delight of playing as they pleased. High Resolution’s always dreamed of getting together a great pick-up band, making twelve-inch records—big enough to give orchestra chanteuse to round out their work. For the frustrated wit, the down-to-earth group, and the kind of band big bands for cause together to make the twelve-inch records he wanted to make. They were from five different bands, but too had played with him. Two of them, Russell and Fink was in the harmonized snap shot on page 14. Mostly they sounded somewhat different songs, whose general outlines were sketched in on the spot. The much played Swing, the music was literally composed by the players as they played. Released under the “Commodore” label, the record will possibly become collectors’ items. For other good hot records, see page...
DEBUSSY
MAN AND ARTIST

By Oscar Thompson

One of the outstanding biographies of the year. Important revelations about the composer's life, with a penetrating analysis of his work, in a definitive biography. Also contains complete program notes on all his compositions and an appraisal of the composer's influence and his position in the development of modern music. Profusely illustrated. $5.95

FROM JEHOVAH TO JAZZ

By Helen L. Kaufmann

Music in America from Pzialkowsky to the present—folk-songs, spirituals, operas, symphonies, minstrelsy, jazz, and other musical forms—in an informal but authoritative chronicle, with gay decorations by Alajeff. An attractive book for the general reader as well as music lover. $3.00

FRENCH SWING AUTHORITY MAKES FIRST PILGRIMAGE TO NATIVE LAND OF JAZZ

Forty years ago, when swing musicians were starting to become prominent in the U.S., a young man in a dress suit in southern France wrote a book called Le Jazz Hot. In that book he informed his fellow countrymen of the glories of a great new art. The author, Eugene Piana, had discovered this art in 1927. Struck with enthusiasm he spent his savings to buy a phonograph. One of his records was Swingin' the Blues, with a count of two by Joe Bolden's band. It was the first time he had heard swing with swing records, its walls were echoed to the sound of the saxophone, on which he wrote to play his own thing.

Le Jazz Hot established Piana as a noted music critic. By 1944 when the English translation of his book caught the public's eye, he was a well-known authority on jazz and swing music. Meanwhile Eugene Piana had never seen or heard the great swing musicians and their music. It was not until 1967 that he arrived in the United States on a pilgrimage to the swing meccas of America. With the help of the U.S. government, Piana arrived in the U.S. and set out to visit the major swing centers. He found swing musicians and their music to be as he had anticipated. But Piana was much more than a music critic. From the first day he arrived, he was a busy man, writing about the music he heard and seeing the sights of America. He continued to write and to travel, and his books are now considered classics of jazz literature. Piana's book was published in 1944 and continues to be read and enjoyed by jazz aficionados around the world.

CONTINUED ON NEXT PAGE
Character!

When you drink Black & White you can't help noticing its distinctive and positive individuality. You savor it in the magnificent flavor and you share it in the rare bouquet. These qualities give Black & White a character no other Scotch possesses.

And you can always depend upon it—for Black & White's famous blend has never been changed ever since it was created generations ago. Remember to ask for it by name and you'll always get Scotch with the character you'll enjoy.

"BLACK & WHITE"
BLENDED SCOTCH WHISKY • B&B PROOF
The Scotch with Character

THE PHILLIPS&JONES DISTILLING CORPORATION, NEW YORK, N. Y. sole distributors

CONTINUED ON NEXT PAGE

HAMILTON PRESENTS
TO AMERICA...
The Reversible Watch

Again...First with the newest

WANT A NEW THRILL? Slip the new Hamilton OTIS on your wrist--it's a beauty, isn't it? Now see how it works...

A slight pressure from your side, a flip of the finger—and over she goes, dial down, locked firmly into reversed position! A grand idea for a presentation watch—for your fraternity, lodge insignia—or just your monogram! 17 jewels, 14K gold-filled, natural silver only. With 14K gold or colored dial, black (as shown), or silver finish, $60. Hamilton makes only high grade watches—with 17 jewels or more jewels, precious metal cases. See the OTIS and other swell new Hamiltons for Fall—for both men and women—at your jeweler's. $17.50 to $4500. Or write for Illustrated folder. Hamilton Watch Company, 800 Columbia Avenue, Lancaster, Pennsylvania.

Another First...YOUR OWN PERSONAL DIAL

The last personal pocket watch dial: a "personal" for presentations of esteem, in place of customary "catering" or "charitable" applications. Gold, applied gold letters, numerals, watch to be engraved or the dial in colors—your own name, message may be engraved on the dial. Top gift ever created. Write today for full details. What style suits—price, order, color, what you want to say, and when you want it. The last personal pocket watch dial: a "personal" for presentations of esteem, in place of customary "catering" or "charitable" applications. Gold, applied gold letters, numerals, watch to be engraved or the dial in colors—your own name, message may be engraved on the dial. Top gift ever created. Write today for full details. What style suits—price, order, color, what you want to say, and when you want it.
PANASSIÉ PICKS ALL-AMERICAN BAND

Find out why...

America buys more
Hiram Walker gins
than any other kind

The Saturday Evening Post

THE KILLER-DILLER

BY FRANK NORRIS

The Life and Four-Time of Benny Goodman

When Benny Goodman opened at the Paramount Theater, New York, last winter, six of his sidemen had already been waiting outside an hour when the doors opened. After closing time in the foundry, the boys had been stopping in the Brown and Brooklyn and State Street bars, chewing corned beef and broth, and trying to undo the strains of their work day. Suddenly, a call came from the Brown and Brooklyn and State Street boys in hurry to keep on the stage of a January morning. At 7:30 the East End police station ordered Benny Goodman to saddle up and proceed with the ten men in the crowd, dressed in black, for the Paramount Theater. They met the Goodman boys, they began to sing and to shout and red lighting was shinning brightly in the sky of January morning.

Colin Parson, after two weeks of listening to hot music, takes a caller's choice of his own: a recent happening at the Paramount Theater, home of New York's playgrounds. Playing beside him is Tommy Dorsey, the great trombonist.
A Journey Called

In the world of books and the instruments therein, one may find a glimpse of the world of music as it has evolved over time. The journey of the musician is a complex and multifaceted one, filled with challenges and rewards. In our story, we follow the life of a young musician who begins his journey in a small town in India. Despite the simplicity of his surroundings, he is determined to pursue his passion for music.

The young musician, named Ravi, is a prodigy with a natural talent for playing the sitar. His family, recognizing his potential, supports him in his journey. Despite the financial constraints, Ravi is determined to make a name for himself in the world of music.

Ravi's journey takes him to the largest city in India, where he meets other musicians and learns from them. He is introduced to the world of competitions and performances, where he gains valuable experience. Ravi's hard work and dedication pay off as he begins to gain recognition in the music world.

However, the journey is not without challenges. Ravi faces obstacles such as financial struggles, personal conflicts, and the pressure to succeed. Despite these challenges, he remains true to his passion and continues to pursue his journey.

In the end, Ravi's hard work and dedication pay off as he becomes a respected musician in the world of music. His journey serves as a testament to the power of passion and determination.

The End
made on the right of a municipality to own and operate its own electric-service system. There is no question in the minds of those who have studied the matter that the right of a municipality to own and operate its own electric-service system is a fundamental right that cannot be taken away from it. The question now arises: can a municipality that has the right to own and operate its own electric-service system be compelled to sell its electric service to the state or to a private company? This question has been asked and answered by the Supreme Court of the United States in the case of the Commonwealth of Pennsylvania v. Commonwealth Electric Company. The Court held that a municipality has the right to sell its electric service to the state or to a private company. The Court further held that the state or a private company cannot force a municipality to sell its electric service to them. The Court's decision was based on the constitutional right of the people to own and operate their own electric-service systems. Therefore, a municipality cannot be forced to sell its electric service to the state or to a private company. The decision has been appealed to the Supreme Court of the United States, but it is expected that the decision will be upheld.


The Saturday Evening Post

The music was the real excitement of the night. The orchestra played something different, and it was a hit. The audience loved it. 

The band led by the famous Mr. Goodman played some of their hits, including "The Song of the South" and "Swingin' the Blues." The crowd was on their feet, cheering and dancing.

And then, just as the audience was getting into it, Mr. Goodman announced that he was going to play a special request. The crowd went wild as they heard the first notes of "Take the A Train." Mr. Goodman played it with such spirit and enthusiasm that the audience was on their feet once more, cheering and dancing.

It was a fantastic night, and Mr. Goodman was the star of the show. The crowd was in awe of his talent, and they left the night feeling entertained and satisfied.
Hot Music's Granddad Beats Anvil Instead of Drum

Jack Laine, 66, Recalls Days When Jazz Was Evolved Here

Man Who Organized, Owned Many New Orleans Bands Declares Muse Was Good to Him, Pat His Children Through College; Fixed Him So He Owes No One

By R. G. Brown, Jr.

Jack Laine, who died last week, was one of America's greatest jazz musicians, and the profession will feel the loss of a great artist. He was a true jazz musician, and his contributions to the art form will be remembered for many years to come.

In early New Orleans, there were many bands, but the Laine band was the most famous of them all. It was a combination of some of the best musicians in the city, and they played with great style and precision.

Laine was born in 1886, and he began his musical career as a drummer. He was a good drummer, and he became known for his ability to keep time and to play with great energy.

He organized the Laine band in 1909, and it became one of the most popular bands in the city. They played at the famous Storyville district, and they were very popular with the patrons.

In 1915, Laine organized the Laine orchestra, which was composed of some of the best musicians in the city. They played at a number of venues, and they were very successful.

Laine was a great businessman, and he knew how to run a successful business. He was able to keep his band together for many years, and they continued to be very popular.

Laine was a great musician, and he will be remembered as one of the greatest jazz musicians of all time.
Birthplace of Jazz Still Hot Music's Bar

Tunes Popular Here Sweep Nation 6 to 8 Weeks Later

Agencies Distributing Records to Those Centers of Live-
y Songs, the Roadsters, Report City's Habit of
Leading United States.

By W. L. Bowman, Jr.

New Orleans, La., March 20—A week ago the world was
in a ferment over the new and hot spiritual music from
the Crescent City, and it was reported that a limited edition
of all the records of New Orleans music
were on sale in the major theaters of the
world. Now it is reported that the music
will sweep the nation in six to eight weeks.

The New Orleans music has been
reproduced in the United States, the
British Isles, Australia, South Africa,
Germany, and other countries.

The music has been reproduced in
the United States, the United Kingdom,
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AT THE JAZZ BAND BALL
by D. LaRocca and Larry Shields

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OF POPULAR RHYTHM
STANDARDS

TWO NEW BOOKS CLARIFY
THE ‘MALIGNED’ ART OF JAZZ

By Orin Blackstone


The Editor of Swing in collaboration with Henry Golden. Blackstone. 300 pp., $9.50.

Leo Feist, Inc.
1929 BROADWAY • NEW YORK

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in U.S.A.

Bob Zuke

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Broadway's Syncopated Cyclone Celebrates Big Anniversary

Just 30 Years Ago Today
Sophie Tucker Opened in 'Follies of 1909'

The Associated Press
New York, Apr. 17 (AP) - Sophie Tucker, that 'sly and saucy kind of woman,' opened her career today in 1909 with a song that became a hit. She was known then for her humorous style and intelligent approach to music. 'Leave It to Me' would become her signature song.

"I remember that first performance," she said in a 1937 interview. "It was like a genie being released from the bottle. The audience loved it."

And she was young then, just one of the numerous vaudeville acts that were popular in the heyday of the American music industry. Tucker, who was born in Brooklyn, New York, was just 19 when she joined the cast of the 'Follies of 1909' at the Winter Garden Theatre. She quickly became a sensation and soon found herself headlining her own show.

The show was directed by the legendary Broncho Billy and featured music by Jerome Kern and others. Tucker's performance was praised by critics and audiences alike, and she quickly became a household name.

And so it was that Sophie Tucker made her mark on the American music scene, becoming one of the most beloved and respected performers of her time. Her legacy lives on today, and her music continues to inspire new generations of performers and listeners alike.

In 1919, Tucker married the businessman Al Schloss, who helped her establish the Tucker Music Company, which became one of the most successful music publishing companies of the time.

Sophie Tucker died in New York City in 1966 at the age of 86, but her memory lives on through her music and the legacy she left behind.

**ERIE SQUARE**

In June, 1914, Sophie Tucker performed at the Erie Square Pavilion in New York City.

**His Fondest Job**

Old Thomas, the famous jazz musician, explains his fondest job:

"Hey, man, the fondest job I ever had was playing with the Original Dixieland Jazz Band. We were the first real jazz band and we had a lot of fun."

**Hoochboy Bandsman**

After leaving the music business, Old Thomas became a successful businessman and owned a number of successful enterprises. He was known for his generosity and his commitment to helping others.

**Makar, a well-known musician, tells**

"When I was a young man, I played in the Original Dixieland Jazz Band. We were the first real jazz band and we had a lot of fun."

**The Revolver's**

The legendary revolver used by Old Thomas in his days as a musician is now on display at the New Orleans Jazz Museum.
This Thing Called 

BY PAUL WHITMAN, Distinguished Orchestra Conductor

All has had many apologies. And in its eleventh year it may have received the sound of a double bass, rather than the sound of a brass band. It has been the season's version of the old chestnut, "the one where you can dance with your shirt on." It has been as if the orchestra were squeezed into a coat of arms, trying to keep up with the band. The musicians are panting, their shoulders shaking, as if they had been caught on a steep hillside. "The orchestra fights the machine," said one of the players, "but it seems to be winning."

Just as the orchestra fights the machine, so the machine fights the orchestra. The weather is hot, the air is thick, and the audience is restless. The conductor's baton is a constant source of irritation, as it seems to be the only thing that can keep the audience from falling asleep. Despite this, the orchestra is determined to fight back. "We're going to make them love this music," said one of the players, "or I'll pack my bag and go home."

Now, as "Another World," I have faith in the future. I have faith in the orchestra, and in the music. I have faith in the audience, and in the future of music. I have faith that one day we will all be able to enjoy the beauty of this music, and that it will bring us closer together.

Of course, there is such a thing as "the wrong kind of audience." It is a thing that some people have trouble with, but I think it is a thing that we should all be able to overcome. As long as we keep working at it, and as long as we keep enjoying the music, we will be able to overcome any obstacle.

And then there's another factor to consider. The music is very difficult, and the orchestra must be very well trained. This is something that some people have trouble with, but I think it is something that we should all be able to overcome. As long as we keep working at it, and as long as we keep enjoying the music, we will be able to overcome any obstacle.

Keep in mind that this is a "Swing's Start Was Slow" for the orchestra. It is a thing that some people have trouble with, but I think it is a thing that we should all be able to overcome. As long as we keep working at it, and as long as we keep enjoying the music, we will be able to overcome any obstacle.

Goodnight. I hope you have enjoyed this evening, and that you will come back next year. Thank you.
The first "Opportunity Night" show in the Blue Room, on the night of April 27, was really a success. Every one of the five acts in this contest was "leveled from top to bottom," and although many voiced their opinions, before the decision of the judges was announced, it was anybody's ball and the test down to the final ball. And, while there was plenty of variety and novel in the routines of the various young men and the key that they hoped would open the door to fame for them, Mr. Clark and Dunham (the winners) opened the show with a very fast and very novel act. They came back later to close the show with an even better audience. It was, perhaps, their adage that won the contest for them, although they were plenty of very difficult and nearly executed routines in their act in motion. They were followed by Carmen Osa, one of the most popular singers in New Orleans, who has been here for a long time, and one with a voice that has great possibilities for an amateur. Carmen did exceptionally well, but the demand for the compositions featured in the "Opportunity Night" was such that Carmen will return with the best singers in the country, just as all the rest of the show was at all the rest of the ball. If you will be on the lookout for Carmen, your answer is the chance that Carmen will return with the best singers in the country.

Mrs. Al Dunham, wife of the popular orchestra leader who has been here a Blue Room favorite, who visited with the others during the last week of his engagement, Mrs. Dunham, the granddaughter of Albert Ballantyne, who was Secretary of State under Thomas Jefferson, for his residence in New Orleans, and the name of the famous international broker.

After playing for six weeks for the Nelsons, while they manipulated their measures in the Blue Room, Mr. Dunham and his band compelled the Nelsons to put on an extra show exclusively for them. (Continued on following page)

The Dixieland, Called 'Jazz' at First

H Publishing has just announced the full story of the book on the origin of Dixieland and "Jazz," which was written by Mr. Dunham and is forthcoming. It is said that this book will be a great success, and it is expected that the book will be a great success. Mr. Dunham and his band will play a Dixieland Jazz band, and the book will be a great success. Mr. Dunham and his band will play a Dixieland Jazz band, and the book will be a great success.

At the Orpheum

That original piece, which has been so much enjoyed by the band of Dixieland and "Jazz," was written by A. R. Hirsch, and it is said that the music of the piece was written by Mr. Dunham. Mr. Dunham and his band will play a Dixieland Jazz band, and the book will be a great success.

The book has been written by A. R. Hirsch, and it is said that the music of the piece was written by Mr. Dunham. Mr. Dunham and his band will play a Dixieland Jazz band, and the book will be a great success.

No Written Music

This is just the first time that we have had any written music. We have written the music of Dixieland and "Jazz," and it is said that the music of the piece was written by Mr. Dunham. Mr. Dunham and his band will play a Dixieland Jazz band, and the book will be a great success.

At the Orpheum

Mr. Dunham and his band will play a Dixieland Jazz band, and the book will be a great success. Mr. Dunham and his band will play a Dixieland Jazz band, and the book will be a great success.

Our friend also says that he is making a new record of Dixieland and "Jazz," and it is said that the music of the piece was written by Mr. Dunham. Mr. Dunham and his band will play a Dixieland Jazz band, and the book will be a great success.
LOBBYING

(Continued from preceding page)

Lucas decided to follow the advice of a friend and “hustle the ice” himself. So, one evening in the Cocktail Tea Race Committee, Lucas, in a timid but very precise manner, approached a charming brunette and said, “I have been trying to hustle you for more than a week but no one seems to have time to introduce us. I have enjoyed your singing greatly and do not know when I have been so charmed by a girl.”

As Lucas began to elucidate this rather silly monologue, the brunette looked up, startled, and speechless. Getting a full close-up of her features, Lucas, with a smile, added, “Instead of around your heart, I realized that he had made a mistake in identities, as he began bowing and backing away in the most approved caballero fashion. It was the wrong girl.”

In a few more words, Louis Le Sage, if he keeps it as persistently as he has, the past, may be able to convince some of his sophisticated cronies that the gadget he saw in the G-Men’s laboratory while in Washington recently is really on the level. Just about the mechanical portions of the gadget himself in Philadelphia’s Independence Hall.

By Victor Bernard

The Cabildo as seen through the flowers and shrubbery of Jackson Square

O’Charles street, facing historical Jackson Square—the place of armistice of early New Orleans—stands a place of armistice, stoned with age, known today as the Cabildo, which boasts a history in color and importance second only to that of Philadelphia’s Independence Hall.

It was here that on December 20, 1815, a group of Spanish officers representing the young republics of France and the United States met in the sala capitular, or assembly room, on the second floor, and consummated the treaty of the cession of the territory of Louisiana from France to the United States in the same room, just twenty days before, Pierre de S日子, Napoleon Bonaparte’s colonial prefect, had received the president from Governor Sabine and the Marquis de Cassagnes, representatives of His Spanish Majesty Charles IV, who had a strong suspicion, which availed

him little, that he had been nearly duped by the Corsican.

Today, seventeen states in whole or in part, with a population of fifty million people, are sent to the House, and the theory, backed by the common law, is that a State has a claim to what it has ever been, that justice is best served by a majority of people making the decision for the country.

While these historical events were taking place in the Cabildo, Don Andres Almantrera y Roxas, his benefactor, died beneath the stone floor of next-door St. Louis Cathedral, most of his friends were unable to attend his funeral because of his foreign policy, and a desire for the greater glory of the Spanish province.

That his presence came in a poor third is readily seen when

(Continued on page 45)
LOBBYING (Continued from page 18)

his chin. While playing baseball in the game between the musicians and the Blue Room waiters, Nelson and one of the musicians got their signals mixed, and came together head-on while chasing a pop fly. Nelson's teeth perforated his lower lip. The musician's shoulder was severely bruised, but the pop fly fell unharmed.

Look alike... Dave Goldberg and Ricardo Cortez.

It was hard to tell who was happier, Tommy Saucier or those who have worked with him so many years, when Tommy was recently made manager of the Bar and Fountain Terrace!

Sharkey Bonano, whose "Swingers" were booked to open in the Fountain Terrace on May 7th, comes back to New Orleans after several years spent in New York reaching the Broadway "Dawn Patrol" how to swing it. Sharkey has made many records since he left New Orleans and every one of them has been worn out by the home folks... but he'll be breaking records in

sead of making them in the Fountain Terrace. He is of the Daddies of genuine New Orleans swing music; he certainly has a hot crew with him... Freddie Neumann at the piano, Ray Benefis on bass fiddle, Nino Garafola on clarinet, "Sunshine" playing the guitar, Angie Starks on drums and Sharkey playing the left-handed trumpet. Funny, isn't it, that of the four trumpeters who made his name for themselves in the world of music after leaving New Orleans, two of them (Nick Larance of the old Brooklyn Jazz Band, and Sharkey) were left-handed... "Windy" Manonie is one-handed. Louis Prima is one-handed, but his brother, Leon, now on his way up with his own band in the East, is also left-handed. But the thing wrong-handed about the music of any of the Sharkey was Colonel Weiss that he'd have to do the cooling facilities after he got his boy in "Roundabout" and I've got a hunch the Bonanza is right... but definite.

Lionel H. Keene, Southern Division Manager for Low's Theatres, went to Vienna last week with a group of 40 people, some of whom are going to remain in the city for a few days. The group's trip was arranged by the Austrian government to show them the beauty of Austria and the hospitality of the people. The group visited many of the famous places in Vienna, including the Schonbrunn Palace, which was once owned by the Habsburgs and now houses the famous Vienna State Opera. The group also visited the Vienna Museum of Art and History, which houses many famous paintings and sculptures.

Peppino comes back with still another partner... or should I say partners? This time he came back with none. This time he came back with none. This time he came back with a partner, and what a sweet partner she was. After two years, she returned to New York with Peppino to Club Forest and then went back to Europe. When Peppino married, he brought Vetta for his first engagement in the Blue Room. Following that he made still another trip here with Vetta and then came back last time with Mascotte (Mrs. M. Harris) to the Blue Room. Now he comes back with Camille, the second or third partner he has had since Mascotte. Any girl who lasts more than a week with Peppino as a dancing partner is "tops," and Camille has been with him for many months, so figure the rest of it for yourself. "Pep," however, has two partners with him at a time... not a spare one to dance with but a bride... married her last New Year's morning in Cincinnati.

After first watching a first audition for the newly inaugurated "Opposite Night" contest, General Manager "Pete" O'Shaughnessy said, "I wouldn't mind getting in one of these contests myself. Of course I can't sing or dance much, but I'll be able to wrestle any man in the house."
The Original Dixieland Band—Then and Now

The Original Dixieland Band, 1927. Jordan R. Bundofsky's photograph, a new and famous picture, which appeared in the New York Sun. It shows the band in full swing, with all the original members. The saxophone player, Harry Egan, is seen here in the act of playing his instrument. The clarinet player, Tony Sennato, is also shown. The band is still playing the same tune, which is the same old, and no other player has replaced the saxophone.

Jazz Band, the Dixieland, to depart; called 'Jazz' at First

The Original Dixieland Band was the original jazz band in the world. It was formed in 1917 and played its first concert on February 20, 1917, at the Dreamland Ballroom in New Orleans. The band consisted of four members: trumpet player Nick La Rocca, clarinet player Johnny St. Cyr, trombone player Tony Sennato, and drummer Henry Ragas. In 1923, the band moved to New York City and changed its name to the Original Dixieland Jazz Band. The band continued to perform throughout the 1920s and 1930s, and its music became synonymous with the jazz genre.

President's Order: 'Jazz' at First

The President's order to change the name of the band from 'Jazz' to 'Dixieland' was issued in 1925. The band's name was changed to reflect the fact that they were performing Dixieland jazz, a style of jazz that originated in the southern United States. The band continued to perform under this new name until 1930, when they disbanded.

The President's order also included a note that the band should not be referred to as 'Jazz' in future announcements. This was in response to public complaints that the band was promoting a negative stereotype of the southern United States. The band's name change was seen as a way to avoid these complaints and to promote the band's reputation.

The Original Dixieland Band was a significant influence on the development of jazz music, and their music continues to be enjoyed by audiences around the world today.
**Variety of Themes Wins Interest at the Strand**

March 5, 1937

The Strand Theatre, under the management of Donald Woolworth, has been presenting a varied program of films and plays. The latest attraction, a production of Shakespearian works, has received much interest and acclaim. The cast, composed of young actors, has been praised for their interpretations of the classic plays. The theatre has been filled to capacity for several nights, indicating a growing audience interest in classical literature.

**Sophisticated Songsters**

March 1, 1937

The Dixieland Band, under the leadership of Ruby Mayer, has delighted audiences with their unique blend of jazz and classical music. The band's versatility and talent have earned them a reputation as one of the most sought-after groups in the entertainment industry. Their performances are often accompanied by elegant settings, adding to the sophisticated atmosphere.

**Dixieland Band: Up to Its Old Tricks!**

March 1, 1937

The Dixieland Band, led by Ruby Mayer, has continued to entertain audiences with their distinctive style of jazz. The band's energetic performances and charismatic personalities have captivated listeners, making them a favorite among music lovers. Their repertoire includes a mix of traditional Dixieland tunes and contemporary compositions, ensuring a varied and enjoyable experience for all.

**Dixieland Band: Home with Glory!**

March 1, 1937

The Dixieland Band, under the leadership of Ruby Mayer, has returned home to New Orleans, greeted with a hero's welcome. The band's return has been celebrated with a parade, and their performances at local venues have been met with enthusiastic crowds. Their music has become synonymous with the spirit of New Orleans, and their return has reignited the city's passion for this legendary form of jazz.
Swing Is From the Heart

If you don’t respond to the color and rhythm of swing music, you’re too refined to live in this world

by B. S. ROGERS

The musical vocabulary has been expanded beyond all recognition, but it’s still the same, the same old, the same swing. The musicians who play it are still the same, the same people, but the audience has changed. The audience now consists of people who have never heard of swing music, but they’re willing to listen. They’re willing to accept it, to enjoy it, to dance to it. And that’s what we’re trying to do — give them a taste of what we call swing.

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One day Mr. Hollander went backstage and said to Mr. Hale:

"But, look — suppose some time you get to the point where you don’t want to hear it, Mr. Hale."

"Right on top of your head," replied Mr. Hale and never again would Mr. Hollander enter the orchestra pit while the Texas Terror was on.

Mr. Frank Hale stopped dancing in 1938, finishing up with George M. Cohan. He turned producer awhile and brought the spectacular jazz band and its "Jive Hop" to New York, then he went into the Government revenue service. Then into business and the "Jive Hop," which lived on for years.

He weighed 165 pounds when he was dancing, was young, and strong, and never smoked, or drank, and that was why he could put such immediate speed into the Texan Terror. Now he finds it takes him somewhat just sitting down, which
Swing Is In From the Heart
Continued from page 113

If you've ever seen a Negro jazz band in action, you know what a sight it is. The musicians, dressed in bright-colored suits, play their horns and drums with great enthusiasm. The rhythm section, consisting of a piano, bass, and drums, sets the tempo for the whole band. The lead trumpet player, with his fast and fluid style, leads the band. The saxophone section adds a touch of soul to the music, while the rhythm section provides the driving force. The entire ensemble creates a vibrant and exciting atmosphere that is sure to make you want to get up and dance. So next time you're out, find a good jazz club and enjoy the music!
Jazz Statue Starts Debate

By Mark Miller

The issue of whether a jazz statue should be erected in the city of New Orleans has sparked a debate. Some believe it is important to commemorate the city's rich musical heritage, while others argue that it could lead to over-commercialization.

Some say a statue would attract tourists and promote the city's culture, while others worry it could overshadow other important aspects of the city's history.

The debate continues, as the city grapples with how to best honor its musical roots.

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You say he's worse—I wonder can it be the ice cream, cake and candy I gave him for taking his medicine.
"You say he's worse—I wonder can it be the ice cream, cake and candy I gave him for taking his medicine"
April, 1939

Chamber Music Society

Chamber music is an art form whose devotees take it with seriousness and patience. Ordinary folk often feel that they should take it along before they go to listen. National Broadcasting Co. shared the general sentiment, but last summer it began giving us a chamber music program. This week marks its second program, and the popularity with which it has been received has included names like "Jelly Roll" Morton, Alice Coltrane and Joe Sullivan. The program opens with Chet Baker and Kurt Katzen at the Philharmonic Symphony (with his hair down), Conducted by

Dixieland Band
"Comes Back" With Glory
By CECIL LANE

The original Dixieland Band, which has come back with growing popularity. The group is composed of a team of artists who have been playing in various parts of the country for the past few years. They have played at many of the leading night spots and have built up a steady following. The band is led by Tom "Shadows" Perry, who has been with the group for many years.

Genie Margolies
"Open 24, First Door to the Left"

Frank Black (with a hot instrument), Operating Engineer in pretty, sultry-voiced, "Dixieland" style, has been heard in a number of New York clubs. His music is a popular feature of the evening, and he has a large following. His latest release, "Open 24, First Door to the Left," is a hit with audiences everywhere.

Dixieland Band

From a musical point of view, the Dixieland Band is one of the best and most versatile groups in the country. They play in a variety of styles, from ragtime to jazz, and their music is always well-received. The band is led by Tom "Shadows" Perry, who has been with the group for many years.
AS I SEE IT
by DAMON RUNYON

LOT-A-FUN
Ken Murray Rumps At RKO Boston

MIAMI BEACH. Fla.—Mr. Frank Hale, on a bet, couldn't throw a ball into the water before his eyes without cracking it. He threw a ball, and when his eyes opened they were filled with water. Mr. Frank Hale is about forty-five years of age, slight, very clever, and has been taking dancing lessons for quite a spell.

This is the same Mr. Frank Hale who, in 1911, after several years of absence, could execute 36 complete revolutions in a minute and turn in a second while doing a dance that he had invented, the Bar-Back-Boat, in San Francisco, called the Texas Tommey.

It was the fastest dance known to the public, and there wasn't any faster show.

It involved the use of a fellow partner, in Mr. Hale's case a Miss Maria Tommey, and the Texas Tommey music was an old tune called "I Can't Help It But I love You," which Mr. Hale said was the inspiration of middle age, and was easily recalled.

Mr. Martin Bock, the Big Magnate of the old Orphans Vaudville Line, bought Mr. Hale and another chap known as "Dutch Mike," and a Miss Clara Jacobs, from the Bar-Back-Boat, for the Tommey country.

The dance was originated by Mr. Hale when he was about 16 years old, and a kid boxer in the hot spots along the Bar-Back-Boat, and elsewhere in San Francisco, when it was the hottest town on earth. He worked at Rahl's cafe at Forty and Fifty, among other places, and "Dutch Mike" was in the Midway.

Mr. Hale didn't remember now just how he came to devise the Tommey, but he is pretty sure he elaborated on a dance known as the St. Louis Toccdi, and he is also quite sure that this was the germ of an overgrown in dance in the country.

Ballroom dancing by the sleek-looking, well-mannered and usually somewhat Latin teams that we know today is the old Orphans Vaudville Line along with the Tommey Tommey,

Mr. Hale had acquired something of a reputation around San Francisco, and his Texas Tommey, when one night Mr. Charlie de Young, one of the owners of the San Francisco Chronicle, approached him in the old Orphans Vaudville Line and asked him to work together on the Bar-Back-Boat, where it appeared,

Mr. De Young had a stumping party.

When Mr. Hale arrived there, with his box hair cut and box-cut coat and high-heeled boots, the hat and the jacket and the coat and the boots and the hat, Mr. De Young introduced him to a young lady in his party, and said he wanted Mr. Frank Hale to dance the Texas Tommey with her.

"Do you know what that is?" asked the gal. "No," said Mr. Hale, "but I'd like to learn it."

Teaches Dance To Famous Painter

Mr. Hale took her into a corner, and showed her how to teach a young lady to dance the Tommey one, two, three, one—and so forth. Then they stopped on the floor together and started a typical Tommey tommy in a room cold with its performance, and the next day Mr. Hale was slightly surprised to read under big headlines in the Chronicle that he had danced with a Russian lady named Pavlova.

She was in San Francisco at the time with Boris Ermolaev, and Mr. De Young thought it would make a nice little story for him to dance an American dance with an American dancer. Miss Pavlova was an American dancer, and Mr. De Young thought it would make a nice little story for him to dance an American dance with an American dancer, and Mr. De Young thought it would make a nice little story for him to dance an American dance with an American dancer.

But the story made the dance the rage, and there were contests all over San Francisco in the rebuilding of the eyes, and Sid Gramm put Mr. Hale in the old B expressly, and made a regular performer of him. And Mr. Hale took back the dance.

Time Slows Down the Man of Speed

Mr. Hale and his partners went into a show called "Modern Man" in Chicago. Joe Stanley was the star, and they had brought Victor Hollander, an excellent musician, to execute his music in Europe, to sound the orchestra, and when Mr. Hale and his partner, Mr. Stott, backed out, Mr. Hale bought the orchestra, and "faster, faster, faster."

One day Mr. Hollander went backstage and said to Mr. Hale:

"But look, suppose some time you don't catch the girl,

RKO Theaters List
Next Two Movies

Plenty of Action

Ken Murray sings "Lot-A-Fun!" to the store.
Lot-A-Fun
Ken Murray Romps at RKO Boston

Ken Murray and his eleven-piece orchestra, one of the most popular in the country, will appear at the RKO Roxy for one week, beginning next Sunday, March 20. As usual, Murray and his orchestra will present a specialty of Music Hall dances to a 6000-seat house, the largest of the Roxy's engagement.

Ken Murray and his orchestra will fill the Roxy's main stage with their big, brassy orchestra, and the music will be a real treat for all music lovers. The orchestra will play an exciting variety of music, from classical to popular, and the shows will be full of energy and excitement.

The Roxy is located at 220 West 19th Street, New York, New York, and is easily accessible by public transportation. The shows will be held every evening, starting at 8:00 PM, and admission is free for all ages.

A Special Note for Music Lovers:
Don't miss out on this fantastic opportunity to enjoy the music of Ken Murray and his orchestra. Get your tickets now, as the shows are expected to sell out quickly!
Ah, well, they can’t be babies forever!... Angel Child Bobby Brinn was playing handball against the wall of his N.T. theater, between personal appearances with his picture, "Rainbow on the River..." Boston’s Lon Bohn walked past between Mrs. Shae & a change... "Yoo, ho! Some stuff!" shouted innocent Little Bobby... You can get even money that Jack C. Curley won’t run for mayor!... (Come any way at your leisure, so as to add room eighteen...) Mrs. F. D. Roosevelt should see Charles at... for goodluck to bring her at & our Charles at all alike says you never see anybody as anguistrated... A Fine Romance... May Day is off again—he says... When May played the Met, same pne... (She’s just another of those never anybody as anguistrated...)

The Wisdom Box

By George C. MacKinnon

They Called Them Back Again

All Star Again

The World Famous

Dixieland Jazz Band

Takes New Orleans

BIG TIME ACTS

SINGING SONGS

The Mishon Bros.

Dixieland Jazz Band

Home With Glory

Home to Me at Last

20 WEST 18th St., New York

Tel. Eldorado 3-800

This clipping from

TIMES-PICAYUNE

FEB. 6, 1937

Dance Team Stage Show

20 WEST 18th St., New York

Tel. Eldorado 3-800

This clipping from

BALTIMORE, M.D.

NEWS

JAN. 15, 1937

Ken Murray Is Hippy Star

The Hippocrates Theatre, a vaudeville bill topped by Ken Murray, at the old Criterion, radio and record show Saturday night, 5:30. Nick Le Bac, the cymbal with the Dixieland Band at the composer of "Take My Hand!" and "You Made Me Love You," contributed such hits as "Take My Hand!" and "You Made Me Love You." "When My Heart's in Love..." "Hang on Little Potato..." "I've Got the Blues..." "You Made Me Love You..." "Just an Old Fashioned Fellow..." "You Made Me Love You..." "You Made Me Love You...""
There's fire in the air these days over what is called jazz. Nearly a quarter century ago, the New Orleans Jazz Band became the toast of New Orleans and fame. That was the "Original Dixieland Band", and it was formed by a group of musicians who played in a new and unique style of music. They played in a way that was different from anything that had been heard before, and their music was soon to become known as jazz.

But Arnold Laye was the first to realize the true potential of jazz. He was one of the original members of the "Original Dixieland Band" and he later became the band's manager. Laye was able to see the true value of jazz and worked hard to promote it throughout the world.

The spotlight was on Laye as he traveled the world with the band. He was able to bring the sound of jazz to people all over the world, and it was Laye who helped to make jazz a truly international art form.

In 1928, Laye wrote a book called "The Original Dixieland Band" which chronicled the history of the band and its impact on the world of music. The book was a huge success and helped to solidify Laye's status as a jazz legend.

The story of Laye and the "Original Dixieland Band" is a true testament to the power of music and the human spirit. Through their music, they were able to bring joy and happiness to people all over the world. And it is through their legacy that we are able to appreciate the true value of jazz and the importance of the "Original Dixieland Band" to the world of music.

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Dear Mel,

Would you be kind enough to insert these few questions for Mr. Scoop Kennedy, who seems to know a little about the subject of Jazz and Swing, to the Negro bands and                                                                to the Original Dixieland Jazz Band vaccines of these bands you speak of 22 years ago, 1924.

What are the real start of this type of music? I believe there were three bands you speak of 22 years ago, 1924.

16-18-19 Colored or white? What is the Original Dixieland Jazz Band when they were in their heyday, when the world was in awe of these bands that could play this style of music and was the king of the day?

Way back the Original Dixieland Jazz Band Reign supreme--1916?

Right after that release Jazz Band swung up like mushrooms all over the country?

Would you say the Alhambra God picked five men who knew nothing of music and gave us this Exhilarating field for ourselves? or would you say like all artists who were not as fortunate as we were that we were just lucky? Well Scoop they did not have the Swing for any New Mob who were as unfortunate were to repay members of our band? Why was the Original Dixieland Jazz Band created? I don't think any of these bands could have been influenced by these records do you? Prior to our record release we had no competition and after the records were on the market about 3 years ago we know we were the best in the business. This was in a way more music and entirely different than music that was played by the colored bands at that day.

TheNegro came into this picture with the coming of Louis Armstrong with his style of Swing or Jazz which is in itself entirely different. The Original Dixieland Jazz Band was Riding High last year and on November 4th The Original Dixieland Jazz Band played its last record at the Savoy Ballroom and stayed there for 30 years ago.

Sincerely,

Mel Nashburn

304 Jackson Ave.
June 12, 1952

Dear Mr. Nashburn,

Thank you for your letter. I am glad to hear your story about the Original Dixieland Jazz Band. It is fascinating to learn about the history of jazz music and the role of the band in the development of the genre.

Yours sincerely,

Scoop Kennedy
There are two big fights in "The Holy Age" now being staged at the Little Theatre Workshop group, and in both of them "Yank" (Bernard radial) is on the bad side. The players are tough, the fights are thrilling, and the heroes are none the worse for the wear.

John Ray, Polk Vaclav, and Bertholet Detarr recent returns from a four-week vacation in Central America.

Dot Collington, promoted to a room in several of the Venice night clubs a few years ago, has just come back from Panama, where she's been working for the last three years and she should see the diamond she's winning.

"Thought I'd try those 10" of "The Song of the South" concerts the other night, and I didn't like the first one. In fact, I was out cold before the 16th one arrived!

The art of the Roosevelt hotel has been delayed by the damage to the building that occurred in the last three years. The last time, a few little hot dogs were the only items on the menu, and the customers, for the most part, were not satisfied. But the hotel is now in better shape, and the hotel staff is ready to welcome its former guests.

Lucius Plant says he still has faith in the trend of the Negro music, and he believes the trend will continue. He has been hearing a lot of good music recently, and he feels that the trend is not only going to continue, but will become even stronger.

"Scoot" Kennedy takes us to task in behalf of swing music in the following fashion: "These fellows won't play the other day, but the New Orleans rhythm bands never played in New Orleans. They didn't, and I haven't heard of them playing anywhere since 1947."

This was sort of a concert to show what was missing. Only a small crowd (it was there) attended; the audience was the same old crowd. Paul W. Overby had just returned from a trip to New York, and he was at a New York show party (1946) of the Young Men's Hebrew club in the 30th Street Club. At my suggestion, he committed himself to be present at a reunion concert next month at the University of Chicago. The greatest thing I ever heard.

Incidentally, Prima is being given too much credit for several things. Mostly everything he does is imitation of the world's best trumpet player, Louis Armstrong, and his alleged creation of a new type of swing music is nothing of the sort. The real Negro bands, particularly the small groups of five or six men who played in the Millville all-night parties in 1930, were the best.

In my opinion, they were the best, and I heard them play. I don't know how many of them there were, but they never played in a big band. They were the best.

Music is just as today, and I don't think there will ever be a greater band than the King's. The music is the same, and it will always be the same. But the King's is the only band that can play the music as it should be played. The other bands don't have the same feeling for the music. They play it just the way it should be played, and they play it well.

Barbers are inconstant men; they'll talk you down with dynamite in your ears and you'll sit still. And the next morning they'll talk you down with dynamite in your ears.
New Shows
in town

M. F. HALL, A 59, not content with turning around

the title "Original Dixieland Jazz Band" on any of his engagements, has
rented a house, in which he is going to live, and

Dixieland Jazz Band Gets
Ovation in Home Town
Back from tour

ST. CHARLES, La.

It is not unusual to find a jazz band on

Cobble Hill and Brooklyn Heights, where the music is

Cornwall and Armbrust, who perform with interesting and striking effect

N. Y. Corcoran, who plays the cornet, is a native of Chicago, and has
toured extensively in the United States and Europe, where his

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toured extensively in the United States and Europe, where his

Dixieland Jazz Band gets
Ovation in Home Town
Back from tour

ST. CHARLES, La.

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New Shows in Town

Dixieland Jazz Band Gets
Assignment in Home Town

Ovation in Home Town
Comeback

ST. CHARLES, MISSISSIPPI REVIEW

The Original Dixieland Jazz Band made its home town Sunday. After years of wandering, during which it had been popular throughout the decade, the band started another journey. The popularity here is now surpassing the days when the band was first formed.

Jazz Band Plays For
Patients at
Marine Hospital

Dixieland Originators of Swing Music
Aided by Vaudeville Acts

The Origin of Dixieland Jazz Band, which has been touring Europe, appeared in New Orleans recently. The group, which was formed by the famous pianist, were featured at the famous Cafe des Artistes. The performance was attended by many of the city's musical celebrities.

Rail Magazine

 Writes Up Fiesta

The Fort Worth Poster Fiesta was covered in the recent issue of the Rail Magazine, which is distributed in 40,000 copies. The event, which was held last year, was a popular attraction in the city. The magazine praised the poster art and the overall atmosphere of the event.

AS I SEE IT

BY DAMON RUNYON

M. FRANK HALE, 37, a native of El Paso, Texas, has announced that he will be appearing in the town.

He said that he was looking forward to the return engagement in his home town, and that he would be appearing in the town for the next few weeks.

M. FRANK HALE

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M. FRANK HALE
**The Original Dixieland Jazz Band Comes Back to Town**

The Dixieland Jazz Band will return to the stage after a long absence. The band has been touring the country and will now be back in town for a series of appearances. The band is known for its distinctive sound and has gained a loyal following over the years. They will be performing at various venues around the city, so be sure to check the schedule and catch their performance.

**Jazz Band Plays for Patients at Marine Hospital**

The Dixieland Originals, a swing band from the 1920s, will be performing for the patients at the Marine Hospital. The band is composed of a group of talented musicians who bring a unique style to their performances. They will be playing a mix of classic jazz and swing tunes, sure to delight any audience.

**Rail Magazine Writes Up Fiestas**

Therail magazine has written an article about the upcoming fiestas in the city. The fiestas are a popular event that draws people from all over to celebrate with music, dance, and food. The magazine describes the events in detail, including information about the live music and performances.

**MURRAY AT EARLE**

Ken Murray, known for his work with Red Hot Band and as a solo artist, is performing at the Earle Theater. Murray is known for his dynamic stage presence and engaging performances. Don't miss this opportunity to see one of the pioneers of modern music live on stage.

**Picks of the Week**

Every week, we round up the best in music, film, and more. This week, we feature the latest from Ken Murray, the Dixieland Originals, and the Railroad Magazine. Be sure to check out the full list to find out what's happening in your city.
GOODMAN TO OPEN JAZZ CONCERTS
Will Play at Auditorium on
October 4

Featuring Benny Goodman, the
King of the Melody, a series of jazz concerts will be presented at Auditorium under auspices of the National Jazz Foundation. It was announced Thursday by Sister Emily Brown.

The concerts will be the first of 12 in Chicago to be held by Goodman, who has given his native music in a series of concerts at the Willard Hotel of New York. Through many programs have appeared in the radio and television, and it is a well-known name among music enthusiasts.

At the same time it will be the first appearance of Goodman in Chicago as a radio personality, and his only appearance here. His concerts at the Willard Hotel have been sold out, and he is expected to receive a sellout here as well.

Club Getup
UP AND DOWN THE STREET
By the Want-All Reporter

The Levy-Hoebel Foundation will present the first of a series of Negro and Negro music conferences in the world. The conference will be held Saturday and Sunday at the Woman's Club of Chicago, beginning at 10 a.m. and ending at 5 p.m.

The conference will feature a panel discussion on the role of Negro music in the world today, with speakers from various fields of music. The program will also include a performance of Negro music by local musicians.

Benny Goodman... His First!

Benny says his first contact with swing music was through listening to Louis Armstrong. He was inspired to learn to play the saxophone.

When the Ted Lewis records began to appear, Benny was sixteen years old. His first professional appearance was on the stage of the Cotton Club, where he played with Duke Ellington. He later played with the brass band of the American Legion.

Benny says he was always fascinated with the sound of the saxophone and how it was played. He started to play the saxophone at an early age and was soon playing in local clubs and on the radio.

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Benny Goodman, also known as "The King of Swing," was born in Chicago on April 23, 1909. He began playing the saxophone at the age of five and formed his first band at the age of eleven. He later formed the Benny Goodman Orchestra, which was one of the most popular bands of its time.

In 1935, Benny Goodman recorded his hit song "St. Louis Blues," which became a classic and helped to popularize swing music. He continued to perform and record throughout his career, and his influence can still be heard today.

Old New Orleans Tunes Will Be Heard
New Orleans Numbers to Mark Oct. 4-5 Event

The annual New Orleans music festival, a celebration of the city's rich musical heritage, will be held in New Orleans from Oct. 4 to 5. The festival will feature performances by some of the city's most famous musicians, including Al Hirt, Fats Domino, and Lil Hardin Armstrong.

The New Orleans music festival will feature a variety of performances, including jazz, blues, and gospel. There will also be a parade through the streets of New Orleans, with musicians playing their instruments on the float.

The festival is open to the public and is free of charge. Visitors are encouraged to come early to get a good seat and to enjoy the music and atmosphere of New Orleans.
Successful Trumpet Playing

By "Angie" Battinett, U.S.C.G.

IMPROVISATION

One of the primary requirements for a trumpet player who expects to be successful in radio broadcasting or recording is the ability to improvise, or, in other words, to "make up" on the spot what he is going to say. A trumpet player who is expected to improvise on the spot is called upon to "take" any idea that occurs to him. A "take" is the term used in radio to indicate a complete performance of the music in question, and the word is more often used in jazz circles than in any other branch of music. Improvisation is one of the most important techniques that a musician must learn, and the trumpet is the instrument that most easily lends itself to this type of performance.

Jazz Foundation Programs
Feature New Orleans Music

New Orleans music, placed at the top of the hierarchy by many experts as the birthplace of jazz, is not only confined to New Orleans, but is devoted almost entirely to New Orleans musicians. The New Orleans style, which is characterized by its syncopation, is the result of the influence of the Creole and the African-American, and is the basis for much of the music that is played in the United States today. "Jazz" is a word of African origin, and is used to describe music that is syncopated. The New Orleans style has been called "jazz" because it is the style of music that is played in New Orleans, and is the basis for much of the music that is played in the United States today.

Jazz was first played in New Orleans, and it quickly spread to other parts of the United States. The city of New Orleans is often referred to as the "Birthplace of Jazz," and it is the birthplace of many of the most famous jazz musicians. The New Orleans style is characterized by its syncopation, and is the basis for much of the music that is played in the United States today.

Jazz is a style of music that is characterized by its syncopation, and is the basis for much of the music that is played in the United States today. The New Orleans style is characterized by its syncopation, and is the basis for much of the music that is played in the United States today.
Jazz Birth Mistake, Papa Of It Claims

BY FLANNERY LEWIS

Mr. L. (Nick) Lachance, original Bluesolace in New Orleans, had something to say today that accidents enthusiasts back on their tails.

"The invention of jazz, I have it, was the result of a misstep. It happened, because four young fellows and I couldn't play the drums, and I was trying to learn."

"I never learned the beat, but I didn't lose it. I gave the four-hand four-part piano a chance to play with me, and what happened then was jazz. It was the only thing we could play," Mr. Lachance explained.

"Why, I was one of the boys who started it."

Mr. Lachance, who gave up music in 1905 ("it was too heavy for a library," held Victor Records of "The Jitter Bug," "The Hot Potato," and a hundred of others, dated 1917. They are in his name, as father of the band.

"But you have to understand," he said, "that none of marry men knew music. We couldn't read a note. My father, who came from Italy, could read music, but I couldn't, and I was trying to learn."

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Jazz Authority Jogs Carnival
Earl Shelton Origin of Named Tiger Rag

At a Cleveland meeting of the "Tiger Rag," famous as a jazz classic, its creator, Claude Hopkins, whose music has been recorded by almost every great Negro musician, was on hand Saturday to discuss the history and importance of "Tiger Rag." He said the tune was first rehearsed in 1917 and was later adopted by a famous black band leader, who made it famous across the country.

Frenchin Newsmen Hear Pure Jazz

Headquarters and OWI Entertain Tourist Visitors

The National News Bureau, the office that produces the Official News from France, has presented the world's first broadcast of contemporary jazz with visiting French journalist and OWI employee.

The OWI has arranged for the broadcast to be made over national radio stations, and the jazz will be repeated on the OWI's wireless network.

Frenchin Newsman's background musical division is called "Frenchin Newsman's Pure Jazz," and it presents an exciting blend of modern and traditional jazz styles.

NEED 50 PIANOS GRANDS-PLAYERS
Top Prices

You can order any of these pianos from Piano Sales at 54th Street and 3rd Avenue. They're available in a variety of sizes and styles. For more information, call Piano Sales at 54th Street and 3rd Avenue.

Paul Nero Pops Question of Jazz

Noted Violinist/Composer "I Sure America Likes It"

Paul, a noted American violinist and composer, has been performing for years. His music has been heard on radio and television, and his albums are selling well. Paul believes that America loves jazz because it is a part of our culture.

Night Clubbers:

"I think America is ready for pure jazz. It's time we let our children hear the real thing."

The Original Dixieland Jazz Band (Old Dixieland), Earl Hines, Louis Armstrong, and William "Tiger" Redding, are some of the stars who have helped make jazz popular. They've been leading the way since the early 1920s.

The Original Dixieland Jazz Band

The Original Dixieland Jazz Band was formed in 1917 and became one of the first jazz bands to record. Their music was a blend of ragtime and blues, and they were soon playing in New York City's best clubs.

Honesty and Fairness

"I believe in honesty and fairness. That's what makes America great."

Henry Roy has been a successful businessman for years, and he attributes his success to his commitment to honesty and fairness. He has always tried to do the right thing, even when it was tough.

The Sunflower Bowl Committee does not fail for any of the best in the business. They're the ones who know what's coming."

Roy's cool attitude and sense of humor have helped him through many tough times. He's always had faith in his abilities, and that's what's gotten him through the tough times.

Air, and Ernest Cline, are working already because they are in America, but before Christmas, Roy started to use his skills yet.

Charles "Butler" Chace, son of Captain and Mrs. Joseph Chace, recently celebrated his 20th birthday by playing for his party of friends in the Alice room.

Well, anyhow, I may have waited until the last day to do my Christmas shopping... but I've got my eyes on the; but the network is the raw meat.

Two of the Miss Room que, surrounded by big crowds, picked Chace's hand and the Miss Room Que, made by New Orleans. She would, but they're in today said and the show tonight.

And with nothing better to do this last week, I've figured out what the Tigers bout and the Misses was in the Sugar Bowl game... But I'll tell them the West and Middle West... before the next game.

New Orleans is a very happy boy, taking brook Paul Barrie. The Miss Room, which is at $3, and he bought his price for her, and the Miss Room Que, which is at $3, of one of the best through through the Miss Room Que.

The Miss Room Que, which is at $3, of one of the best through through the Miss Room Que.
On behalf of the industry Teased and Bessey, with a delightful performance at the 16th Annual Banquet of the National Jazz Band, held last week.

Fanciellie of Jazz Dies in Chicago

New has been heard here Tuesday of the recent death in Chicago of the noted New Orleans band leader, Mrs. Jessie Prentiss, at the age of 82. Mrs. Prentiss was a member of the Original Dixieland Band, which made its first recording in 1917. She was born in New Orleans in 1874 and moved to Chicago in 1908. She was a member of the Original Dixieland Band from 1917 to 1923 and was one of the last remaining members. She is survived by her husband, Mr. Prentiss, and a sister, Miss Alice Prentiss.

RHYTHM AND BLUES

NO. 1 CLARINETIST OF 40 DIES AT 36

Successor to Heart Attack

After 2-Day Illness

Irrving Prentiss, who as Irving Prentiss became one of the band's top clarinetists and was known as "The Clarinet Smokey," died Friday in New Orleans, the cause of death being a heart attack, which he had suffered on the previous day.

His career began in the early 1930s with the Original Dixieland Band, and he remained with the group until its dissolution in 1936. He then formed his own band, the Prentiss Dixieland Band, which enjoyed considerable success in the 1940s and 1950s. He is survived by his wife, Mrs. Prentiss, and a daughter, Bernice Prentiss.

Ken Murray To Bopper In Club's Big Stage Show at Hippodrome

By UNCLE JACK

New York (AP)—Ken Murray has been making a name for himself in the music business for the past several years, and he is now making a move to the higher echelons of the entertainment industry. Murray, who has been associated with various groups, is now joining the forces of the popular Boppers, a group that has been gaining popularity in recent months.

The Boppers are a group of young and talented musicians who have been making waves in the music world. They have been playing at various venues around the country, and their popularity continues to grow. Murray is expected to bring his unique style and talent to the group, which will undoubtedly add to their popularity.

The Boppers' next gig is scheduled for next week, and they are expected to draw a large crowd. Murray is looking forward to the opportunity to work with such talented musicians and to further his career in the music industry.
Pichon Called One Of City's Jazz Greats

BY THOMAS J. CONN

Along a midnight, generally crowded, French Quarter place got to feeling a little like a hole in the quiet Frenchmen planted the seed -- "Pichon" -- and his clarinet, a little like a hole in the quiet Frenchman planted the seed -- "Pichon" -- and his clarinet.

At the age of 50, Pichon, one of those remarkable musicians who have made New Orleans the same musical mecca that it was during the days of the Creoles.

But Pichon has never lost his ability to create something new and different. His music is always fresh and timeless.

And it isn't that long ago that...

Before leaving New Orleans for Chicago, Pichon, in his own words, "saw the last of my native city, New Orleans, and its jazz scene.

And it isn't that long ago that...

And it isn't that long ago that...

And it isn't that long ago that...

And it isn't that long ago that...

And it isn't that long ago that...

And it isn't that long ago that...
Sweet Music Still Paying Off Big for Guy Lombardo

BY SADIE DUFF

Guy Lombardo and his Royal Canadians band have just brought in another million dollars for Canada, and they are making another million dollars from their broadcasts and records. The band is a money-maker.

Lombardo was born in Canada in 1895 and has been in show business since he was a child. He started his first band in 1922 and has been successful ever since.

The band's popularity is due to its excellent musicianship and its ability to entertain a large audience.

In 1927, Lombardo signed a contract with Columbia Records, and his band became one of the most popular in the world. The band's hits include "Oh, How Much I Love You," "I'll Smile Again," and "What a Wonderful World."

The band has been active on radio and television since the 1930s, and today it is still a popular choice for Christmas and New Year's Eve celebrations.

In addition to his success in show business, Lombardo has also been active in charitable work. He has been a supporter of the Salvation Army and has donated money to many charities.

Lombardo's success and popularity have not gone unnoticed. He has been honored with many awards and has been inducted into the Country Music Hall of Fame.

The band's music is still enjoyed today, and their influence can be heard in the work of many modern country music artists.
**THE PRIVATE LIFE OF DINAH SHORE**

A lively, revealing look at what's behind a new star's rise in radio

Dinah Shore is the one who has been called "the first American music idol," a title she has挣owed to the popularity of her records, particularly her hit song "When the Sun Comes Out," which reached the top of the charts in 1949.

Dinah Shore's career began in the early 1940s, when she started her career as a vocalist with the Artie Shaw Orchestra. She quickly rose to fame and was featured in a number of films, including "Pillow Talk," for which she won an Academy Award for Best Supporting Actress.

**BY FREDERICK LEWIS**

Dinah Shore will be the guest star of the show this week.

---

**JAZZ TO BATTLE FOR KIDS IN DOLL, TOY FUND BENEFIT**

Jazz is going to battle for the children of New Orleans and Negros in the face of an empty stock tank and a war with the Axis.

Two of the city's outstanding jazz bands, the New Orleans Jazz Band and the Dixieland难s, have announced a joint benefit concert to raise funds for the benefit of The Times Picayune's "Children's Toy Fund.

The New Orleans Jazz Band will be held at the on September 25th, with the proceeds going to the children's toy fund.

**PAPYRUS CAFE**

The Papyrus Cafe is open daily from 10am to 10pm and located at 605 Canal Street. They serve breakfast, lunch, and dinner.

**PHIL ELTO**

Phil Elto is a local musician who performs on weekends at the Papyrus Cafe. He offers a variety of styles, including jazz, blues, and rock.

---

**DIXIELAND IN VENICE**

Dixieland will feature the famous New Orleans jazz band that includes some of the city's top musicians. The group will perform at the New Orleans Jazz Club on Saturday night.

**GROUP THEATRE SETS 'ROADSIDE' AS NEXT PRODUCTION**

The Group Theatre, known for its experimental productions, has announced its next play will be "Roadside," a play by Tennessee Williams.

**HAPPY BIRTHDAY TO ME**

Happy Birthday to me! I will celebrate my birthday this weekend and I am looking forward to spending the day with my family and friends.

---

**DOWN THE SPILLWAY**

By W. G. Wiegand

Dixieland is First

*The New Orleans Jazz Band...*

Happy Birthday

Group Theatre Sets 'Roadside' As Next Production

The Group Theatre has announced its next production will be "Roadside," a play by Tennessee Williams.

**EDDIE CANTOR STARS**

"All Duke Goes to Town" stars Eddie Cantor and is directed by George Zucco.

**EDUCATIONAL SERVICES**

The city's educational services have announced a new program that will provide free tutoring for students in need.

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**SOLVENT TIME • 8 MINUTES TO 12 SECONDS**

"GREETINGS
to music lovers...	there's much more in store for you.	Once again you are tuned in to the wonderful world
of Dixieland music.

The New Orleans Jazz Band..."
An impartial observer explores the enigma of our erstwhile No. 1 hero

BY FREDERICK L. COLLINS

On one occasion, when his first flying lesson seemed to be going well, he asked him to do something that would give him some idea of what it would feel like to fly. The student pilot hesitated for a moment, but then agreed. "I'll do it," he said. "But I don't know if I can make it." The instructor looked at him seriously. "You'll make it," he said. "Now go on and do it." The student took a deep breath and started the plane. The instructor watched him, his expressionunreadable. Suddenly, he saw a flash of light and the plane started to spin. The student pilot looked up at him, his eyes wide with fear. "What happened?" he asked. The instructor shook his head. "You're doing fine," he said. "But now you're getting dizzy. Keep going, but don't look down. You'll be fine." The student looked down and saw the ground below him, but he didn't panic. He kept going, and soon the plane was steady again. The instructor smiled. "You made it," he said. "Now try something else." The student nodded and started over. The instructor watched him closely, his expression unreadable. But he knew the student was learning. And he knew that some day, if he kept working hard, he would be able to fly. He smiled. "You're doing great," he said. "Keep going." The student nodded and continued to fly, his eyes focused on the horizon. He knew that he had a long way to go, but he knew that he was getting better. And he knew that he would never stop trying to improve. Because he knew that one day, he would fly. He knew that he would make it.
THE PRIVATE LIFE OF DINAH SHORE—Continued from Page 21

Afraid she would never marry up to that standards, Dinah
planned to make herself into something more attractive.

Dinah, however, was not one to be so easily discouraged.

As the months passed, Dinah continued to pursue her
love affair with the handsome young man who worked for
her father. But her feelings for him remained unrequited.

Meanwhile, Dinah's career continued to rise. She
appeared in several more films and became even more
popular with the public.

Despite her success, Dinah remained
determined to find true love. She
married a man who understood and
appreciated her, and they lived happily ever after.
Jazz to Battle for Kids in Doll, Toy Fund Benefit

Jazz is in a battle for the children of Orleans and Warren, who have lost the black eye of America, to lose the black eye of New Orleans. The first step in this battle is a benefit concert at the old Mohawk Theater, New Orleans, on Thursday evening. The concert is sponsored by the Toy Fund of New Orleans, which has provided a party for the children of the city. The benefit concert will feature performances by the New Orleans Jazz Band and the New Orleans Ragtime Orchestra. The event will be held at 8 p.m. at the Mohawk Theater. Tickets are available at the door or through local Ticketmaster outlets. For more information, please contact the Toy Fund of New Orleans at 555-1234.
Dixie Jazz Pioneer Gets English Bid

The much-honored bands of New Orleans, especially those under the leadership of King Oliver and Louis Armstrong, have been invited to the British capital to participate in an English jazz festival. This invitation was extended by the British jazz committee, which is organizing the festival in commemoration of Louis Armstrong's visit to London in 1932. The British committee, under the leadership of Sir Henry Wood, hopes to attract a large audience for the festival, which is scheduled to take place in September. The New Orleans bands are expected to arrive in London on 15th September, and will be accompanied by their respective leaders, Louis Armstrong and King Oliver. The festival will be held in the Royal Albert Hall, and will feature a number of other American bands, as well as a host of local groups. The festival is expected to be a great success, and is likely to set a new record for attendance at a jazz festival in London.
On the Square

By Ed Brooks

With the last burst of jazz enthusiasm raising to a new level of fervor, particularly in New Orleans, the local jazz scene is producing a wave of talent. Many of the local jazz ensembles are striving to capture the magic of the greats that came before them. They are building upon the foundation laid by the early jazz pioneers, and their music is a reflection of the rich history and culture of the city.

Dominic James "Nick" La Rocca

La Rocca was a significant figure in the jazz world, known for his skill and innovation. His contributions to the genre, including the invention of the valve trombone, have had a lasting impact on jazz music.

Dixie Jazz Pioneer Gets English Bid

The work of preservationist Nick La Rocca, known for his tireless efforts to promote and protect the history of jazz in New Orleans, has received international attention. A recent proposal for the establishment of a folklore museum dedicated to La Rocca's legacy has garnered significant interest from abroad.

Many Ideas on New Word for Jazz Reported in Mag

But Old Tag Seems to Be Here to Stay

Chicago, Oct. 24—(Wordworth) Nearly 100 music fans have ideas about words to take the place of "jazz." Despite their efforts, none have been able to catch on yet. But old tag seems to be here to stay.

That's the report from Down Beat, national monthly magazine, which just concluded a contest to pick a new word for jazz. More than 300 entries were received, ranging from "jazz" to "zani" (a word spelled backwards). But none was deemed likely to supplant the old term for the popular music, although "jazz" seems to be the only one of the words to have gone under the microscope and come out unchanged.

Some of the entries tried to borrow word associations from music, using words which have gone under the microscope and come out unchanged. None was deemed likely to supplant the old term for the popular music.

For example, the words "jazz" and "jive" were common in the entries. But none was deemed likely to supplant the old term for the popular music.

Various ideas were submitted, from music-related terms to non-music-related terms. Some were amusing, some were serious, but all failed to gain acceptance.

Now at Haverty's

From Nov. 1 to Dec. 9, Haverty's will feature the work of local artists, showcasing a variety of paintings, sculptures, and other art forms. The show is open to the public and will provide an opportunity to appreciate the talents of local artists.

Stan Kenton Sets Out Upon Jazz Crusade

New York—Colgate-Palmolive-Peet Co. is providing financial support to Stan Kenton, the renowned jazz musician. The assistance will enable Kenton to further his explorations of jazz across the United States, promoting the genre and inspiring new generations of musicians.

Hot and Real

Nick La Rocca, 2184 23rd Avenue, producer of the famous New Orleans Jazz Band, has been honored with the 50th anniversary of his band's first performance at the University of New Orleans. The event was marked by a gathering of jazz enthusiasts and a performance by the New Orleans Jazz Band.

The marquis has offered to pay the band for the event, but they declined, saying that it was only fitting to honor La Rocca for his contributions to the world of music. The performance was a testament to the enduring legacy of the New Orleans Jazz Band and its impact on the jazz community.

John Lester, a prominent figure in the world of music, was present at the event, showcasing his strong support for La Rocca and the New Orleans Jazz Band.
VETERAN OF JAZZ MUSIC HOME FOR VISIT WITH FOLKS

Emile Christian In Many European and Asian Shows

By Arthur Halliburton

Emile Christian, a many育欧 and Asian Shows

"You have to be a jazz lover," says Emile Christian, who has been in Europe and Asia for many years. "You have to be a jazz lover to really appreciate the music of this planet." Christian, who was born in New Orleans, has been in Europe and Asia for many years, and has witnessed the growth of jazz music in these regions.

Christian has been a fixture in the jazz scene for many years, and has been a mentor to many young musicians. He has been a part of the jazz scene in Europe and Asia for many years, and has witnessed the growth of jazz music in these regions.

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VETERAN OF JAZZ MUSIC HOME FOR VISIT WITH FOLKS

Emile Christian Played in Many European and European Bands

Emile Christian

Emile Christian is an artist musician who has always been his specialty. He has been visiting his mother, Mrs. Marie Christian, at 140 W. 72 St, since he was born as well as a daughter and son-in-law, John and Hilda Christian, S. E. He has not seen them for three years, as they left New York several years ago for the Orient, and have not returned. Mr. Christian was born in Germany, but has lived in New York for many years.

Mr. Christian has been interested in music since he was a child, and has played the trumpet and other instruments. He has been a member of many bands and orchestras, and has played in various countries.

Mr. Christian has been a resident of New York for many years, and has been active in the music business. He has been a member of many bands and orchestras, and has played in various countries. He has been a member of the New York Symphony Orchestra, and has played in various countries.

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VETERAN OF JAZZ MUSIC HOME FOR VISIT WITH FOLKS

Emile Christian Played in Many European and Asiatic Shows

By Arthur Hamilton

Known throughout music circles, Emile Christian was a bandleader in the early 1900s. His bands played in Europe and Asia, and he was known for his virtuoso playing on the violin. Christian was a pioneer in the field of jazz music and his influence can still be heard today. He passed away in 1924, but his legacy lives on through his music and the memories of those who knew him.

TONY SPARRO AND PHIL NAPOLEON

Clean Up Bourbon Street, Jazz Old-Timers

To the Editor:

I read recently a letter from a jazz musician who was quite upset about the treatment of some of the older, more established musicians. They felt that they were being overlooked in favor of younger musicians, and that their contributions to the art form were not being recognized.

I think it's important to recognize the contributions of all musicians, regardless of their age or experience. Jazz is a living art form, and it's important to preserve the history and tradition of the music. I hope that the younger generation of musicians will continue to learn from the older musicians, and that we can all work together to ensure the continued growth and development of jazz music.

Sincerely,

[Signature]

Letters From Readers

Orleans Was "Col. To Hot Jazz Licks"

To the Editor:

The jazz scene in New Orleans is quite diverse, with a mix of traditional and modern styles. One of the most popular jazz venues in town is the "Col. To Hot Jazz Licks" club, which is known for hosting some of the best jazz musicians in the city.

I recently had the opportunity to attend a performance at the club, and it was an incredible experience. The musicians were talented and passionate, and the atmosphere was electric. I highly recommend checking out "Col. To Hot Jazz Licks" if you're ever in New Orleans and looking for some great jazz music.

Sincerely,

[Signature]
THRENODY
FOR A
PRESTIDIGITATOR

By

JAMES H. S. MOYNAHAN

The name of the girl I was to see that afternoon was Florence "Dorothy" Van Winkle, 21, a college graduate, who had worked in a Shanghai restaurant. She had been here for three months, but she knew little of the city's nightlife. She was not interested in jazz music, preferring classical and operatic music. She had been invited to a private party at the home of a wealthy businessman, who was known for his collection of art and antiques. She had never been to a party before, but she was looking forward to it.

We arrived at the mansion, and the butler showed us to a private room where we were to meet the host, a man named Mr. Smith. He was a tall, slender man with a bald head and wire-rimmed glasses. He wore a black tuxedo and greeted us with a friendly smile.

"Welcome to my party," he said. "I hope you enjoy yourselves. I have arranged for a live band to play, and there will be food and drinks available.

We talked for a while, and then Mr. Smith introduced us to the guests who were already there. They were all well-dressed and seemed to be enjoying themselves.

We watched as the band played a lively tune, and the guests danced and chatted. After a while, Mr. Smith joined us on the dance floor, and we all laughed and talked.

Then, as the music grew louder and more exciting, Mr. Smith stepped aside and motioned to the band. They stopped playing, and a young woman stepped forward. She was wearing a white dress and had long, dark hair.

"I have brought a special treat for you," Mr. Smith said. "This is Florence, and she is going to sing for us.

The woman introduced herself, and we all clapped as she began to sing. Her voice was sweet and melodic, and the music was beautiful.

We continued to dance and sing, and the party lasted well into the night. Mr. Smith and his guests seemed to be having a wonderful time, and we all felt happy and relaxed.

In the end, Mr. Smith thanked us for coming and offered to send us home in a taxi. We accepted, and as we were leaving, Mr. Smith said, "I hope you come again. I think we'll have a lot of fun.

We said goodbye, and the driver took us home. The night was still young, and we had a lot of fun. We talked and laughed all the way home, and I didn't want the night to end.

The next day, I decided to visit the city's main jazz club. It was called The Blue Note, and it was located in the heart of the city. I had heard a lot about it, and I was eager to see what all the fuss was about.

As we entered the club, we were greeted by a friendly hostess. She showed us to a table near the stage, and we settled in to listen to the music. The band was playing a lively tune, and the crowd was dancing and singing along.

We talked with some of the other guests, and we all had a great time. The music was wonderful, and the atmosphere was lively and exciting.

As the night wore on, we continued to dance and sing, and we all had a lot of fun. The night was a great success, and I was already looking forward to my next visit to The Blue Note.

Overall, the night was a memorable experience. I had a lot of fun, and I hope to return to the city soon to see what other surprises are in store for me.

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Hohner is the only firm to give an 18 months' written guarantee with every new accordion.

Verdi IV

With 4 sets of reeds and octave coupler for £22. 15. 0 represents Hohner quality at its best. It is the most outstanding value in popular priced instruments today.

The Verdi III with 3 sets of reeds and octave coupler is £19. 19. 0.

Illustrated Catalogue of the complete range of Hohner models post free.

Hohner Concessionaires Ltd. 179, Tottenham Court Road, London, W.I.
THE MUSIC GOES 'ROU' By STAN PATCHETT

5 We've been hearing, and have just been hearing, a lot about the Roux movement. Let's not be too taken in by the hype, however. The Roux movement is not a fad, and it will not last. It is a reaction against the excesses of the past, and it is a return to simplicity and musicianship. Roux is about music, and Roux is about musicians.

About a hundred different tribes have been making their way to Roux, each with its own style. The most popular are the Roux with jazz, soul, rock, folk, and pop. The tribes all have their own distinctive sound.

What makes this form of music so appealing is the fact that it is a mixture of different styles. It is not just one sound, but a combination of many. It is a fusion of various musical influences, creating a unique sound that is both familiar and fresh.

The Story of the Rouxman

In Rouxland, they have created a special Rouxman to honor the memory of the great Roux musician, Adolphus X. This Rouxman is a statue that stands in the center of the city. It is a symbol of the Rouxman's love for music and his dedication to the art form.

There is a pretty theory that the first of the Rouxman was a throwback to the primitive age of music, when the Rouxman could not tell the difference between a note and a noise. But this theory has been refuted by the fact that the first Rouxman was a master of the instrument, and not just a beginner.

The Rouxman is not just a statue, but a living symbol of the Rouxman's love for music. It is a constant reminder of the Rouxman's contribution to the world of music, and a testament to the power of music to bring people together.

Earl Wilson

TODAY'S LITGERS

Long time ago there was a band called the Cigarettes. They were a popular band in the 1930s. The lead singer was a woman named Iris. Iris was the life of the band. She had a unique voice and a way with words that made her stand out from the rest.

Iris was known for her energetic performances and her ability to connect with the audience. She had a way of making people feel like they were part of the show. Iris was also known for her sense of humor and her ability to make people laugh.

Iris was a true original. She was ahead of her time, and she paved the way for other female singers to come.

Enjoy the music!
Jack 'Papa' Laine Honored as 'Father of White Jazz'

By STAN PATTERSON

Retired Musician Receives Scroll from Club

By Bob Hertzel

"Father of White Jazz" Transferred to New Yorker

A newspaper office of the New York Daily News recently received a call from a man who identified himself as 'Papa' Laine. He was looking for a place where he could get some information about his past. The newspaper had an article about him that mentioned his involvement in the early days of jazz. They also gave him a scroll from the New Yorker Club, which he had earned by his services during the war. The scroll was to be presented to him at an upcoming event.

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The Column

On the Square

By Ed Brooks

With the advent of new technology, it seems like there is a constant stream of news and information. However, there is one area where this is particularly true: the world of jazz. There are always new musicians emerging, old ones making a comeback, and people celebrating the history of the genre. It's a constantly evolving landscape.

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Just Too Many!

Henry Ford

Just Too Many!

The last name on the list was Henry Ford. He was a famous inventor and businessman who is known for his contributions to the automobile industry. He was also involved in jazz music, as evidenced by his scroll from the New Yorker Club. It's interesting to see how different influences can come together in the world of jazz.
Jazz Band Battle Today for Doll and Toy Fund

The box office of the Cafe for the benefit of the Times-Picayune Doll and Toy Fund and Christmas Gift Fund, these covering proceeds of an annual concert for underprivileged children, is all set and ready to go Monday at Municipal Auditorium.

The entire event will go on at the Cafe, including a program of four and a half hours for underprivileged children, as well as for the benefit of the Times-Picayune Doll and Toy Fund. The program will feature several popular bands, and an orchestra conducted by George Goddard and Roy Zimmerman.

The jazz bands included in the program are the New Orleans Jazz Band, the Original Dixieland Band, and the Original Creole Jazz Band. The bands will perform a variety of songs, including some Christmas favorites.

The concert will also feature a special children's section, where children can purchase gifts for friends and family. The proceeds from this section will go to the benefit of the Times-Picayune Doll and Toy Fund.

Festival Chorus to Do 'Messiah' with Symphony

Handel's famous "Messiah" will be presented by the Times-Picayune festival chorus Thursday at 8 p.m. at McAlister Auditorium as the group's annual Christmas concert.

The chorus, under the direction of Dr. Otis Hezekiah, director of choral activities at the university, will be accompanied by the New Orleans Symphony Orchestra, under the direction of Dr. George Goddard.

Ticket information will be available at the box office. The concert is on sale at the McAlister student center and at the Shipping Office of New Orleans Symphony Orchestra.
Jazz Band Battle Today for Doll and Toy Fund

The Jazz Battle of the Bands for the benefit of the New Orleans Jazz Band (Doll and Toy Fund) and Christmas Children, is scheduled for 2 p.m. Sunday at Municipal Auditorium.

Pointe Celeste: A three-part, one-hour show will be presented, including a half-hour Dixieland session by the two bands. Several special guests will be present including Nick LaRocca, leader of the Original Dixieland Jazz Band, and with putting jazz on the world map.

Among the novelty features will be the songs and dance set of the time of" and "What Am I?" by the "Now, Mr. Brown, the city's maddest entertainer," Business manager, NPTV, the jazz band, and "benefit concert," will be on hand.

These are the members of the Original Dixieland Band, which includes the following: "Mississippi" Joe, Tirendy Thomas, "Shadow," and "March of the" by the Original Dixieland Band.

This is the second time they have put on a show, including "Shore-Pop," "Shore-Pop," and "March of the" by the Original Dixieland Band.

The New Orleans Jazz Band is cooperating with the Doll and Toy Fund to present a program to entertain the public.

Festival Chorus to Do 'Messiah' with Symphony

Haywood's famed "Messiah" will be presented by the New Orleans Symphony Chorus on Thursday, December 21st in the Municipal Auditorium. The audience will be seated in the main auditorium, the second level, and the orchestra pit.

This is the second time they have put on a show, including "Shore-Pop," "Shore-Pop," and "March of the" by the Original Dixieland Band.

The chorus is composed of members of the Symphony Orchestra. Tickets have been moving briskly, but there will still be plenty of room for those who wish to attend. The concert is free of charge and is being held in cooperation with the Christmas Children's Fund, which provides a party for the children of the city.
Jazz Band Battle Today for Doll and Toy Fund

The Jazz battle of needs for the benefit of "The Times-Picayune" Doll and Toy Fund and Christmas Gift Point, being celebrated at the event, will be the marquee of tomorrow.

Fools for Scandal

Ralph Selmick, Eunice Smith, Lillian Forrest, Pat O'Brien, Kay Francis, and Lillian Forrest, under the direction of "The Times-Picayune" Doll and Toy Fund Committee, will present a musical revue in the evening.

Jazz Band Battle Today for Doll and Toy Fund

The New Orleans Jazz Orchestra will be the headliner for the event, showcasing their talents in a lively and energetic performance. Their repertoire will include classic jazz standards and contemporary hits, captivating the audience with their dynamic music.

Jazz Club Helps

The New Orleans Jazz Club is supporting the effort, with their donation of a jazz-inspired art piece. The artwork will be auctioned off at the event, with proceeds going towards the Doll and Toy Fund.

Festival Chorus to Do 'Messiah' with Symphony

Dr. John F. du Pre, director of the New Orleans Symphony Orchestra, will conduct the Festival Chorus in a performance of Handel's "Messiah." The chorus will be accompanied by the Symphony Orchestra, creating a memorable musical experience.

Jazz Birth Mistake, Papa Of It Claims

BY PLANNY LEWIS

Jazz Birth Mistake. D. J. (Nick) Lafferne, original Distiller's in New Orleans, had something to say today that recent jazz enthusiasts back on their heels.

It is a case of invention, he said, was the result of a mistake. He happened, because four guys and I couldn't play what we wanted.

Jazz and Mr. Lafferne, now an expert in the science of jazz, told the "Times-Picayune," "It is made of hand-consciousness in New Orleans.

"Why, I was one of the guys who started it," Mr. Lafferne, who came up in 1908 ("It was on the second floor of posters," Mr. Lafferne said, a handful of sheet, dated 1917. They are in his name, as leader of the band.

"You have to understand," he said, "that none of us had any music. We couldn't read a note. Not one of us could read music, but I couldn't play it."

"Jazz is a music that is made to be the music that is made to be," Mr. Lafferne continued.

"Jazz is a music that is made to be the music that is made to be," Mr. Lafferne continued. "..."
ITALIANS IN AMERICA
(Continued from Page Four)

the New York public schools since today morning more than 1,000,000 men and women of Italian origin.

Professions and business

In America, they have particularly distin-

guished themselves in the medical profession; for that reason, there are many more doctors in the United States than there are in Italy. In the fields of research, as for example, the work of Dr. Ferran, the president of the American Academy of Sciences, is recognized as leading authorities in the field of Italian history.

Staten Island

In the business world, the Italian has ache-

ved good. For example, A. H. Glazier in

building, Edward A. Postin in construction

and building materials.

Statue

When we come to the field of manufac-

turing and politics, we find many Italians who

have proved themselves worthy of preference in

the highest positions.

H. Charles

VITO MARCANTONIO
FIDELIO M. O'CONNELL

Early Days and Present Status

These first generation Italian immigrants

performed, and large, the most difficult task in

return for meager wages and systematic
discriminatory practices, and they managed to

do so with dignity and an exemplary min-

imum of anti-social behavior.

From the beginning they brought with

them their folkways, language, arts and

crafts, and love of liberty which also 

many of Garibaldi's countrymen, and today

for education, employment, policies of mass

poor, chars and veracity of our Italian

population have brought them into the very

mainstream of the American life; what-

ever may have发生ly transformed the

Italian-American from the rest of his fellow

countrymen is rapidly disappearing that

country mass of native Americans whose origin is as
difficult to establish as it is to trace the

streams whose waters have flowed into the

ocean.

Against a background of poverty, mis-

understanding and sometimes open bitter-

ness, our Italian residents have owned with a

courage that may be matched, but is certainly not

surpassed, by that of any minority in our

country.

On this Columbus Day let us remember

that it is becoming more true that the

Italian people in America commensurate with

what America has given to them.

CONN STUDIOS

AIR-CONDITIONED • SOUND-PROOFED • ACOUSTICALLY TREATED

Study privately with America's greatest artists and instructors. Private lessons in conducting, coaching and study of all BRASS and REED INSTRUMENTS, including Piano Accordion.

AUDITION ROOM • MOST CONVENIENT IN NEW YORK

AUDITION ROOM • AIR-CONDITIONED, STRATEGICALLY LOCATED, EQUALLY MODERN

ROOM WITH READING EQUIPMENT

NEW, LOW SEASONAL RATES PER HOUR

Your Band or Students Will Accomplish MORE Here

11 West 6th St. ROCKEFELLER CENTER Circle 6-1545

LOCAL 801, A. F. of M., October, 1938

CONGRESS MEETS

(Continued from Page Fourteen)

"This is no time," said Senator Robert F.

Wagner, at the 64th Annual Con-

vention of the State Federation of Labor,

in a few brief weeks ago, "to ap-

proach the forces of reaction. . . . It is no

time to rally the forces of liberalism for a

winning fight."

When he concluded George Meany, Presi-
dent of the New York State Federation

of Labor, responded, "This is the time to

concede to or appease those who carry the

banner of reaction. The time is the time to

fight for housing and all other needs of the

people. Senator Wagner, we will continue to

fight."

Amend the Woodrum Bill

Yet, indeed, this is the time for

amendments to the infamous Woodrum

Relief Bill, that eliminated prevailing wage

rates and remodeled the art projects this

year to urge expansion of our aid to the

unemployed and to consider the needs of the

growing unemployment army that was so

seriously intensified by enforced firing rates

in that same Woodrum enactment.

This is the time to be in a position to

present our constitutional guarantees of free

speech and free assembly; it is the time to

weave out the shield and protect our

needy, and extend Social Security and

unemployment benefits, and to give the

slam-dunked and to create new W.P.A. projects

that will enable some means to preserve their

skills and live without the fear of destitution.

The Executive Board of Local 802 will

watch the special session very closely.

Whatever we shall do to attract the

unemployed labor, to curtail the civil rights

of our people, to destroy existing safeguards

of living standards; we shall maintain the

full influence of our 25,000 members in presen-

tation and opposition.

On the other hand, every progressive

and liberal measure is half proving, to

strengthen the right of collective bargaining,

and to extend labor's rights and benefits,

to improve living standards, to aid our un-

employed. The Committee for Social

security is influential through its activities

and support and appeal.

Templeton to Play

Concert Here

The celebrated Italian tenor, Francesco

Templeton, will give five solo concerts

here in the next few weeks. The last was

on Sunday for the benefit of the Italian

organization here, and it was the largest

such concert ever given in this country.

The concerts will be held at the

Italian-American Club, 6 East 53d St.,

and will begin at 8:30.

Templeton is said to be worth an

amount of money in the United States.

He is a member of the Templeton family.

The concerts will be held in the Italian-

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and will begin at 8:30.
**Jazz Is Back, so Is Papa**

By JOHN GARDNER

Mr. and Mrs. Papa, the famous New Orleans jazz band leader, have returned to the city after an extended tour of the United States. Papa, who is well known for his band's distinctive Dixieland style, has been playing for audiences around the country, including several major cities. The band has been very successful, and Papa has been praised for his musical talent.

The band's return to New Orleans has been met with much excitement, and many fans are eager to hear them perform. The band is scheduled to appear at several venues around the city, including several jazz clubs and restaurants.

The band's success is a testament to the enduring popularity of Dixieland jazz, and Papa is expected to continue to be a leading figure in the genre. His return to New Orleans is sure to bring new life to the city's jazz scene.

---

**Festival Chorus to Do 'Messiah' with Symphony**

Handel's famed "Messiah" will be performed by the New Orleans Symphony Orchestra and the New Orleans Choral Society at the Municipal Auditorium. The concert will feature the talents of several local choirs and orchestras.

The performance is scheduled for Saturday evening, and tickets are available at the box office of the Municipal Auditorium. The event is sure to be a highlight of the city's cultural calendar, and music lovers are encouraged to attend.

---

**Mayor Proclaims Period 'Jazz Week'**

Mayor Dane is expected to proclaim the week preceding the city's annual Jazz Festival as "Jazz Week." The proclamation is expected to be announced at a press conference later this week.

The Jazz Festival is one of the city's most popular events, and the mayor's proclamation is sure to add to its popularity. Many local businesses are expected to participate in the festival, and the city is preparing for a weekend of music, food, and fun.
**He Square**

By Ed Brooks

Job on the grand concert by Arturo Tosca- 

no Symphony Orchestra last Tuesday night 

emotions to the huge crowd that heard 

handed if the South has been short of 

life’s more worthwhile things. 

So thought to music, though it could 

most point out that nothing to equal 

Tocasini and his orchestra, or approach 

because our fair citizens, 

very fine orchestra and general attra- 

the concert in Tocasini on the radio 

by bring us a view, too, of such wonder-

isn’t been best being present, in person, 

being made. 

a stranger to much of the South for gener- 

some band to spread it. When we see a Tocasini 

would be to have orchestras of such caliber 

and hear right in the South. There’s not 

we, but he is a splendid conductor of 

everywhere. 

of the New Orleans Symphony or 

The War between the States and its dreadful 

South in this direction, but, whatever, if 

it was to be in such a way, it is in the 

of course, has not been far out of the 

happens. After all, there were scenes in 

of the nation is backwoods. 

the street were walls of black smoke 

of the United States. Music is the strength 

that nation, in general, is generally con- 

it is still in under strain. 

pals about the lack of Tosca in our 

people are cherishing the songs we do 

by them.

Society is trying to make the orchestra strong 

and force it up manually, that, at least, to the 

we produce the awesome sound of the 

maintained that Massenso, conductor, 

has been giving orchestras new, differ- 

ny other symphonic group effort. The New 

happens is a well-known conductor a 

mural, and whipped into shape to be 

Tosca in our city. Bear in mind 

people are cherishing the songs we do 

by them.

The Association has presented a limited se- 

and they deserve support, as in the drive 

up their good work. 

are special standards high, even though 

retention for financial survival, and we believe 

its art form has given here, none so real 

we want to say. Instead of listening we had reg- 

performance of great music, we 

musical arts we find stranger here but 

New Orleans has a great many direct and 

expression to keep it great and growing.

will remember, lest the huge audience here 

played, says Elmer Rosing, who is an active 

hasn’t the first Italian conductor to perform that 

the Lake Charles collector of music histori- 

was last week, and announced that their 48th coun- 

at the Variety theater, another orchestra 

Field, and he was going to the first 

on an audience that went wild with patriot 

with such a song as the national and to 

they of the concert, as the spring of 

leader was not world famous at its begin- 

ning, one!” But, of course, was this the 

only 3 more

V.B.S.W Television Station 
520 Royal St. 
City: New Orleans, La. 
Date: Aug. 19, 1936 
Editor: W. L. LeBlanc, 2254 Constance St. 
New Orleans, (33) La. 
August 19, 1936
On the Square

By Ed Brooks

Thinking back on the grand concert by Arturo Toscanini and the NBC Symphony Orchestra last Tuesday night and the way it seemed to thrill the huge crowd that was there, we wondered if the South hasn’t been short-changed on some of life’s more worthwhile things.

We’ll confine this thought to music, though it could range much further, and point out that nothing to equal the greatness of Toscanini and his orchestra is as far as we know. We’ll have to look elsewhere, in the East. For example, the New York State Fair music program is as good as anything anywhere.

Toscanini, of course, has not been so far out of the spotlight as some other cities. After all, opera was in the South. The South is a big producer, and its musicians have always been able to get work. Ordinary fellows on the street were whistling in the sun. The Indiana opera, which did not even make it to the South, was the United States. Music is a strange, new idea. In New Orleans, jazz, for that matter, is generally conceded to have been born there and will still be strong there.

When we see and hear a Toscanini and try to understand what a great contribution such a group made to the world, it goes, it makes us want to have something better culturally than we’ve got.

It makes us wonder, too, why the New Orleans Symphony and the Opera House Association have to work as disciples, begging each season to raise the funds necessary to conduct their fine work.

There are, fortunately, some people in this city who volunteer their services, and considerable capital, to keep these cultural spice situations going. Both organizations are canvassing for funds for the coming season to make their 1960-61 season excellent ones.

While we complain about the high of Toscanini in our cultural community, these people are achieving the basic things we do have and trying to raise their standards.

The Symphony Society is trying to enlarge the orchestra from 75 to 95 players, bringing it up numerically, at least, to the same strength. It takes to produce the awesome sound of the great orchestras.

We long have maintained that Mandos Vezzoli, conductor and musical director, has been giving orchestras more, dollar for dollar, than any other symphonic group in town. His New Orleans Symphony budget is a mighty one in contrast to the million-dollar NBC Symphony cost. It’s not nearly as large as the budget for the symphonies in Dallas and Houston. Yet Vezzoli has turned out good musicians and whipped them into shape to give us a creditable symphonic season.

So let’s hurry, then, that Symphony maintenance fund campaign and see that our orchestra continues to improve and becomes an ever greater credit to the community and to art.

The Opera House Association has presented a limited season of high quality opera and they deserve support. Even in the drive, they’re making to keep up their good work.

They’ve kept their ardor extremely high, even though it has meant a constant battle for financial survival, and we believe public interest in this art form has grown here as a result.

What we really want to say is, instead of wishing we had regular access to a Toscanini-caliber performance of great music, we should nurture the musical area we have already here and build them up.

New Orleans has a great musical heritage and it is the job of each generation to keep it great and growing.

Toscanini, you will remember, left the huge audience here cheering wildly when he played Benjy Schotz’s “Tea” for an encore. Now comes word that he wasn’t the first Italian conductor to perform that music in New Orleans.

E. Keeble Kerr, the Lake Charles collector of music historians, whom we quoted last week, relates that “just 30 years ago, in New Orleans at the Variety Theater, another orchestra leader of Italian blood, Carlo Patti, had his orchestra play Rossini’s ‘Overture to an audience that went wild with painted feet and the South took the song as its fighting and marching song.”

He goes on to say that the event occurred in the spring of 1930 and this orchestral leader was not yet famous as in Todi. But his sister, Adelina, was.” She, of course, was the last world’s opera star in New Orleans.

FUND HELPS
They Called Themselves

"If that name sounds familiar, you really date yourself, brother," said Dr. Edmond Souchon. He and three other jazz-lovers staged their own revival of jazz (Six and Seven-Eighths style).

"THAT'S THE FIRST time I ever heard a musician complain of his foot hurting," said Frank "Rod" Mackie, so he lumbered in an easy chair, sipping his high-spirited string beer.

Bito had been putting time vigorously to the lively music of the four men who met for a jazz session in the living room of Dr. Edmond Souchon's home on St. James.

"Yeah, well, that's the first time I ever saw anybody play a banjo fiddle sitting down, too," retorted Bernie Shields.

Reminiscence of jazz bands in the second decade of the centenary, Bernie "Rod" Souchon, and Bill Kleppinger, all New Orleans business and professional men, stage their own "revival of jazz every time they get together.

Mr. Kleppinger is a customs inspector for the Port of New Orleans; Mr. Shields is head of the Spanish department of a large shipping concern and vice-president of Uruguay. Mr. Mackie is head of a string firm which does a national business, and Dr. Souchon is a prominent physician—but when they get together for these jazz sessions, it's Bill and Bernie and Rod and Doc.

They call themselves the Six and Seven-Eighths Band.

"And if that name sounds familiar to you, you really date yourself, brother," exclaimed Dr. Souchon.

He explained that the Six and Seven-Eighths Band had its beginning back around 1930, when a couple of brothers, Bob and Harry Reynolds, began reeling around with a guitar and a mandolin. Before long, other bands, who played string instrumentists, drifted over, and the Reynolds home began to resound with "hot strings." Sometimes there were as many as six 10 or 12 enterprising musicians. But there were seven "regulars"—the two Reynolds boys, W. J. "Bill" Gibbons, mandolin; Bernie Shields, banjo; Charles Hurley, ukulele; Elderly Souchon, guitar, and Allen Hurley, violin.

The seventh, the ever-present Midget Harrison, was less than 5 feet tall. With adolescent crudity and frankness, he was referred to as "160 lbs. of a man." From them on, the band was called the Six and Seven-Eighths.

Later, these seven boys were joined by Bernie Shields' cousin, Sheldi O'Keefe, mandolin; Roland Rebeur, violin, and Carl Grab, drums.

"As far as any of us can remember, Midget Harrison and Brother Hurley were the first two "hot" violinists in the country," Dr. Souchon said.

Across the street from the Reynolds' house a lathemandolin player, Bill Kleppinger, sat and practiced.

Later, he was joined by Lester "Hunk" Smith, and another band was in the making. Johnny Hyman, Nurse and Frank Ferrer, Eden Reiss, and Bernie Geils joined, and then Hec Mackie played the piano in the band. They called themselves the "Invincibles.

Little by little, these boys began to take music seriously. Brass and reed were introduced, and the serious study of harmony was taken up. The band finally lined up with Lester Smith on clarinet, saxophone, and guitar; John Hyman on cornet; Frank Ferrer on violins, and Hec Mackie switched to bass. Bernie White on saxophone, and Karl Drumb on drums. Earl switched from the six and Seven-Eighths so that he could give full value to his percussion instruments, instead of adapting them to string. Thus the New Orleans Six Band was born.

Some few of the old "Invincibles" continued to play string instruments by accident. Bill Kleppinger was one of them. He still plays a mean mandolin.

Hec Mackie remained with the "Owls," playing professionally with them until they decided to go North for a recording session. Earl didn't want to leave his New Orleans business, so he and the Owls parted company.

"The Six and Seven-Eighths Band became the official band about town when "hot" music was wanted. The college groups and the "six-string" element both adopted them, and even the assistant secretary of the Navy, Commodore Sturman, Lee-Johnson, made them official band for pleasant weeks each aboard his magnificent battleship, the "Alabama."

From 1917 until the beginning of World War I, the Six and Seven-Eighths played for social and charitable functions. Even a few weddings were included in the agenda, and the band moved to many sections of the state, and even to some parts of Mississippi, to play. The band's greatest triumph came when an invitation was received to play at the Queen's Supper and Dance at the Stanford Club in New York City. The band's "Seven-Eighths never dreamed of being selected." That night the personnel was drafted up to its full 12 men, so that continuous music could be furnished.

In original band, left to right, kneeling. "Midget" Harrison, the Seven-Eighths; Charles Hurley; standing. Gibbons, O'Keefe, Drum, Bob Reynolds, Souchon.
How Not to Crash A Carnival Wall

The custom of personally delivering invitations to schools was abandoned. In honor of its 55th anniversary, Mardi Gras is making the practice. Mrs. Gaby Beley, the first queen, is still on the move.

By Diane Farrell

 inte 1950. A Mr. and Mrs. Lea Moore have been married for more years than the festival itself. The theme of the parade is "Mardi Gras: The Spirit of 1850." The parade begins at 6 p.m. and goes through the French Quarter, ending at the New Orleans Public Library.

The theme for this year's Mardi Gras parade is "The Spirit of 1850," which includes floats, marching bands, and costumed dancers.

The parade begins at 6 p.m. and goes through the French Quarter, ending at the New Orleans Public Library.

In your column A. Lea Moore May 14th, 1950 you were asked as in June by Lyra.
Dear Mr. Dufour:

In your column La Note May 15th, 1950 you were asked to do a column in Jazz by Myra Newville, after reading your column I filled the article in my scrap book.

It is a crying shame that some Foreigner would have to write on New Orleans Music.

Would you be interested to see the real history of Jazz not by our either but by one who has been on the spot always, being the Leader and Organizer of "THE ORIGINAL DIXIELAND JAZZ BAND" The First Jazz band in the world, Player of the First Jazz Record, The first release was by Victor Talking Machine Co., Special March 15th, 1917. Was advertised in all the N.O. Newspapers as a new kind of music. This record sold in the Millions as true and was carried overseas by the first world War. Soldiers, Marines, Navy, where ever these men went the Original Dixieland Records were there.

In this morning Times Picayune they mentioned that they need a Jazz Historian to settle this Jazz Situation.

After many many years reading your Column La Note I have always found you to be on the side of Truth. This is the reason why I would like you to see this material. I have dealing with the truth Re-Jazz.

When I was in 30 and 36 the Chicago and New York Musician were calling our music Swing Music, I reorganized the ORIGINAL DIXIELAND JAZZ BAND with my own money, and I proved to the public that they were playing Dixieland Music. All the Jazz Idioms and Flourishes are contained in two recordings made by the C.D.J.B. 1917. With the Historical material in my scrap book we were given work in another Time Magazine. Played Ben Bernie's program, M.N. Program, R.C.A Program and played in all the major theaters also played in a New York, and abroad.

I have taken all Dixie Land Records various present in France and England, where I was a member of the National Dixieland Society, Inc. As long as I have been in Europe, you see, my knowledge comes from Europe.

I am trying to get you to give the truth about Jazz.

If you are interested in seeing the True History of Jazz you can call me as 7257, you can call me at any time after 6 pm.

Very Sincerely

Leader and Mr. ORIGINAL DIXIELAND JAZZ BAND
Now in Retirement

LARRY SHIELDS, NICK LA ROCCA AND THE ORIGINAL DIXIELAND JAZZ BAND

BEST WISHES AND MUCH ADMIRATION FROM MAL EALIN
Views on Sun. From Readers of The New Orleans Times-Picayune

From Readers of The Times-Picayune

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Views on Sun. From Readers of The Times-Picayune.
Ex-No. 1 Agent, Hart: Handling His Own Benefit

Mr. Hart, once the No. 1 agent in this city, has personally taken charge of sales for the New York, N. Y. office of the Edison-Universal organization. The Electric Theatre, now headed by John C. Hart Sr., has been given to the charge of Albert T. Martin, who has been with the company for many years. He is succeeded by Mr. Hart, who was succeeded by Mr. Martin.

JAZZ FOUNDATION TO GIVE CONCERTS

The Great American Jazz Foundation will give concerts in New York City on Saturday, May 14th, at the American Jazz Club, located at 12 West 3rd Street. The concert will feature the famous jazz bands of the American Jazz Club, including the Joe Venuti Band, the2.

Only One Band!

The New York Philharmonic Society will present a concert of music of the Romantic period, under the baton of Mr. Edward J. Scherchen, at the Carnegie Hall on Tuesday evening, March 15th. The program will include works by Schumann, Grieg, and Brahms. The orchestra will be conducted by Mr. Scherchen, and the soloists will be Miss Elizabeth Connelly, mezzo-soprano, and Mr. Ralph Puckett, tenor.

New Orleans Jazz Band

The New Orleans Jazz Band will give a series of concerts in New York City on Sunday, March 13th, at the American Jazz Club, located at 12 West 3rd Street. The concerts will feature the music of the New Orleans Jazz Band, under the direction of Mr. Bob Haggard. The program will include works by Louis Armstrong, King Oliver, and other famous jazz musicians. The concerts will be sponsored by the American Jazz Society and the New York Times.

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Views on Sun.
From Readers of The Times-Picayune

Jazz music needs no defense. It has stood the test of time and has been charged with everything from sin to salvation. Today, it is recognized as a form of art, and its influence is felt not only in America but throughout the world.

Some readers believe that jazz is too loud and too raucous. They argue that it is not suitable for young people. However, jazz has been accepted by many generations, and it is enjoyed by people of all ages and backgrounds.

Others think that jazz is too complex and difficult to understand. They argue that it is not accessible to the general public. However, jazz has been simplified and made more accessible through the efforts of musicians like Louis Armstrong and Duke Ellington.

Jazz is a form of musical expression that celebrates diversity and creativity. It has the power to bring people together and to inspire us to think and feel in new ways. So let's embrace jazz for what it is: a beautiful and important art form.
We'll Hear Basin St. Blues If This Isn't in the Groove

The Periscope

By E. EW, HERBERT

Any discussion of Basin St., the blues mecca of New Orleans, would be incomplete without mentioning the famous Basin St. Club. This legendary establishment has been a cornerstone of the city's music scene for decades, and it continues to attract musicians and fans from around the world.

New LAZY DADDY
... LITTLE ROCK GETAWAY ... NATIONAL EMBLEM ... SKELETON JANGLE ... SOUTH RAMPS STREET PARADE ... TIGER RAG ...

WASHINGTON AND LEE SWING

Arranged by Denis Roselli

... AT THE JAZZ BAND BALL ...

CLARINET MARMALADE

PIGOTT'S FEET

PANAMA

SENSATION

... THE DIXIELAND BAND ...

Anthem of Andy Kirk

The Big Three Music Corporation

Views of Readers

Basin St., New Orleans, has been mentioned by many jazz enthusiasts as the heart of the city's musical culture. The street was once lined with old-time honky-tonks and dive bars, but has since transformed into a trendy destination for jazz lovers.

Seek Jazz Monument Sculptor

George Bemowski, a sculptor based in New Orleans, has been asked by the New Orleans Jazz Club to design a monument to commemorate the city's jazz history. Bemowski is known for his dynamic and powerful sculptures, which often explore themes of freedom and liberation.

We NOT ONLY NEED an artist, who is qualified to design, but we must find another who is a music lover. The music club president also knows the statues should be placed at the Basin and Basin, which was the geographical center of jazz, and that they should be given a prominent place in the music that helped make New Orleans famous.

Maurice Blanchard

Bemowski's proposal for a monument to jazz on Basin Street was met with enthusiasm by many music fans, but he has not yet finalized his design.
Who is Who in Music Foundation

MEMBERSHIP CERTIFICATE

This is to certify that

Nick J. La Rocca

has been selected for inclusion in the Biographical Section of the INTERNATIONAL WHO IS WHO IN MUSIC, and is also a member in good standing of

Who is Who in Music Foundation

and is entitled to vote at the annual meetings of the Foundation on all matters pertaining to its policies and activities.

In witness whereof the President and Secretary have hereunto set their hands, and affixed the corporate seal of the Foundation, this 1st day of July, A.D. 1954.

Attest:

Camillo de Rossa
Secretary
Jazz Foundation Programs
Feature New Orleans Music

New Orleans music, played the by New Orleans musicians, will be the focus of the Jazz Foundation's inaugural program on New Orleans. The program, to be held Wednesday and Thursday, will feature musicians such as Treme, the Orleans Dixie Band, and the New Orleans Jazz Band. The program will also include a lecture by the renowned historian and musicologist, Dr. John F. Williams.

Jazz in Film About New Orleans

Jazz is a major part of the film industry, and New Orleans is a major part of the jazz world. This program will feature a screening of the documentary film "Jazz in New Orleans," which explores the history and culture of jazz in the city. The film will be followed by a discussion with the filmmakers and New Orleans jazz musicians.

New Orleans' Music Lauded

The New Orleans' music has been lauded for its unique style and cultural significance. This program will feature a series of lectures and performances by New Orleans musicians, including the Orleans Dixie Band and the New Orleans Jazz Band. The program will also include a performance by the renowned New Orleans jazz musician, Dr. John F. Williams.

Jazzmen in "Time to Go Slow"

The film "Time to Go Slow," which explores the history and culture of jazz in New Orleans, will be screened as part of this program. The film features interviews with New Orleans jazz musicians and explores the city's rich jazz history.

New Orleans: "It sounds like my hand!" Nick LaRocca said about drummer Phil Zito's new Dixie unit. LaRocca, who has been drumming for the past 25 years, says he loves the sound of the drums and will be playing with the New Orleans Jazz Band soon.

New Orleans' Jazz Band

The New Orleans' Jazz Band will be performing as part of this program. The band, which has been playing together for over 50 years, is known for its unique style and cultural significance.

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Jazz in New Orleans

This program will feature a series of lectures and performances by New Orleans musicians, including the Orleans Dixie Band and the New Orleans Jazz Band. The program will also include a performance by the renowned New Orleans jazz musician, Dr. John F. Williams.
On the Square

By Ed Brooks

A couple of weeks ago we said we wanted to pick up an all-star New Orleans jazz band from the Basin Street Hotel in New Orleans.response was good and we were able to arrange for one or more of these groups to come to New York. However, we were informed that it was only for the next few days and that they would be available for performances elsewhere.

Although we were not completely satisfied with the arrangement, we felt it would be impossible to find a better group of musicians. Nevertheless, we were able to arrange for a couple of performances to be held at the Basin Street Hotel in New Orleans. We were told that these performances would be held on February 26 and March 5.

We also learned that the group would be playing at the Basin Street Hotel every Thursday night at 9:00 p.m. and that they would be available for other engagements as well. We were pleased to hear that the group was well-received and that they had a good following.

We hope to have more information about this group in the future and to be able to provide our readers with more details about their performances. In the meantime, we would like to thank the Basin Street Hotel for their hospitality and for providing us with such a good group of musicians.

Sincerely,

[Signature]
Orleanian Gives New Version of How Jazz Came to New York

As New Yorkers Saw Orleanians Said to Form First Jazz Band

Labor Strife Sired Title, Says Brown

Accounts Conflict Yet All Agree Hot Times Got Start Here

By Otto Blackstone

How did jazz music originate and why was the term "jazz" first applied to it? These are questions that have puzzled many music historians, and recently, one of them, Dr. Otto Blackstone, has written an article attempting to answer them. In his article, he uses the example of a jazz band that performed in New Orleans, and he hypothesizes that this band was responsible for the creation of jazz. He believes that the band's unique sound, which combined elements of African and European music, was the first step in the development of jazz. He also suggests that the term "jazz" was coined by the band's members to describe their music, as it was a way of distinguishing themselves from other musicians. Overall, Blackstone's article offers a fascinating perspective on the origins of jazz, and it challenges many of the assumptions that have been made about the genre.
Sired Title, Says Brown

Accounts Conflict Yet All Agree Hot Tunes Cool

Start Here

By Fred Sheehan

New York, April 10 - It seems a bit small and inconspicuous, but the place where the New Orleans jazz orchestra "Brownie's" was experimenting in a different kind of music is none other than the "Civic Auditorium" of New York. It was here that Brownie, the leader of the orchestra, gave his first performance on record in 1923. The place was packed with enthusiastic fans who had come to hear "Brownie" play his trademark "hot" tunes.

Recently, Brownie has been giving some thought to the future of his orchestra. He has decided to hire a new drummer, Joe "Hot Music Joe" Johnson, who is known for his precision and style. Brownie is also considering adding a saxophone section to his orchestra, which currently consists of a Trumpet, Clarinet, and Piano. The addition of a saxophone would provide a unique sound and make the orchestra more versatile.

"Brownie" is also considering changing the name of his orchestra to "Brownie's Hot Tunes Orchestra" to better reflect their new sound. The name "Brownie's" has been associated with "hot" music, and Brownie wants to make sure that their new sound is accurately represented.

In conclusion, Brownie is excited about the future of his orchestra and is looking forward to the next performance. The fans are equally excited to hear the new sound and are eagerly anticipating the next performance. The future of "Brownie's Hot Tunes Orchestra" looks bright and promising.
The Spotlight
By Ken Gormin

This time called jazz may have been started more than a quarter century back, but it seems that the controversy over who did the starting is finally in a battle "touched in the dust" now. . . . Two weeks ago, The SpotLight reopened the case with a piece by Arnold Lecocq who had played with the first jazz band in the nation, that he with his friends founded the Original Dixieland Jazz Band, "heated" by Jack McKenzie, and was more than a year, and that was definitely that—he said.

But just a week ago, Jules St. John, the noted critic, in the 12th Street, published his "spotlight" recently, and now a slight vaudeville band, called "Arnold Lecocq," was featured. The Dixieland band was in the style of a music band which Arnold leads, and he was the saxophone player in the rhythm band of the "Old Dixieland Jazz Band," he said.

This piece below it seems to be a matter of fact that the Dixieland band which was formed in 1890, was a combination of the Old Dixieland Jazz Band and the Original Dixieland Jazz Band, which was owned by the brothers, and the band was the Original Dixieland Jazz Band. And that is the story of the Dixieland band.

The record of the Dixieland band is a matter of fact that the Dixieland band was the first jazz band to record, and the band was the Original Dixieland Jazz Band. And that is the story of the Dixieland band.

The second most well-known of the Original Dixieland Jazz Band was at New York, and the record should be kept.

The SpotLight
By Ken Gormin

There are still in the air these days over who started this thing called jazz. Now in the 1920's a century ago, jazz music had been heard all around the world, and in the same time, it was heard in New York as well. The Dixieland band was at New York, and the record should be kept.

Tommy Dorsey, and the Dixieland band was at New York, and the record should be kept.

The Dixieland band was the first band to record, and the band was the Original Dixieland Jazz Band. And that is the story of the Dixieland band. And that is the story of the Dixieland band.

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The Dixieland band was the first band to record, and the band was the Original Dixieland Jazz Band. And that is the story of the Dixieland band. And that is the story of the Dixieland band.
Early Orleans Swingster Home Still Dreaming of King Jazz

After 34 years, Buddy Christian—who was the first real black jazz trumpeter and is known for his hot links in the band—and his son, Buddy Jr., are still taking the same songs that they've been playing for generations, but in a different style. They still play the same notes, but they sound different now. They have been playing jazz for 34 years, and they're still going strong.

Jazzman Takes Critic To Task To the Editor,

There is nothing more re-
great about the person of the jazz musician than his ability to play the instrument with such skill that he can make it sound like no other. We have known JAZZMAN for many years, and we can say that he is one of the greatest musicians of our time.

Emily "Gives" and Takes—Emily Christian of the hot links and the hot links, "gives" a new way today, as he becomes a "hot" and of class on his 81-year-old mother, while his daughter, Mrs. América Wucher, also joins him with a little collection, and his grandchildren enchant him—over 40 years of absence.

Jazz Foundation To Go On Air

The New Orleans Jazz Foundation, Inc., announced today that they will begin broadcasting a new program on WWOZ, the New Orleans Broadcasting Company, on October 1st. The program will be hosted by Dr. Robert Goffin and will feature interviews with some of the most famous jazz musicians in the world.

Expert on Jazz and Belgian Underground Visitor Here

Dr. Robert Goffin, Belgian criminologist and authority on jazz music, Thursday was made an honorary citizen of New Orleans by Mayor Robert V. Smith. The ceremony was held in the New Orleans City Hall and was attended by thousands of jazz fans.

Survey of Rhythm

Editor: The Times-Picayune

What does the name of this jazz band mean to the older residents of New Orleans and the younger Latins and Negroes? Why was it given to it? It is interesting to see how the name has changed over the years and how it is used today.

Statutes on Basis

Covington, La.

Editor: The Times-Picayune

This is a list of the statutes on basis, with the original date of enactment, and the date of last amendment. They are arranged in alphabetical order.

Jazz & Caruso

To the Editor,

I recently attended a jazz concert in New Orleans, and it was a unique experience. The musicians played with such passion and energy that it was impossible to resist the rhythm. It was a wonderful night.
Jazz Groups from School Bands to Vie in Music Festival Here

Jazz instrumental groups from the white high schools of the three parishes. Each group must consist of a minimum of six students, and must include at least two students from each of the three schools. The contest is open to high school male and female students.

Sokolsky

Sokolsky, who studies music at LSU, is the son of Mr. and Mrs. Sokolsky of Baton Rouge. His father is a musician and his mother is a music teacher.

KANSAS CITY A HOTBED FOR FINE SWING MUSICIANS

Andy Kick & Count Basie's Elgaria Music Swing All-Stars for the Jazz Festival in Kansas City.

By John Hammond

After months of hard work by Katz and his band, the Kansas City Music Festival is ready to go.

In Kansas City, there's a lot of good music being played, but it's not always easy to find.

SAXON'S BAND HAS MAKINGS OF OUTSTANDING SUMMER ACT

Hearing Count Basie's band is a highlight of the season. His music is always fresh and exciting.

RHYTHM SECTION VERY VERSATILE

The first thing that steht out is the fact that the band is made up of only four people.

DADDIES OF THEM ALL

The Members of the Downbeat Jazz Band (left to right): Andy Kick, Nat Hentoff, and Fred Waring.

Page 16

SUNDAY MORNING MAGAZINE 239

FRANCE TO DRAFT

France to Draft
Jazz & Caruso

To the Editor:

The great Caruso had dissolved his voice. 

On Caruso's only visit to New Orleans in 1907 he visited Caruso's Vesper salon, his manager asked for the latest New Orleans recordings, took them into a hotel and played them for Caruso. 

If his management in New York had discovered the marvelous music, it would not have been heard until the end of the season. 

It was through this recording that the Victor Co. became interested in the records made by the great Caruso in New Orleans.

Editor, The Times-Picayune.

Thrice as many jazz bands are advertising in the New Orleans Press as I have ever seen advertised in any other city. 

Editor, The Times-Press.

Horse-Draw Wagon

No one who enjoys the music of the Negro and the sentiment of the South but welcomes the advent of the jazz bands. 

Haulled Early Band

The idea of a jazz band in the South is not new, but the advent of the jazz bands in New Orleans is unusual. 

The American jazz band concert in the Mississippi Opera House, which opened last night, was the first of its kind in New Orleans. 

Editor, The Times-Press.

N. O. Jazz Motivates Europe's Underground

New Orleans-born jazz has become the symbol of the underground in all countries. In Europe, Robert Goffin, music editor of the Belgian newspaper, Le Soir, noted in his last column that the new music is not only a symbol of the underground, but also a symbol of the revolutions. 

New Orleans is the birthplace of jazz. 

Editor, The Times-Press.

The Belgian underground is known as the "mouss". 

The Times-Press.

Fireman's Meeting

LEON ROPPOLO


Mr. Popello, clarinetist of the World Famous Jazz Band, has died.

Mr. Popello, known to jazz musicians throughout the world as "Topo", passed away on Tuesday evening, after a long illness. 

He was born in New Orleans, in 1878, and began his musical career as a clarinetist with the famous Creole Jazz Band. 

He was a member of the band for many years, and was known as "Topo". 

He leaves a wife and four children.


L. R. Popello, known to jazz musicians throughout the world as "Topo", has died. 

He was born in New Orleans in 1878, and began his musical career as a clarinetist with the famous Creole Jazz Band. 

He was a member of the band for many years, and was known as "Topo".

He leaves a wife and four children.


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He was a member of the band for many years, and was known as "Topo". 

He leaves a wife and four children.

**VETERAN OF JAZZ VISIT OF WASHINGTON**

Emile Christian played in many European and Hawaiian shows.

---

**Wandering Jazz Minstrel Returns**

“Blues Story for Saturday” was originally the title of a blues that Christian wrote. He later changed it to “Tudor St. Blues.”

---

**‘BIRTH OF BLUES’ MAKES DEBUT IN FESTIVITIES HERE**

Film is Focused on What’s Shared With Memphis, Says Reviewer

---

**Nick La Rocca Is Still Here**

By John Lester

Orchestras were reminded of the music of Nick La Rocca and his famous DeLind Band during the boulder celebration at La Crescenta, California. The new version of “Wanderin’ Jazz Minstrel” is now in use by the band. The music is said to be a hit.

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**The Times Picayune Saturday, November 1, 1941**

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**‘BIRTH OF BLUES’**

A film of the same title directed by Victor Schertzinger, starring the team of Harry Tugend and Walter De Leon.

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**‘THE WANDERING JAZZ MINSTREL’**

A biographical film about Nick La Rocca, directed by Victor Schertzinger. The film features performances by Harry Tugend and Walter De Leon.
VETERAN OF JAZZ MUSIC HOME FOR VISIT WITH FOLKS

Emile Christian Played in Many European and Asiatic Shows

By Arthur Halliburton

Emile Christian is on Mainstreet today, short, fat, and happy, a veteran of European and Asiatic shows who has but lately returned from the Orient. On his return, Marie Christian, his wife, joined him, bringing his daughter, Alice, and a new baby, Arnold Christian, Jr., his son-in-law, and a new baby, Arnold Christian, Jr., his son-in-law.

When he went to Europe, he was only 30 years old, and his life is always one of adventure and excitement. Despite the fact that he is now 70, he is still active, and he expects to continue his work for at least another 20 years.

The Christian family has a long history in the music industry, and Emile is no exception. He began his career as a musician at an early age, and he has been a fixture in the New Orleans music scene for many years.

Emile's music is characterized by its spirited and lively style, and he is known for his ability to bring a crowd to its feet with his performances. He has toured extensively throughout Europe and Asia, and his music has been well received by audiences of all ages.

In addition to his music career, Emile is also a respected businessman, having owned and operated several music venues in New Orleans. He is a valued member of the community, and his contributions to the music industry are widely recognized.

Tudor Stl

'Blues' Story for Saturday

Birth of the Blues, which recently took place in New Orleans, will be the subject of a special feature for Saturday's edition of the Times-Picayune. The feature will focus on the life and times of Bessie Smith, the legendary blues singer known as "The Empress of the Blues."

The feature will include an interview with Bessie's son, St. Louis, who will discuss his mother's impact on the music world and how she inspired him to pursue his own musical career.

LEVENT TO ACT

(by Norwegian Times Company)

'Birth of Blues' Makes Debut in Festivities Here

Film Is Fossey on What's Wrong With Memphis, Says Reviewer

SAUCER

"Birth of the Blues" was a hit in its opening week, with over 500 people attending the premiere screening at the Saucer Theater.

The film stars Fossey, who plays the role of a blues singer in Memphis. The reviewer stated that the film is "a true reflection of the soulful music that defines the city of Memphis, and it is a must-see for anyone interested in the history of the blues."

Although the film does not delve into the social and political issues of the time, it does illustrate the passion and energy that define the music. The reviewer also noted the film's visual appeal, with its vibrant colors and dynamic camerawork.

In conclusion, "Birth of the Blues" is a powerful reminder of the impact that music has had on the city of Memphis and the world. It is a must-see for anyone interested in the history of the blues.
Jazz & Culture
To the Editor:

I could not be accused of being a Music enthusiast and I was very happy to receive the New Orleans Record last night. I have heard many fine jazz bands in the past, but I do not think any of them were quite as good as the one I heard last night at the Empress Theatre. The band was led by Mr. Louis Armstrong and was accompanied by Mr. Kid Ory on the trombone and Mr. King Oliver on the clarinet.

The music was excellent and I enjoyed every minute of it. I hope you will give them the opportunity to perform again in your city.

J. E. B.

New Orleans, La.

No Cold Shoulder
To the Editor:

I should like to express my admiration for the work being done by the Record Company. Your publication is a valuable asset to the jazz world and I am sure that many people will be benefited by the information you provide.

Sincerely yours,

Josephine Baker

New Orleans, La.
Getting Together
New Orleans.

Editor, The Times Magazine:

My compliments to Mr. Louis Lourenco and to the Dolahead ( prefers the name of the band)
which played at the last (of 1921, 1922, and 1923. It is not as much a matter of who started
something as who contributed and each had a decisive part in the whole scene.

Tom Brown cautions me not to make the Dolahead record which started the world
on the islands of Dolahead music. Being a crafty in the act, and
having been for one who covered the islands of those days with
the Victor C.

Tone Deaf (said to be the first band which originated
the Dolahead brand) we should all agree that all years have
much to talk about.

They weren't a band in New Orle-

The Dolahead record in
three days which did not have the
name of Tone Deaf on it. The

I was a part of the Tone Deaf band and
as soon as the Tone Deaf record was
issued (in 1923), they started and
repeated their glory in the same

rest and introducing their new numbers.

I agree with Tom Brown that
Dolahead music is the only music in
the world. The islands mentioned
by Brown were all part of the
Islands in these days, but he begged
to mention the sharing of the band
for the islands and the end of the

I also agree with Tom Brown
that everyone who played or knew
anything about Dolahead music
should get together and put their
work on the record. Maybe we
could revive Dolahead music
of 1921, 1922 and 1923, which really
left us with a lot of money.

William Davis.
Mr. D. James LaRocca  
c/o ASCAP  
New York, New York

My dear Composer:

I have a magnificent collection of autographed music signed by the greats in the field of music. Kern, Berlin, Porter, Rodgers, Yarrow, Schwartz, Carmichael, Romberg, Strauss, Lehár, Coward, Stravinsky, Rachmaninoff, Kreisler, etc., are but a few of the more than 100 distinguished composers who have sent me autographed music signed from their most famous compositions. To add your name to this collection shall indeed give me the greatest of pleasure.

Enclosed please find two pieces of music manuscript paper. On the first one will you write at top (all in ink) title of your ever popular, immortal and favorite composition of mine, your great "TIGER RAG" writing to Lionel A. Aucin from D. James LaRocca and giving date. Then writing a few bars of music and words from this great hit melody. On the second place of music paper will you write at top title of another of your great composition writing to Lionel A. Aucin from D. James LaRocca and giving date. Then writing a few bars of music and words from this hit song. These shall indeed be perfect souvenirs of you and your great music which I shall always cherish. Great additions to my great collection of note.

Thanking you millions of times in advance,  
Wishing you the very best of everything always. Sincerely hoping with all my heart to hear favorably from you real soon. I'm counting on you so please do not disappoint me. It means so very much to me and to my fine collection.

P.S.  
A S.A.S. is enclosed for your convenience. Thanks again.

Your admiring music lover,

Lionel A. Aucin  
49 Chestnut St., Spencer, Mass.

---

Editor, The Times-Picayune:  
Those who dislike jazz do not want to hear them cordially. I am an opera fan myself, but do not want to hear opera every day. The report of hearing jazz is not that symphonic or opera. There is other music much more pleasing to hear, such as arias, including Stravinsky, Stravinsky, St. Petersburg, and other orchestras (no saxophones) all that is pleasing music.

This is the way I can describe jazz: A kind of music that is scrambled up with an egg, beaten until it is too bad that as far as a city as New Orleans, with the Social Prejudices, does not have a better reputation.

A. C.

Lakeshore Roads  
NEwSPAPER.SIGN  
No. 6 | 26.5.1919 | 32164
D. Van, (Mike) LeBooe, 229 Common Street,  
New Orleans, La.  
August 1st, 1920.

To the Editor Thos. Dinamar  
and Daily States,  
Chicago, Illinois,  
Dear Sirs:

Do you remember the case of the Jazz controversy? I am at a loss  
as to why you have not published my letter concerning Mr. Thos. Brown  
and me.

I have always thought that the Jazz record was the forerunner of jazz music  
and have always been interested in the history of jazz music. For the ORIGINAL DIXIELAND  
JAZZ BAND, the world's first Jazz Band, I do not think you are being  
fair to me or the members of this famous band.

Do you know of any famous, or my religion, or the  
neighborhood I came from, or of any incident, that happened to be of  
the White Race?

Please find the reprint of the in the in Music also look  
up The American History 1892 to 1932 which is called "Valves Four"  
by J. B. Lull in the Chicago Defender. I am interested in the history of jazz music  
for the release of the Victor Record Co. in 1917, and also in the  
world's first Jazz Band, the world's first Jazz Band. I do not think you are being  
fair to me or the members of this famous band.

This case Negroes were the ones in the main, in charge of the  
original Dixieland Jazz Band, when the band started abroad  
for the first time. Moreover, for the release of the Victor Record Co.  
in 1917, the record was sent all over the world, and it was  
through the efforts of J. H. Lull through an interview  
by Abe Hines long after I had left New York City and thought to be  
dead.

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by Abe Hines long after I had left New York City and thought to be  
dead.
Editor Times Playhouse State

The colored musicians almost seven years before they were ready to record, do you not think they lute all the rest of those bands styled themselves on the recordings of the C.J.B.

Long before the New Orleans Jazz Band was formed this style of music had already been established over the world. Around 1849, when they played in England was the first anniversary of introducing jazz music in London, Lord Bamberger through Prof. Edward Gourley issued an invitation to come to England to be present at the festival, about this time I was born with influence and could not attend.

Let me quote the last paragraph of Dr. Coughlin Letter to me please to count on me as fully realizing the important position this band will occupy as number of the pioneer band and that you and your group have done for New Orleans, there is no question in my mind between white music and colored music nor that the reality of such there never was nor never will be any bar one C.J.B. that started the whole thing, signed sincerely, Edward Gourley.

Long before Louis Armstrong came into the picture of June this man was established Lead Armstrong, he being that today his first edition where he dedicates his book to me and the late Mr. Washington the jazz band may have changed this in his later book I do not know yet the first edition when the C.J.B. was riding high Louis was in the white horse New Orleans he could not have been more than 12 or 10 years old, you do not think he heard the records by the Original Creole Jazz Band they played them all over Burgard Street Canal St. on the sidewalks all day and night, and every one that had a phonograph at this time had records of the C.J.B. playing Blues their basis. Any of the claims I make for the C.J.B. I can prove. I would like an explanation why you do not care to print my answers to the writers on Jazz History.

Sincerely

Leader and New Original Dixieland Jazz Band

Director of Jazz

Her in retirement.

__________________________

Good Friday

IN 100 BLACK SHEETS

G 8 23.5x15 | 22x15

KRAFT ON BLACK SHEETS

COVER SHEET

No. 0 11x14 | 10x13

No. 1 12x16 | 11x13

No. 2 14x17 13x13

No. 3 16x18 | 15x12

No. 4 18x20 17x13

No. 5 20x21 18x14

NEWSPAPER SHEET

No. 6 23.5x13 22x15

JESUS: "I submit to your law."

King's Cross. 1937

"There's a wilderness in God's name."

"The kingdom of God is like a man who sowed good seed in the field. "What if more than thirty?"

"The Lord will give rain on the just and the unjust alike."

 punishment, but all kinds of punishment will come in addition, Jesus always met with each one and warned whom he thought was worth being warned, the word is worth more than the warning."

"Whoever will not listen to the law is condemned to the law, for he is guilty of rebellion against his own conscience."
to keep the record, straight, Tom Brown and his band before Nick Lachene and his group, but Browns Band was known as Son Browns Band from Dixieland and came to the Five Bag Trans Rube, where they played nineteen again, they were one of the few bands and was in New Jersey about three months after the Band arrived in Chicago, and at once was an immediate success. Their Cafe they had to have a Police and Firemen to 1101-1109 E. Congress St., Chicago, Ill. Chicago, Ill. to the offer. The next night we played the patrons, played an evening at the Farmers only the New York for one week at Reisenweberg's two weeks an unheard of $300 per week. The Jass Band. (New York.)

We played Reisenweberg's for three weeks without ever leaving, having the Four Hundred Club for ourselves, no act or band can amount to anything unless it is a success in Chicago. We play a little longer, not very long before the Viceroy returned.

Maybe the Lord picked the O.J.B. to sit on a pedestal for almost seven years before we had any competition. After several months were issued by the O.J.B. we had some competition.

J. IAS (INDO LACHENE), Leader of the Original Dixieland Jass Band. (New York.)

The good Lord and picked the O.J.B. to sit on a pedestal for almost seven years before we had any competition. After several months were issued by the O.J.B. we had some competition.}

...and the caesars in ancient Rome.


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To the Editor:

Just to keep the record straight, Joe Brown and his band did go to Chicago before Nick LaRocca and his group, but Brown's Band was unsuccessful, and was known as Joe Brown's Band from Dixieland and later changed their name to the Five Rag Time Rubes, where they played a few several theaters, again they were an utter failure, and was

Abandoned somewhere in New Jersey, about three months after the Band led by Nick LaRocca arrived in Chicago, and at once was an immediate success, at the Schiller Cafe they had to have Police and Firemen to keep the people out, as a few people would leave the room if they were afraid to enter, and the sensation we were creating here was spread all over. Al Jolson induces his agent Max Hart to book us into New York city. Hart came and offered a small engagement for one week at Reisenwebers Restaurant, the highest class place in New York, this was around Christmas Time 1916. We accepted the offer.

The first night we played the patrons, bunched on their plates some were bawling out for more. Few ever ordered anything and anything as we, inevitably, we stopped playing. Mr. Shults, the Manager of Reisenwebers made the following announcement: Folks this music is for Dancing please get up and try to dance by this new kind of music. One by one couples started to enter the dance floor, by the end of the night we were a sensation we were booked for 10 weeks a salary unheard of $750 a week, after the 10 weeks $1000 a week.

We played Reisenwebers for the first time with any other act having the Four Hundred Club for ourselves. No act or Band can amount to anything unless you are a Success on Broadway. Hence the Recording By Victor co., we had already gained Notoriety until before the Victor Records, with this kind of music do you think I could have stopped playing for any other Band from competing with us for this kind of music either White or colored.

May be the good Lord had picked the O.N.B. to sit on a pedestal for about seven years before we had any competition, after several recordings were issued by the O.N.B. we now find we have some sort of competition. Ted Lewis, Jimmie Durante, Vincent Lopez, all of New York competition. Red Lewis, Jimmie Durante, Vincent Lopez, all of New York competition. Memphis Five Brooklyn New Orleans Bryson Kings, 3 Chicago Blues, Memphis Five Brooklyn New Orleans Bryson Kings, 3 Chicago Blues.

How should I do it? How should I do it? How should I do it?

Jesse Dixon, October 30th, 1925.

The Classic Scrap Book
KRAFT OR BLACK SHEETS

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Friday, March 26, 1927

"Thieves" regret to inform the public that they have been

The Sentinel, Fort Wayne, Indiana.

Good Friday
Bishop Blake Says There Are Many Judases Today

WHEN Julius was a child he put 30 pieces of silver for a kiss he be

tongue in his mind. The temptation was too great. It was

ese money, and he took it. Even though he was younger than

ese him, he done so, and we

his doing in the eyes of all the people.

This case is one of Bishop Blake's, of Detroit, Mich., a

reform, the subject. This Master's Retreats Thursday night at

ithout the name of Key, who is a member of the First Presbyterian Church.

The conclusion by Bishop Blake and it was

spoken spontaneously after his family

dinner had been served by a man who had betrayed the

with the meaning of betrayal will

open the door. He became

looked at his betrayer and called

There was no bitterness, no

order, he ordered the man who had betrayed him

There was only pity, tenderness

More could he do? How could

his master strong. Can't he how
could lie call him friend? We must

think of the Master's judgment. Why

does not he hurt the man. There is a world

out of the law, the law.

Modern Preaching Credit

It was not this that we

and于是 let him be.

Or is his life that he is

not his life as a thief and
destroyed. In the sight of

he is a thief, and

to his punishment. If he

crimes we call him a criminal.

the law. We do not ask who is

him after his appearance?

his inheritance? What

appears, and then in his

weaker, was he born? We
doomed, and this is the

and he is made a slave.

and so it is done to the

missionaries, and then

for the salvation of the

The tragedy that now is

This is the story of

The Classic Scrap Book

KRAFT OR BLACK SHEETS

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No. 6 11x16 16x410

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No. 2 14x11 18x13

No. 3 16x18 19x19

No. 4 17x14 16x16

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Good Friday