

DOWN BEAT

BALLROOM

CAFE

RADIO

STUDIO

SYMPHONY

THEATRE

Published Monthly

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177

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Will Benny Break Up His Band?

Off-Beat Club Opens To Full House

Actions Point To Possible Split-Up And MCA Job

Radio and Press Boom Down Beat's Contest Results

New York—Nation's most noted and leaders interrupted their regular commercial radio programs last month to accept honors bestowed upon them by America's musicians in the DOWN BEAT's recent poll.

Cups Are Awarded

Sunday night, Jan. 22, Artie Shaw and his band were presented a striking trophy on the Old Gold Cabaret show, with Robert Benchley. The presentation was made by the sponsor of the program, Columbia's mighty chain of stations carried the ceremony into millions of homes. Shaw's band was voted the top swing unit of the nation in the poll conducted by DOWN BEAT.

Life Booms the Contest

Life magazine, with three pages of pictures and comment of college students, published results of the contest in its Jan. 23 issue. Glen Gray and the Casa Loma band, (Modulate to page 8)

British Ork Won't Play Jewish Music in German Theater

London—A program of all-Aryan music will feature the concert by Henry Hall's band when Hall takes the group to Berlin in February for a date at the National-Scha Theatre.

All tunes that Hall planned to use were closely examined. Those with Semitic origin were thrown out. Publishers were asked to state whether the auditors and composers of the numbers were Jewish before the ditties were placed in Hall's library.

The director, noted for his BBC radio work, said he "did not wish to appear as approving of racial prejudice" existing in Germany today, but added that if the ork was to play in Berlin, "we will simply have to accept Germany's outlook on things."

Panassie Cuts Loose!

The world's most noted swing critic, Hugues Panassie, breaks down and tells all in the March issue of DOWN BEAT. For the first time, the young French authority gives his opinion of critics and tells WHY they are of vital necessity. Panassie's own story, written in New York by Panassie himself, will be one of the many highspots of the next issue. Out on the stands the first week of March!

She Scores With Chicago Musicians



Chicago—Anita O'Day, 19, is one of the ace attractions at the Off-Beat Club. Jimmy McPartland's band replaced Max Miller Jan. 28.

Carl Cons' New Spot For Musicians Is a Hit In Chicago

Chicago—With Max Miller's flashy quartet sounding a welcome to the hundreds of musicians and others present for the occasion, Chicago's Off-Beat Club was formally opened Jan. 25 at 222 North State street to a crowd which jammed the room to capacity.

Differing from other night clubs, the Off-Beat had on tap as entertainment a lineup of stars whose talents, wildly acclaimed by musicians and music critics, have not been recognized as yet by the public. Besides Miller's spectacular quartet, Anita O'Day—the little girl whose singing style is comparable only to a combination of Bailey and Holliday—panicked the house as she took the stand for a dozen encores with Miller's quartet kicking off accompaniment.

SRO Sign Goes Up

Carl Cons, managing editor of the DOWN BEAT, who with Sam Beers, of the Three Deuces Club, is sponsoring the club in a 6-month experiment, was forced to extend the "opening night" to Thursday and Friday nights in order to accommodate crowds. Chicago newspapers gave the event wide publicity, and reservations (Modulate to page 8)

Buddy Rogers' Trumpeter Arrested in New Orleans

New Orleans—Police arrested Tommy DiCarlo, trumpeter with Buddy Rogers' band, Jan. 12 for questioning. Authorities in Quincy, Mass., charged DiCarlo with non-support of his wife and larceny. DiCarlo refused to waive extradition.

New York—Word has leaked out that the entire Benny Goodman band personnel, with few exceptions, will start orks of their own shortly. And with Harry James' new crew ready to debut this month, the rumors bear weight now that Ziggy Elman is using his own group for a series of records on the Bluebird label.

Elman, like James, took to discs to test the public's acceptance of him as a batoneer. The records already are good sellers. Harry Goodman, with a barbecue pit, may devote full time to its management.

Alexander to Help Benny

Goodman, making no comment, admits Teddy Wilson and Lionel Hampton soon will have bands of their own. Willard Alexander, MCA vice-president and manager of Goodman and Count Basie, would handle the bands to be formed by various members of the present BG personnel. It's no secret that Alexander for several months has been seeking orks not only for the two colored stars to front, but also with an eye toward white



Benny Goodman

(Modulate to page 7)

Kirk Into Boston

Boston—Andy Kirk's Clouds of Joy, with Mary Lou Williams, Phyllis Terrell, Henry Wells and Dick Wilson riding high, opened at the State Ballroom, Jan. 20.

Cuba Overrun With Musicians as Season Brings Tourist Trade

By Alexander de la Vega

Havana, Cuba—With the winter season now in full swing, a flock of orks are in town. Havana is overrun with musicians, some of them working and the remainder living in hopes.

Jose Antonio Quintana and his Melody Boys opened at the National Hotel after keeping reporters in a state of delirium by changing his plans. He broadcasts nightly over CMW at 9 o'clock. The addition of "Old Mezzorana" is the most interesting change. He is an American lad, playing sax and flute, and an expert on both.

Band Really Swings!

Quintana's brass includes Cesar Godinez, Sergio Gonzales and Santos, trumpets, and Pablo Lopez, trombone. Reed section comprises Alfred Hirsch, former Lopez man; Aurelio Munos and Arnold Percival; Quintana plays piano, Don Rodriguez, guitar; Enrique Lopez, fiddle; Carlos Puerto, bass, and Genaro Ruiz, drums. It's the only swing band ever to play this smart spot!

Rene Touzet is at Casino Na-

cional . . . Armando Valdespi's ork, with the Casino de la Playa band, closed the summer season at Casino de la Playa . . . Alfredito Saenz, tenor man with Castro's unit, has joined the Playa ork . . . Manolito Botfill's crew replaced German Lebatard's combo at the Casino Espanol, and had a glorious opening night.

Bing Nelson Returns

It's a third engagement for Eddy Sastre at Montmatre Cabaret . . . Lebatard's band now playing shows at National Theater . . . Alfredo Brito is back with his fine band at Eden Concert Cabaret. He's the Cuban king of jazz . . . Bing Nelson have returned from South America, which was most successful . . . The French Casino band is not so hot, but at least one can dance to its music!

Takes James' Place

New York—The successor to Harry James has been found! Benny Goodman, auditioning trumpeters to fill James' spot, decided his brother Irving Goodman was the best of the lot and hired him Jan. 31, brother having to leave Bunny Berigan's crew to make the change.

Hymie Shertzer, alto man with Tommy Dorsey, returned to his old seat in Benny's reed section when Dave Matthews left with James. Shertzer, mainstay of the Dorsey saxists, is a former BG first alto man. With Harry Goodman, barbecue specialist, still beating the bull-fiddle, Benny's band once again includes three of the Goodman clan. James' new combo will debut this month, probably in Boston.

The Duke's Swinging Rachmaninoff Now!

New York Duke Ellington's concert at York College Jan. 3 featured the Duke's arrangement of Rachmaninoff's *Prelude in C-Sharp Minor*, with Ellington leading his band from the piano. Program consisted of 26 numbers, the Duke serving as commentator himself. About 1,800 attended.

Cover

Month after month of one-nighters and short dates, climaxed by a 2,000-mile jump from Dallas to New York City, left Jimmy Dorsey a beanie guy Jan. 3 when he and his band arrived in Manhattan for a 2-month date at the Hotel New Yorker. Jimmy's shows at the hit Grand Central station, pooled out and ready for bed. He recovered in time to open, however, and he's been clicking since.

Duke Says Swing Is Stagnant!

But Noted Negro Leader, Composer And Pianist Believes Future Bright If Musicians Wake Up and Work

By Duke Ellington

New York—The most significant thing that can be said about swing music today is that it has become stagnant. Nothing of importance, nothing new, nothing either original or creative has occurred in the swing field during the last two years.

Offers Ironic Twist

It becomes necessary to adopt a far-seeing and mature point of view when considering the current popularity of swing, revising in the mind's eye its inception, the conditions and circumstances surrounding its birth and growth and the completion of the cycle as it appears today. Much has been written about swing, it has been defined 1,999 times and it has been the subject of much controversy.

An ironic twist to the situation has bitten deeply into the minds of many of the actual purveyors of swing music. Those musicians who were "swinging" on their instruments 10 and 15 years ago, (before the appellation "swing" had any significance other than that of inferring in what style the music was to be played), today look on, some with amusement, others with intolerance, at the farce which is being played out to the full on that merry-go-round known as the amusement world.

'Jazz Still Developing'

What is important is the fact that Jazz has something to say. It speaks in many manners, taking always original and authentic form. Still in the throes of de-



Duke Ellington

velopment and formation, it has fought its way upwards through the effortful struggles of sincere and irate musicians, has fought to escape mal-judgment at the hands of its own "causified critics," those fanatical fans who have woven about it interminable toils. It has striven in a world of other values, to get across its own message, and in so doing, is striving toward legitimate acceptance, in proportion to its own merits.

Granted then that Child Jazz shows promise, let's swing the spotlight over toward the adolescents. (Modulate to page 16)

Waller, Lunceford Eye European Tours

New York—Fats Waller, who closed at the Yaast Club Jan. 19, may soon make another trek to Europe. Jimmie Lunceford also is awaiting a boat for another try in Norway, being tentatively booked to shove off with his band May 19. Lunceford's opener would be in Oslo June 1 if complications don't arise in the meantime.

No Floy Floys?

Tuquay Springs, N.C.—The Flat-Foot Floogees has been found! Born recently to a Negro couple here was a 9-pound baby. Before it arrived, the parents selected two names. If it was a boy, it would be Flat-Foot Floogee. If it was a girl, she would be called March of Time. They waited breathlessly while the operation was being performed. Suddenly the father let out a shout—it was a boy—and Flat-Foot Floogee made his entrance into the world without benefit of any floy floys.

Hutton To Rose Bowl

Chicago—Ina Ray Hutton and her femme tootlers open their first club date in this territory when they move into Frank Howards Rose Bowl, Rush street nitery, Feb. 15 for a 4-weeker. Bandstand will be enlarged for the engagement, as it's first time spot has lined up a full-sized ork.

Music Situation Sad in Palm Beach and Miami Resort Spots

By Jack Arnetti
Miami, Fla.—For a major resort, Miami and Palm Beach bands really stank. There are a few notable examples—Ted Lewis at the Royal Palm Club with a fair outfit and Al Donahue at Palm Island Club with Miami's best. Palm Beach Worse! Palm Beach is even worse than Miami. Any outfit of three men or over, with a wailing tone and billy goat vibrato, is a "Society" ork automatically—and therefore good for a class job. Natives live and die here without ever hearing a first class band. Only bright spot on the horizon, in fact, is an unknown 10-piece outfit at Lake Worth Casino led by Lou Pulcrano, of New Jersey.

U. S. Platters Are Germany's Favorites Despite Hitler Rule

Berlin, Germany—It's the same story the world over—swing's the thing. Of 437 records issued in Germany in the last six months, only 36 were waxed in England. The others were strictly American fare, including 24 by Bing Crosby; Jan Garber, 20; Artie Shaw and Jimmie Lunceford, 18; Horace Heidt, 16, and Teddy Wilson, 15. Even some good old Red Nichols and Fletcher Henderson sides found their way into the land of Hitler, along with several albums of truly fine swing efforts by King Oliver, the N. O. Rhythm Kings, early Benny Goodman, Elmer Schoebel, Wolverines and Cotton Pickers. On some of the labels Goodman was paired with Stokowski, and Armstrong with Ave Marie. But the stuff got here—and we are glad to see it.

Pepitone Re-elected

New Orleans—Important election held by Local 174 saw Giacomo Pepitone re-elected to presidency Jan. 14. He also was made delegate to the AFM conclave in Kansas City in June. Others honored were David Winstein, vice-pres.; Robert Aguilera, recording

Awaiting Stork



Mrs. Hob Crosby, the former June Kuhn, who expects a baby some time in June, according to reports from Crosby in Pittsburgh.

Kusby's New Combo

New York—Another new band will debut shortly when Eddie Kusby, for many years with Hal Kemp, rounds up a group of New York musicians for his own new combo. Understanding here is that Willard Alexander, MCA exec who handles Goodman, Basie and Norvo, will guide the Kusby crew's bookings.

Alex Holden, manager of Kemp's band, also will manage Kusby's unit. Kusby, whose real name is Kusboraki, played trombone with Kemp and took all solo work. It was said Hal fired him when he slept through a stage show in Columbus, O., last month.

Dorsey Rules Dallas Doings

Unknown Native Lands Singing Job; Adolphus Records Broken; Deutsch Breaks R-OK Hotel Band Monopoly

By Bill Barker

Dallas—Unknown locally, and strictly a dark horse, Ella Mae Mora turned the trick here last month by winning a job with Jimmy Dorsey's band at Hotel Adolphus. She went East with Jimmy, replacing Les Leighton, who will do radio work in Chicago.

All Records Shattered

More money was taken in during Jimmy's 2-weeker than in any similar period. First week gross was \$6,800; jumped to \$7,200 the closing week. Ella Mae's debut was closing night. She won from two other hopefuls. But Bill Burton, rib-eater that he is, should have auditioned Rosemary Ayres and Florence Drake—gals who are plenty o.k.!

Chatter Department

Ed Fitzpatrick followed Xavier Cugat into the Baker . . . Cugat knocked all attendance records goofy, sho' enough. . . First of the name bands to invade the Century Room of the Adolphus (a Hitz hotel) since termination of the Rockwell-O'Keefe monopoly was Emery Deutsch, who brought his crew for Texas baptism following four fine weeks of "Stop and Go" music by Frank Dailey, who was slated to lay eggs but did not. . . Free barbecued ribs entice dancers to Ches Maurice, where Ernie Palmquist is in his 5th week. . . Frenchy Graffier is a good draw at the 52-Club on the Ft. Worth pike. . . Clarence Love and crew still at 66 Club, all-night second-floor spot where side men hang out after hours. . . Don Bestor grabbed WFAA drummer Pete Hawkins after losing Nick Fatool to George Hall.

Cuba or New Orleans? Is New Orleans the real birthplace of swing?

Maybe not, says George Malcolm-Smith, who has proof to support his argument that Cuba is the actual place where swing originated. In the March issue of DOWN BEAT will unfold this untold story—a story to be published for the first time. Be sure to order your March DOWN BEAT early!

Shaw Jams Theater; Heads for Coast Soon

New York—House was jammed Feb. 3 when Artie Shaw's band opened a 2-week run at the Strand Theater, first date for the Shaw crew since leaving the Hotel Lincoln.

Itinerary of the Shaw outfit includes a week at a Newark theater, starting Feb. 17; Earle Theater, Philadelphia, Feb. 24; Stanley, Pittsburgh, March 3, to be followed by a tour to the West Coast, where Artie will air his Old Gold commercial with Robert Benchley, who must be in Hollywood for movie work. Artie's handlers, meanwhile, are trying to line up a spot on the coast for the band while it's there for the ciggie show this spring.



Frank Dailey

Edythe Wright Rejoins Dorsey After 'Vacation'

Hartford, Conn.—After leaving the band last month, supposedly to wed Don Budge of tennis fame, Edythe Wright rejoined Tommy Dorsey here Jan. 14 when dancers would have nothing to do with Tommy's substitute singer, said to be a Philadelphia gal discovered by Lou Levy. Edythe will stay with Dorsey until his present tour is completed, meanwhile Tommy is auditioning Dinah Shaw, WNEW canary in New York, for Edythe's post.

GERVIS IS WED

FT. WORTH, Tex.—Bert Gervis, manager of Lang Thompson's band, wed Margie Ward, dancer, New Year's day.

Kemp and Bride Get Tied With Firemen Gaping on the Side

Pittsburgh—Love can scale the highest mountain—even in the band business. Hal Kemp and Martha Stephen-



Hal and Martha Take Vows

son proved that Jan. 13 when they sandwiched in a marriage ceremony between shows while the Kemp crew was playing the Stanley Theater. Martha, only 19, had to have her mother in New York sign a license application because she was under age. Hal had to go before Judge Thomas P. Trimble in order to have the 3-day marriage law waived. Then a minister had to be found. The Rev. Harold Bray agreed and finally, with an audience including Kemp's bandmen and nine shirt-sleeved firemen from a nearby fire station, the knot was tied at the Second Presbyterian Church.

Alex Holden, Kemp's manager, was best man. Miss Stephenson, a New York debutante, had as maids of honor Rosemary Cox and Mary Ann Travers. Kemp was a bashful groom, photographers finding they had to bully him to get a shot of him kissing the bride. But it all turned out okay—even though Hal showed up 20 minutes late.

Chicago, February, 1939
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Barnett and 'Cafe Society' Thrill N.Y.

'White Ellington's' Band, New Village Nitery More Than Make Up For Folding Of Casino and Hollywood Restaurant

BY H. E. P.

New York—Month of January brought forth a mixed combination of events—some dissappointments—other successes. Two of Broadway's largest night clubs, the International Casino and the Hollywood Restaurant, closed doors. On the other hand, that prolific giggle water peddler, Billy Rose, dressed another show offering for tourist trade into a new, unique prize package labeled the "Diamond Horsehoe."

Down in the Village, Cafe Society made an auspicious debut and promises to be a new mecca for the music moochers and swingomaniacs. . . . Charlie Barnett brought his new ork into 52nd street to give Gothamites one of the major musical thrills of the month.

When the events of 1939 have been compiled and filed into the annals of jazz, it is our guess that Charlie Barnett and his orchestra, which opened at the Famous Door Jan. 17, will hold a special place as one of the outstanding musical groups of the year.

Barnett, whose frustrated barnstorming during the past six years made his potentialities an unknown quantity, has finally corralled himself a herd of musikers equal to the immense library of arrangements in his possession and settled himself in Swing Lane. A strange personality in jazz,



Cafe Society stars include Meade Lux Lewis and Albert Ammons, kingly boogie-woogie pianists from Chicago, shown above. Billie Holiday and Frankie Newton also are on deck to send patrons,

himself, he organized his first orchestra about six years ago—a 24-piece band that displayed elaborately orchestrated show melodies and special production numbers. But this type of music did not permit him to express his personal interpretation of jazz and he abandoned the project, despite its commercial possibilities. He won first major attention from critics on Red Norvo's early recordings ("I Surrender, Dear," "The Night Is Blue," etc.) and has since strived to bring together a group that could give proper renditions to his orchestrations, which range from Ellington to Henderson to Carter and to his own scoring efforts.

After a rugged tour in the hinterlands, selecting new men here and there, Barnett turned up in New York with an orchestra that not only surprised his first patrons, but delighted them with some of the most exciting music—instrumental and orchestrated—heard in a long time. He is certain to be recognized, shortly, as one of the major contenders for swing honors of the year. Only a few hearings of his and program could convince and better describe the distinctive ensemble and musical work offered by the unit.

Plays Tenor and Alto
Barnett, on tenor sax, has no equal among white musicians, nor, for that matter, among colored musicians, because his style is individual and unlike anything heard before.

He also is soloing on alto sax and his style on this instrument is completely apart from his attack on tenor. When he plays alto, his music is more fluent and condensed into a melodic vein, rather than emphasis on rhythm. Other instrumentalists who share the solo spotlights are Nat Jaffee, who, after several solo flings in Manhattan's swing dens, makes his

orchestral debut with the band. Rob Burnett and Johnny Medell share the trumpet solos and Buse Etri, who scored so successfully on guitar with Will Hudson, does equally as well. Barnett's personal

includes: Don McCook (alto), Gene Kinzie (alto), Jimmy Lamare (tenor and baritone), Kurt Bloom (tenor), saxophones; Charles Huffine, Bob Burnett, Johnny Mendell, trumpets; Ben Hall, Bill Robertson, Don Ruppensburg, trombones; Nat Jaffee (piano), Buse Etri (guitar), M. Stevens, bass; Wesley Dean, drums, and Judy Ellington, vocalist.

Another welcomed arrival in New York is "Cafe Society," the newest night spot to open in Greenwich Village. The location, itself, is one of the most cleverly decorated night clubs in the city, adorned with murals by outstanding artists and cartoonists. The entertainment rates highly with the swingopations entrusted to Frank Newton's ork and intervals donated by Billie Holiday and the piano team of Albert Ammons and Meade Lux Lewis. Jack Guilford,

one of the most promising comedians in show business today, does an excellent M. C. job that ties together this neat package of fun fare and music.

Tab Smith on Clarinet

Newton's band has great possibilities and with another two or three weeks of playing should develop into one of the ace combos in town. In addition to Newton's own trumpet tooting, which rates high over par, there is Tab Smith. Smith's altoing on Millinder's Blue Rhythm Band platters two years ago, drew praise from record reviewers and now, he has developed a style on clarinet that ought to bring added laurels. Sonny White, whose piano playing with Willie Bryant's band not long ago amazed Savoyards, fits in appropriately and Ken Harlan on tenor is more than adequate. The re-

mainder of the unit is comprised of Johnny Williams, who pounds a solid bass, and Stanley Payne on third alto. The drum position is still a vacant spot, at this writing.

Bechet's Mystery Exit

After receiving considerable notice and publicity as a result of the praise and mention made of him, Sidney Bechet and his group have been given their notice and will exit from Nick's Tavern by the end of this month. Although credited with top ranking ability and virtuosity as a real exponent of *la jazz hot*, Bechet's prospects are not too good and it's still a mystery why his services were discontinued, when they apparently seemed so successful. . . . Jack Jenny took a quick exit out of the Onyx Club, leaving his band and library. George Brunies has taken over the podium with his slip horn antics. . . . Local gazetteers claim the Bailey-Norvo split cut into the home life, too, but Mr. and Mrs. Swing claim a loud "No!" . . . Oh Yeah?

Famous Artists BECOME CONN DEALERS

AMONG Conn dealers—all over the United States—an unusually large proportion of professional musicians will be found—artists who, like yourself, know every problem that influences success in concert, radio, dance band or symphony.

A few typical towns and their Conn artist-dealers are mentioned here—men you'll enjoy fraternizing with whenever your tour includes their cities. That's one reason why the Conn dealer's store is so often the headquarters for local and visiting artists. Professionals know that here they can meet kindred spirits, exchange the latest news of the music world, and secure any needed service from men who speak their language and know their requirements.

At these stores you will always find the latest developments in band instruments. You can try the new models and keep posted on what's newest and best. Be sure to make your Conn dealer's acquaintance in every city you visit. And if there's any information or literature you'd like to have from the factory—we, too, will be glad to serve you.

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MINNEAPOLIS—B. A. Rose, of the B. A. Rose Music Company, 25 South Eighth Street, was violinist in the Minneapolis Symphony, and Harry Anderson, manager of the store, was bass tuba player in the Minneapolis Symphony.

CINCINNATI—Henry Fillmore, of the Fillmore Music House, 528 Elm Street, is a famous bandmaster and composer, and Herman Ritter, manager of the store, was a professional clarinet player.

ST. LOUIS—Joseph Gustat, president of St. Louis Band Instrument Company, 1113 Olive Street, is trumpet in St. Louis Symphony and Municipal Opera orchestra. Several of his associates in the business are also members of the symphony.

BUFFALO—H. B. McClellan, of the McClellan Music Company, 732 Main Street, was for many years a troupier and circus band man, playing trombone. His son, Don, now manager of the business, was formerly a professional drummer.

ST. PETERSBURG, FLA.—Joseph Lefter, of the Lefter Music Company, 20 Sixth Street, N., was flute player in the Sousa Band.

WORCESTER, MASS.—Barney Walberg, of Walberg & Auge, 86 Mechanic Street, was solo trombone with the Liberati band and other great concert bands of the day.

SHREVEPORT, LA.—Jack Roop and Sherman Almanrode, of the J & S Music Company, 608 Milam Street, were professional drummer and saxophone-clarinet player respectively before going into business.

ORLANDO, FLA.—Ernest Pechin, of the Pechin Music Store, is a noted cornet virtuoso, playing for past five years as soloist with WGN concert orchestra and formerly with Sousa, Innes, and Conway bands.

FORT WAYNE—Tom Berry, of the Tom Berry Music Company, 213 West Wayne Street, was a professional musician before he obtained the Conn franchise in Ft. Wayne.

PHILADELPHIA—Al. Knecht, of Albert A. Knecht, 24 S. 18th Street, was tenor sax for years with Sousa band. His late partner, Benne Henton, also played sax with Sousa and was one of the greatest of saxophone virtuosos.

LINCOLN, NEB.—August H. Dietze, of the Dietze Music House, 1423 "O" Street, was a professional bass tuba player.

GRAND RAPIDS—Leon Knapp, of Knapp-Poole Music Company, 253 Monroe Avenue, N.W., was for years a fine professional drummer.

ERIE, PA.—Dale Williams, of the Dale Williams' Music Shop, 1015 State Street, was a professional saxophone and clarinet player.

BRIDGEPORT, CONN.—Fred W. Bayer, of Bayer's Arcade Music Shop, 7 P. O. Arcade, was a fine sax and clarinet player. His son, who is associated with him in the business is a professional bassoonist.

PARIS, FRANCE—Maurice DeCruck of Societe Majeur, 43 Boulevard de Clichy, was first saxophone in the New York Philharmonic-Symphony orchestra under Arturo Toscanini. His use of the Conn saxophone so convinced him of Conn superiority that he returned to Paris and is now the Conn dealer there.



MAURICE DECRUCK

KALAMAZOO, MICH.—A. E. Blanchard, of Blanchard's Music Shop, 175 East South St., still plays violin with the Kalamazoo Symphony Orchestra.

NEW BEDFORD, MASS.—Frank Bayreuther, of the Frank Bayreuther Music Store, 621 Cottage Street, was a professional sax and clarinet player.

SPRINGFIELD, MASS.—P. W. Brackett, owner of the Temple of Music, 186 State Street, has been a leading professional drummer for years.

PITTSBURGH—Wm. F. Hammond, of the Wm. F. Hammond Music Store, 630 Penn Avenue, played drums professionally for years in Pittsburgh theatre, symphony, and dance jobs.

CONCORD, N. H.—Wm. Avery, of Wm. H. Avery, 18 Pleasant Street, was a professional cornetist before entering the music business.

CRAWFORDSVILLE, IND.—Leslie Lyons of the Lyons Music Company, 110 S. Green Street, is an old troupier, who played trombone for years with the Gentry Circus band.

GREENFIELD, MASS.—Lewis Deland, of the Lewis Deland Music Store, was a well known professional drummer.

CLAREMONT, N. H.—Frank Bush, of the Frank Bush Music Studio, 26 Middle Street, was a leading professional saxophone and clarinet player.

FREMONT, OHIO—J. L. Lorenzen, of the Lorenzen Music Company, Elks Building, was a professional flute player before going into the music business.

ATLANTA, GA.—Wm. Ritter, of the Ritter Music Co., Inc., 46 Auburn Avenue, was for years a well known circus drummer.

WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

'Sure, Artie's Band Is Great, But Give His Men Their Share of Credit'

Here Are 15 Good Reasons Why Shaw Is Tops In the Swing Field; Tony Pastor Only Original Still Playing

By R. Whitney Becker

New York—Sure, Artie Shaw's band is great, and Artie's terrific on clarinet, but what about the boys in the band?

Artie deserves pounds of credit for his rapid rise, climaxed by his winning the swing band division of the DOWN BEAT's annual poll of musicians. But at the same time Artie stands as winning the honor with a crew about whom relatively few knew anything about!

Since John Munro, in the June, 1938, issue of DOWN BEAT, wrote a lengthy article praising the then-unknown Shaw unit and predicting it would rise to the top by Christmas, there have been numerous changes in the band's personnel. Taking a run right down the list we find these guys standing behind Shaw's spectacular rise:

CHUCK PETERSON—Plays trumpet, French horn and trombone. Single, born at Hearne, Tex., in 1915. Studied journalism and once was a reporter for the Detroit Times. Is a crack swimmer and likes to entertain friends. Once played under John Philip Sousa in Detroit; later worked with Henry Biagini. Easy to get along with.

BERNIE BRIVIN—Also a trumpeter. Single, born in Brooklyn in 1919. Doubles on mellophone. Has been a Union man less than a year, but already has played with Tommy Dorsey, Bunny Berigan and Shaw. Likes motor-boating and is a cousin of David Sarnoff, president of RCA.

JOHN (COLONEL) BEST—Trumpet. Single. Born in Shelby, N. C., in 1913 and has played with Biagini, Joe Haymes and Charlie Barnett. Originally studied for a commercial career and once wrote a tune called *South Washington Street Blues*. He's related to Nathaniel Greene and Nathaniel Macon of Revolutionary war fame.

GEORGE A R U S—Trombone. Friends call him the "Swami of Swing." Single, born in Union City, N. J., 1911. Also plays fiddle. Played with WXYZ radio station in Detroit before joining Shaw. Favorite interests are wine, women and more women. Does a fine job of cutting the boys' hair when they haven't time to visit a professional barber.

LES JENKINS—Trombone. Became nationally renown for his fine work with Tommy Dorsey. A friendly, half-serious guy who asks no favors. One of the newest additions to Shaw's band and certainly one of the most popular.

HARRY RODGERS—Trombone. Boys call him "Muscles." Born in 1914 in Brockton, Mass. Arranges the pop tunes for Artie. Is an alumnus of Al Kavelin, Frank Dailey and Glenn Miller bands and his favorite hobby is arranging and listening to bands. Has played with Fabien Sevitsky and other longhairs.

GEORGIE AULD—Tenor sax. Joined Artie Christmas after making a name for himself and his horn with Bunny Berigan. Born in 1919 in Toronto and is still single. Likes to take his girl around, listen to good bands, sleep and mess around on alto sax. He's an expert horseman and motor car driver. Currently, his jittery, gutty tenor style is the most imitated in the nation.

HANK FREEMAN—Alto and baritone sax. Single, born in New Haven, Conn., in 1918. An alumnus of Berigan, Barnett, Joe Haymes

AL AVOLA—Guitar. Single, born in 1915 in Boston. Studied commercial art and law and is a member of the Massachusetts bar. Still dabbles in art occasionally. Played in Boston Junior symphony, also handles a violin, and was acclaimed a child prodigy when he was 6 years old. A great admirer of Segovia, he now is experimenting with a new method of playing the Spanish guitar. Real name is Alexander Albert Avola. Writes tunes occasionally, his *Fee Fi Fo Fum* stacking up as one of Artie's best platters.

BOB KITSIS—Piano. A graduate of Harvard, class of '38, where he studied medicine and music. Single, born in 1917 in Boston. It was only recently he auditioned for Artie and landed the job, although he had never played in a band before! Interests also include concert music, good literature, Har-

skins since he was 3 years old when he was a "standard" vaude drum act.

HELEN FORREST—Vocalist. Born in 1916 in Washington, D. C. Artie found her singing in a Baltimore night club. She got her start singing on WNEW, New York radio station, and once was billed as Bonnie Blue, vocalist with Mark Warnow. Has clicked from the start with Artie.

And that gets it. But another line or two about Artie himself:

The Urge to Write

A few years ago, after having knocked around with Austin Wylie in Cleveland, and with Paul Specht, John Cavallaro and Red Nichols in the East, Artie took a farm home out in Bucks county, Pa.

"Just leave me alone," said Artie, "I've got to write the great American novel."

So shelving his sax and clarinet, Artie went to work. He chose Bix Reiderbecke as the subject. For weeks Artie banged the typewriter in the best Damon Runyon style, finally turning out a full-length novel about Bix. Then he got the pages all together, placed them in order as the book would read later—and TORE THE WHOLE THING UP!

"I just wasn't satisfied with it," explained Shaw.

So he went back to his clarinet and made history. But his ambition still is to become a writer and it's a safe bet that when the time comes for him to retire—he'll try another novel—probably about his own exciting career.



"Cheep Cheep" shout the boys in Artie Shaw's band as Tony Pastor shoots the wordage of the Indian Love Call into the mike. Artie, noodling around on clarinet in the background, backs Tony up.

and Leon Navarro. One ambition is to find a good reed. Likes fishing and once caught a lake bass with his teeth, therefore gaining much publicity. Real name is Henry, but don't call him that!

LES ROBINSON—Alto sax. Leads the smooth Shaw reed section. Another former Biagini man and likes to go to shows and talk on the telephone. Home is in South Bend, Ind.

TONY PASTOR—Tenor sax. Plays first tenor, with Auld on second. Married and most fond of spaghetti, sometimes inviting the boys to his house for huge samples of the dish. He's a Hartford product, likes to roller skate, and is the only original member of Shaw's first band. Handles all the male vocals; sings huskily, in colored style. Noted especially for his killing vocal on Artie's Bluebird record of *Indian Love Call* with the boys shouting "cheep cheeps" in the background.

SID WEISS—Bass. Born in 1914 in Schenectady, N. Y. Married, and played with Wingy Mannone and Barnett. Is a nut on the movie photography subject. Wife was president of the Washington Hot Club when he married her and she also is hep and a good critic. Played symphony stuff under Harold Bauer at one time.

vard-Yale games and HEDY LA MARR.

BUDDY RICH—Drums. A real youngster, born in 1918. Has worked with Joe Marsala and Bunny Berigan, among others. Musicians claim him to be the fastest drummer among the whites. Fine showman. Has been playing the

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New Boogie-Woogie Pianist Sends Cats

By E. J. Phillips

Kansas City—Comes now another pretender to the throne of "King of the Blues" in the person of Everret Johnson, piano-playing brother of Pete Johnson, Kansas City's best known exponent of boogie-woogie pianologies.

Young Johnson, playing with Carl Wright, a solid drummer, is one of the last of the products of the old Southern blues school. He is playing at Otie Miller's place in Kansas City, Kas., across the Kaw river, and conducting Otie's famed "Blue Monday" jam sessions. Everret worked at the Panama Club and Scottie's place out on the East side for many months before he attracted attention.

Pete Johnson, a few years Everret's senior, is in New York.

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Detroit Leader, Sick of Seeing Name Misspelled, May Change it

By Lou Schurrer

Detroit—George Kavanagh, alias Cavanagh, Cavanow, Kavenow, etc., is seriously thinking of changing his name to keep up with misspelled billings. The payoff came last summer when Eastwood spelled it differently in 4-foot letters. George is at Club Saks now, with Buddy Lester emceeing. Buddy's trumpet is so corny it's marvelous—and Eddie Schultz gets himself in plenty deep doing pop arrangements for each act. Eddie, ordinarily, is the pianist.

Getting KoKey Sans Weeds

The KoKey KoKey, a new jig, was being stomped in the smart Statler Terrace room as introduced by Jack Marshard and his Sassiety ork. Biggies such as the Fisher auto clan and Mickey Cochran hied about to the new truck. Xavier Cugat opened the room last fall and returned Jan. 17, Marshard moving away to take in the Plaza Persian room in New Yawk.

Art Mooney returned for the third time within a year for a 4-month stay at the Hotel Webster's cocktail grill. Cute Jean Shailor, who forsook Art for ART, was a big item. NBC shows—34 of them—were done from the spot. Adding three men, making it 11 in all, golf-conscious Art opened at the Vanity Ballroom Jan. 18 . . . Saturday night swing sessions at Masonic Temple died shortly after birth . . . Al Cooper's Savoy Sultans, a strictly jump band from New York, have been burning up the Club Plantation. Spark among them is a "Rudy" who plays combination sax and fire extinguisher much to the fire marshal's chagrin.

"Eel Steenks"

Hal Boorn's quadruplets doin' the rhythms indefinitely at East Detroit's To-Jo farms—and gifted nasally in a unanimous decision on important problems of the moment by exclaiming "eet steenks." . . . Group includes Nels Bitterman, George (Bob) Melczek, Ralph Murphy and Morrie Sagar. Sagar operates a photo studio in Lincoln Park and can't make up his mind whether to be a band man or a cameraman. Murphy peddles insurance on the side—a zany crew in all.

Ray Carlin's still going great at Northwood Inn. Sax man, Johnnie Walker, and George Ransom are waiting patiently for the spring birdie—the one you make with clubs . . . Milt Britton and his madmen opened the novel Downtown Casino last month, spot which once was the RKO Downtown Theater. Spot holds 1,200 and is doing nicely . . . Amos Jacobs, emcee, is working at Club Frontenac with George Olfono's ork and may reorganize the

whole gang into a clown and stooge unit . . . Emery Deutsch pleases Emery Deutsch late evenings listening to his platters on the Dawn Patrol via a Windsor radio station . . . Alice Faye hit town to keep Husband Tony Martin company. One of her new songs was publicized at the Book Casino with Martin sitting in on sax, her brother on drums and the "Magic Bow of Radio" sending them off . . . Rumors have it that Eddie Farley, who's music went 'round and 'round and came out here in the Motor City, is organizing a "distinctively new and different" type band that promises to have something. We hope so.



Judy and Jack Shirra, of Hal Kemp's ork, frolic under Florida skies while the Kemp band tours the South on one-nighters. Judy, of course, is Judy Starr, canary with the band. Jack, her husband, plays bass.

See
WOODSTOCK
TYPEWRITERS

English Bands Eye Australian Summer Tour

By Herman Butt

London—Jack Hylton, Henry Hall or Debroy Somers will get the call to take a band to Australia for a lengthy tour next June, to last three months, although arrangements have not been completed. A dozen crews are dickering for the choice assignment.

Joe Crossman, who organized a new band at Christmas for the Cecil Landeau revue New Faces of 1939, folded it away and paid off his men two weeks later. Job was too tough, it was said . . . Les Haskell formed an ork on two days' notice for the Corinthian Club. Outfit includes his brother, Ted Haskell, on the drums; Les Watson, tenor, and Alec Cave, trumpet. Haskell plays electric piano—and neatly.

A Big Holiday Season

Activity was at a new par during the holidays in December, despite foul weather. Jack Hylton leased the Prince's Theater for Boxing day and presented his *Band Wagon* BBC show. Billy Terent's ork also was on hand. Eddie Carroll, with a 9-piece swing outfit, landed Al

Saxon's vacancy at the Chez Henri Club in Long Acre Jan. 9 . . . Max Goldberg, ace Ambrose trumpeter, joined Jack Harris' band at Ciro's swank club . . . Jack Jackson's ork got the Oxydol commercial, a choice apple indeed . . . Alfe Noakes tied in with Bert Firman at the Casino . . . Ambrose's snatzy octet took a short holiday from its tour.

Three Marriages in Will Osborne's Ork

Baltimore—The love bug bit Will Osborne's band here—and hard.

Three members of the band were married in the Mayor's office. They were Harry Ross, trombonist, to Janice Todd; Charles Zimmermann, trumpeter, to May Swanson, and Dick Gabbe, manager, to Eve Evans. Brides are traveling with hubbies on Osborne's Southern tour.

FBMC in Chicago

Chicago—Opening of a local office of the Frederick Bros.' Music Corp. will take place here soon. Agency only recently unshattered a New York office, adding to its facilities at Kansas City and Cleveland. Climbing rapidly from a small booking office in Kaycee six years ago, the agency now handles a long list of attractions and has representatives throughout the nation. Bill Wilson will head office here.

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the 4-part harmony of any chord for C, B flat and E flat instruments at the same time. Cash or money order, 50c. Our **SPIVAK MUSIC GUIDE** is for writing music perfectly. It is a celluloid stencil cut through so that when traced through forms perfect music symbols. Send \$1 for both new items. **SPIVAK MUSIC**, 4511 15th Ave., Brooklyn, N. Y.

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An important part of her Orchestra are the five men shown in the photograph who, in addition to herself, play Martins. These men have contributed much to the success of the Band and their choice of Martins is not only a compliment to the instrument—but to their own high standards of musicianship

and insistence on playing nothing but the best! L'Ana and Her Orchestra are now featured at the famous Roseland Ballroom, Brooklyn, New York. You'll hear a lot more from them because they're really "going places."

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Noble Out, Bleyer In, at Carroll's

By Dave Hylton

Los Angeles — Everything happens to Earl Carroll, or so he probably thought after opening night of his Theater-Restaurant in Hollywood. His revolving stages went so fast the girls had trouble staying on; the lifts used for lowering performers through the floor were too active and went down at the wrong times with the comedian while he was in the midst of telling gags; Ray Noble walked out after the opening night, and Bill Harty, his manager, walked also.

It's Still Terrific

Despite all the trouble the place is packing them in every night. It's a lavish affair with neons all over the outside. With the two large network buildings across the street, Sunset and Vine has become a sightseeing point in Hollywood.

Noble's objection and main reason for leaving was the fact that he accepted the job with the understanding that he get air time. He got it, but the setup was terrible and the band sounded so bad over the air that Ray decided he couldn't risk his reputation. Other reasons for his move have been told but this is the one given us by reliable sources.

Bleyer Takes Over

Archie Bleyer, arranger, was put in front of the band and Dave Klein was named contractor. There have been a few changes made in the personnel: Don Daniels, trombone, is in; Jack Dumont, sax and clarinet, replaced Archie Rosate, (Dumont is from Ken Baker's band.); Mannie Strand replaces Freddie Leightner on piano; Al Golden, trumpet, replaces Barry. The rest of the personnel: Hill, Friedman, Smith, sax; Grow, Dave Klein, trumpet; Earl Hagen, trombone; George Van Eps, guitar; drummer not available.

The Florentine Gardens, another new spot in Hollywood, got off to a big start and looks good to pick up some of the business round here. Gardens uses both a dance and a concert group under the direction of Emil Baffa.

The Five and Ten beer garden which Local 47 picketed awhile back and finally forced to sign, has closed and is now one of the many branches of the Salvation Army.

CBS will carry the new series

labeled "100 Men and a Girl" which will feature Ray Paige conducting a 92-piece orchestra, 8 male voices and Hildegarde. The program will originate from New York and debut February 22.

Hite's Crew Solid

Les Hite heading an 8-piece band and an all-colored floor show went into Frank Sebastian's Cubanola after the Cuban band and show were tossed out. With Les are Marshal Royale, alto; Hubert Myers, tenor; Marvin Johnson, third alto; George Orendorff, trumpet; Luther Graven, trombone; Phil Moore, piano and arranger; Joe Bailey, bass, and Lee Young, drums and vocals. Caught night after opening, the band sounded fine on solid tunes with all wind instruments taking solos.

Ted Fio-Rito left the St. Moritz Express show when it closed and went into the Trocadero. . . . Shep Fields has been retained at the Biltmore Bowl until March. . . . Jimmy Grier is back in town at Topsy's in South Gate. . . . Paul Pendarvis went to Casa Del Mar just recently. . . . Clyde McCoy has been held over at the Palomar until first of March. . . . Where are all the solid bands?

Mannie Klein, who plays in the Mat Malneck band at Paramount Studios, is reported to be getting \$400 per week with a guarantee of six weeks' work.

Bost'n Penthouse Uses Two Bands; Hallett Goes Big

By Bob Doucette

Boston — Mal Hallett's opening at the Hotel Bradford Penthouse was greeted with the best business the spot has seen in some time, proving, to some degree, that Hallett still is a tremendous drawing power in this section. Mal is the great showman of old, and along with a swell floor show, the Halletts left nothing to be desired.

Due to a ruling of Boston Local



Marjey Strong, 19-year-old singer with Charlie Truckee's band, is linked romantically this month with Eston (Little Tarzen) Lackey, Georgia Tech football star. Marjey is a discovery of Jolnny Clarke, Atlanta radio announcer.

9, the Penthouse has also held over Leighton Gray and his band, a local outfit. This makes a terrific nut, but at present it looks as though the Penthouse management made a smart move in book-ing Hallett into the spot.

Boston Hears the Blues!

Harry DeAngelis, fronting the best Boston band to be assembled since way way back, moved from the Key Hole to the Marionette Room of Hotel Brunswick. The DeAngelis boys have been knocking themselves out nightly playing the blues. With the sessions going well over 15 minutes at a stretch, the playing of Harry on the piano brings back fond memories of the summer Bob Zurke was in town with the great Crosby band. He is that good. The whole band, man for man, is really a comer and because of the great solo styles of each man, the name bands will start their raiding shortly, probably.

Isahm Jones' band came in for

two nights at the Penthouse to pinch-hit for Mal Hallett, out doing previous commitments, and at close inspection the band turned out to be none other than Tommy Reynolds! Even at that, the gullible public raved about the "Jones" band. Nevertheless, with Jones fronting, the Reynolds outfit really did itself justice.

Blue-Blooded Burps

The marriage of Gail Reese to Pete Green, local musician, created much comment in all Boston papers . . . pictures, and stuff and things. . . . They met when Gail was vocalizing with the Glenn Miller band. . . . The New Year's Eve dance at Symphony Hall with Kay Kyser's music, was a sellout. . . . Dance halls were about the only ones to do the biz they expected to do. . . . Vic Jerome, CBS baritone, takes regular trips to New York to keep alive the spark burning between Lila "Screwball" Gaines and himself. . . . It's a summer romance that blossomed while they were vacationing in Bermuda. . . . Ray Phillips, maestro at the Crawford House, is introducing something new to the Boston airwaves. . . . Each Monday he offers a tune that has never been heard before.

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Will Benny Split?

(Continued from page 1)
units which would stand up—with few changes—under the leadership of men like Elman, Griffin, Brown, Shatz and others in the present Goodman organization.

MCA's Money Behind It

Coupled with the reports that Benny himself in the near future will abandon "front man" duties to become associated with MCA as an advisor and handler of that agency's star swing combos, the plan to make wand wielders out of

many of his ace instrumentalists stacks up strong, although it must be repeated that neither Goodman nor Alexander will admit their plans officially. With Goodman and Alexander working together as guiding hands of the new bands, a virtual "trust" would be established—and all backed with MCA's money.

Goodman's prestige and mammoth following, in addition to his wide acquaintance with the men in the business who buy the bands, would insure a success of the undertaking. And Alexander's shrewd methods of guidance, knowledge of

the booking field and other strong factors also loom as the ideal match for Benny's talents.

Contracts In the Way

James' band will debut shortly, taking to the hinterlands as did Gene Krupa when he left BG's banner. Elman may wait several months before trying his wings alone. Hampton and Wilson, even though they definitely have announced they will take over bands, also will wait until an opportune time before they leave Benny's group. The others, it is expected, would form their own combos or join other top-notch bands when

Benny finally checks in as maestro for the merger with Alexander and MCA, probably this summer sometime, or at such time when all Goodman contract commitments—including the Camel cigaret commercial—are fulfilled.

Hammond a Scout

New York—John Hammond, America's best known swing critic, has joined forces with the American Record Corp., new CBS affiliate, as talent scout and associate recording director.

Crash Kills Deborah Ward, Young Singer

Indianapolis—Funeral services for Miss Deborah Ward, 21, prominent singer who formerly was featured with Chic Myers' ork and later with the "Swinging Trio" here, were held last month here. She was killed when a motorcycle on which she was riding collided with a parked car. Professionally, Miss Ward was known as Bobbie Lee.

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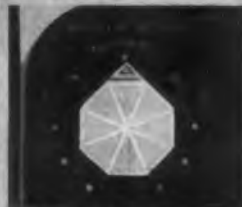
Side view of ZEPHYR cabinet, showing

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4. Handle of decorative design aids operation.
5. Controls in rubber mounted for quieter operation.

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Minneapolis Gets Taste of Nichols' Gags

By Don Lang

Minneapolis—Red Nichols was responsible for the world's dreariest publicity stunt prior to his recent engagement at the Nicollet hotel here. The job fell to Marion Jung, diminutive publicity executive of the hotel. She had to paint 150 copper nickels with a vivid red fingernail polish, and then distribute them to "those who count." Thus, a souvenir of Mr. Nichols and his pennies first date at the Nicollet! Nichols uses the act everywhere he plays.

Ticker Too Weak

Ray Kamerer, one of the finest local tenormen, signed with Nichols last July when Red was at St. Paul's Lowry hotel, but a bad heart sent Ray to a Chicago hospital just before Nichols' Minneapolis stand. Two other local men, Jerry Mulaney, trombone, and Ray Ekstrand, alto and tenor, filled in on this engagement.

The annual Minneapolis Musicians' ball Jan. 11 proved a treat for our Scandinavian cats and others who haunt the Marigold ballroom on its dance nights.

Steel-lipped Don Ross, powerhouse trumpet with Cec Hurst's fine band, stole the show at the very outset with the finest display of brass technique and power since Harry James blew the back wall out of the Orpheum theater last fall.

Ballard Works Hard

Also acclaimed as "top" by the thousands who packed in Marigold was Don Magnus' Dixieland combo from Sloppy Joe's.

PANASSIE IS ILL

New York — Hugues Panassie's trip to Chicago, scheduled for last month, was cancelled when the youthful French swing critic was stricken with a "strep" infection of the throat. Panassie probably will return to France soon. He was to have been the guest of the DOWN BEAT staff in Chicago.

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Off-Beat Opens . . .

(Continued from page 1) for the three nights were unavailable days before the spot unshuttered.

Originally slated to open Jan. 18, the Off-Beat debut was postponed a week to accommodate interior decorators, painters and others who transformed the downstairs room into a smart rendezvous for musicians and their friends.

The spot now is open nightly. Already it has become a "dropping in place" for leaders and side men who need their kicks after a hard night's work. Miniature swing concerts, informal, spontaneous jam sessions and the beat of food and drinks are billed along with Miller and Miss O'Day as chief attractions.

It is Cons' plan to feature "terrific but undiscovered" talent. Both white and colored singers and instrumentalists will be starred. Cons will be available at the club each Monday afternoon, from 1 to 5 o'clock, to hear entertainers.

Newspaper columnists, radio editors, vaude acts, band leaders, record collectors and all varieties of musicians rubbed elbows at the openings. Cons, along with other members of the DOWN BEAT staff, served as host throughout the night.

Musicians, hep-cats and lovers of good swing music are invited to drop in the Off-Beat Club, no matter what hour of the day or night. The Three Deuces, upstairs, will remain open.

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- Look for the Trade Mark "AVEDIS ZILDJIAN" stamped on the Cymbal. Decides the World Over

• When AVEDIS ZILDJIAN "swish" Cymbal is used as a crash and allowed to ring, the tone is high pitched and sharp at the initial impact, and tapers off with a sibilant Swish.

• When playing loud afterbeats, the tone may be stopped with the hand if a short "stop" is desired. When tempo is slow, such as in blues, no stoppage is necessary.

• For bounce work, beaten with the tip of the stick, alternate such beats with similar beats on other cymbals in the set. Swish . . . cymbals are sometimes mounted upside down for better effects, and it is entirely up to the drummer's ingenuity to get the best out of them. 14 in. or 16 in. sizes are the most popular and effective.

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Radio & Press . . .

(Continued from page 1) winners of the sweet band division, announced the victory on the Fitch Bandwagon program Sunday, Jan. 8, and also on several sustaining broadcasts from the Waldorf-Astoria.

Columnists in the dailies here made comments on the outcome. In Chicago, the Daily News ran a large picture of Shaw and a lengthy article by Gene Morgan, and other columnists and writers, kicked through with generous space. A dozen radio stations, on recorded programs, formed DOWN BEAT shows with samples of the styles of the winning bands and soloists.

America's Negro press, however, outdid the ofay columnists with 8-column streamers and detailed reports of how each band rated.

Shaw's sensational rise proved "good copy" for newshawks and radio reporters, and the fact that Goodman hogged so many topnotch rankings for the third consecutive year made it all the more newsworthy.

ANOTHER MARRIAGE

BUENOS AIRES — Nobel Don Monetiro, with Eduardo Armani's band, married Mary Catherine Grant here Jan. 4.

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Berigan Pays Off; City Fathers Happy

By Roland Young

Bridgeport, Conn.—Bunny Berigan and his new band, on a one-nighter at the Ritz Ballroom here, set a record for this town. But it wasn't in attendance, because the Monday daily papers carried the story of the date. And the reason? Bunny was greeted by the sheriff and presented with a bill for over a hundred dollars which he still owed the city. It all started when Berigan failed to show up until 10:30 for the Labor Day dance at city-owned Pleasure Beach Ballroom. A mixup in bookings sent Berigan to Bristol, where Gene Krupa was playing, and so the city wanted the money that had been spent for advertising the affair. Bunny agreed to pay, but up to Sunday had not done so. Knowing he was due at the Ritz, the sheriff was sent out to get the money and did. Now everyone is satisfied and the incident can be marked closed, but I'll bet it is the first time that any band-leader was greeted by the sheriff instead of jitterbugs.

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Artie's Weakness—Hamburger

And Vallee Never Gave His Teacher Credit, Says Noted Teacher of Both

By John Cavallaro

Miami, Fla.—More than once, after reading biographical yarns about great swing musicians, I have been irked not a little with inaccuracies. And I should add, hoping my intentions will not be construed as publicity seeking, that on various occasions I have been perturbed because I was not mentioned for my part in giving many young and talented musicians breaks that later saw them developing into national stars of the first magnitude.

The one exception is Vincent Lopez's drummer, Johnny Morris, who during his stay in Miami last winter introduced me as the man who gave him his start in music.

Artie Shaw is another of my pets, but more about him later. My musical career began in a barber shop in 1912 with my mandolin, which I played for weddings, on ferry boats and at clambakes. I later snagged an engagement at the Cafe Mellone, the leading cabaret at that time in New Haven, Conn. There was a girl there who played piano and sang—one song, Tosti's *Goodbye Summer*—being especially excellent.

"Why don't you try to get a good job?" I suggested to her one day. "On the stage you could make more money."

She was making \$25 a week, and glad to get it. Eventually, however, she did get a vaude route and later managed to do quite well at the Metropolitan Opera House, where today she is known as Rosa Ponselle.

After six months at Cafe Mellone, I went to New York for more opportunities and landed a job at the "Lobster Palace" at 47th street and Broadway. I had a guitar and mandolin for company. I found that a bunch of the colored bands were using banjos—so I swapped my mandolin for one of the "new" instruments. And sure enough, I got a job pronto at one of the large hotels.

Then I went with Slatko's "Midnight Rollickers" on a vaude tour for a year, returning to New Ha-



John Cavallaro poses with Johnny Morris and Morris' wife and son. Johnny is drummer with Vincent Lopez.

up to me and told me he wanted to talk with me.

"What's on your mind, buddy?" I asked.

"I've come all the way to New York from Maine to make some phonograph records for myself," said the kid. He handed me a card. It said "HUBERT VALLEE, SAXOPHONIST." He said he planned to go to Yale the next year.

He had heard of me when I was in New Haven with the band. So I promised I would give him a job when he got out of school. He went to Yale that next fall and while I was playing there one night, he came up and reminded me of the meeting in New York.

Artie Shaw Next

After hearing him play a few numbers, I came to the conclusion that he really could play the sax better than any one I had ever heard, and throughout my New England tours I billed him as "The World's Greatest Saxophonist, Rudy Vallee." During his term at Yale he alternately played in the Bolton and Cipriano orchestras, which did the society work, and

also in my band, playing the public dance one-nighters. When he took sick and was confined to the hospital, I was practically his only visitor and in general I took him around in my car to social events when we weren't playing. But when he wrote his book, or when any biographies about Vallee appeared in magazines, my name was never mentioned. Several years ago, when he appeared at the Deauville to fill an engagement here in Miami, I invited him out for dinner to my house but his answer was that he was too busy to go out to eat in people's houses. Some day I think I shall write a book on Rudy Vallee as I knew him.

It was in the spring of 1926 that another young saxophone player approached me and told me how his greatest ambition was to play in my band. It was Art Shaw. I tried him out with my band and although I could see he had plenty of talent and a fair tone, he just (Modulate to page 18)

Wrubel, noted songwriter of 1939, who played sax. Troup played trombone then, in 1922, just like Tommy Dorsey does now.

It was while playing at the Roseland that a shy young fellow came

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Barney Rapp

ven to form my own band. We called it Raps jazz band because the drummer, Bernard Rapoport, was the big feature. At that time, a 9-year-old kid brother of Bernard's, Louis, sang with us. He is known today as Barry Wood and is an NBC ace singer. Rapoport, of course, is known today as Barney Rapp.

Barney and I took the band to Long Island's old Pavilion Royal, where Paul Whiteman, after hearing three numbers, signed us to play under his name. Barney and I parted at that point—Rapp to work under Whiteman and I to go into business in New England.

Worked with Cloutier

I got back in the game by organizing another band in Hartford. I chose as a violinist a young fellow who couldn't play much fiddle, but who sure went through a lot of motions with his head. I was Norman Cloutier, also an AC fame today. My band included Johnny Eagan, trumpet; Troup, trombone, and Allie



The Musicians' Newspaper

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Democracy Must Prevail In Musicians' Unions!!

An editorial, "Reflections on the Election," appeared in the January, 1939, issue of the Official Journal of Local 802, AFM, New York City. Because it so aptly and concisely expresses the aims and needs for unionization in music, editors of the DOWN BEAT herewith are reprinting excerpts in order that musicians throughout the world will have the opportunity of learning why Local 802 and other Locals of the AFM have been so successful. The following was written shortly after the Local's election of officers, in which Jack Rosenberg and his "blue ticket" were voted to retail offices.

The election in our Local completely justifies that democratic process which unfortunately is under such vicious attack in many parts of the world today.

America is still devoted to the method of open nominations and secret ballot; this is the method that was followed in our election, and all will and must agree that the election was fairly and squarely conducted. The election was a repudiation of race intolerance, and it is because we feel that only by firm exposure of such hurtful efforts can they be effectively squelched that we call the attention of the membership thereto. The administration appeals for complete tolerance and equal treatment of all members of our Local, whatever their race, their color, their religion, their sex or their political opinion.

Local 802 is a trade union organization composed of men and women of many nationalities and religions and color. In our ranks are to be found Gentile and Jew, Catholic and Protestant, Negro and White; Americans, Germans, Italians, Spanish and many other nationalities; all these go to make up the melting pot which is Local 802.

All these have heretofore lived in harmony as members of our great trade union family; differences on particular questions have from time to time arisen, and will no doubt again arise in the future, because thinking men and women can have honest differences of opinion on various policies that come up for solution. But there can be no difference of opinion on the necessity of condemning any effort to divide our membership on the basis of national groups or accident of race; anti-Protestantism, anti-Catholicism, anti-Semitism, Jim Crowism, sex discrimination, political discrimination, the whole dark brood of bigotry and prejudice—none of these have any place in our Local; and we pledge ourselves to root them out whenever and wherever they rear their ugly heads.

Four years ago, when we took office, we found a virtually empty treasury; today we are financially sound. We extended unionization in our jurisdiction and succeeded in imposing the authority of the Union in sections previously completely ignored and non-Union-conscious. We secured wage increases for every branch of the industry; we instituted and are enforcing a six-day work week with seven days' pay throughout our jurisdiction; we regulated wired music; we built our Relief Department into a genuinely effective aid for our unfortunate unemployed brothers; we carried on a vigorous fight for extension of WPA music projects, and mobilized the entire Union membership against abuses and curtailment of personnel. We created a Medical Department, which has rendered valuable service to our needy unemployed; we developed our Official Journal into an interesting, worth-while publication; we instituted and maintained a policy of equal treatment for all members, regardless of race, sex, color or creed; we participated in the general struggle of labor for humane liberal legislation and fought and marched together with the progressive forces of our country for the preservation of our cherished American democracy; we restored the Local to the membership.

We have been elected to carry on a progressive administration. New proposals seeking the improvement of the conditions of our membership, whether employed or unemployed, will be carefully weighed and studied; we will not hastily institute new reforms; we will continue our policy of race, color, or sex or creed; we will keep pace with the progressive forces in the United States dedicated to the preservation and extension of the rights of labor and of our civil liberties; we will fight every evidence of bigotry. That is our duty; that is our pledge.

Democratic Process Is Justified!

Everyone Gets an Even Break

Achievements of the Union Are Many

Musicians Off the Record



Guess Who? ... Take a good look at the little girl on the mule, for when she got a little older she became a part of the most popular feminine trio ever to swing the classics. It's Martha Boswell, sister of Connie and Vel, and she now is married and retired professionally. Shot was taken in New Orleans about 23 years ago.



Blow It, Billy ... Manning the slyphorn here is Billy Bateman, young Montreal cat, whose father, Clyde W. Bateman, is a Canadian professional. Billy is planning to follow in his daddy's footsteps and he's getting an early start so he can qualify for the All-American band results of 1955.



Blackstick Blowing ... didn't appeal to this little cat in button shoes when this photo was snapped about two decades ago. But today, Johnny Mince is a star of Tommy Dorsey's band and noted all over the nation for his hot clarinetting. He is 6 years old in this photo.

CHORDS and DISCORDS

Jelly-Roll Picks All-Star Band!!

Washington, D.C.

To the Editor:

Here is my all-star band: Russell Smith, Red Allen and Muggsy Spanier, trumpets; Claude Jones, Jack Teagarden and George Brunies, trombones; Omar Simeon, Happy Caldwell, Barney Bigard and Albert Nicholas, reed section; Jelly Roll Morton, piano; Johnny St. Cyr, guitar; George (Pops) Foster, bass, and Paul Barbarin, drums.

JELLY-ROLL MORTON

'Tilton Wouldn't Take The Hint,' Gal Beefs

Cincinnati, Ohio

To the Editor:

Will you print this open letter to Benny Goodman?

Dear Benny: What I have to say concerns Martha Tilton, but I write it to you because I don't think she'd take the hint. I think you deserve better than you've got and should get it. Martha Tilton is rotten. Not because she hasn't the training and experience and not because she's not with a good band, heavens no! But it's because it isn't born in her. She'd do alright in an orchestra of the low brackets—but for you, never! She stands stiff as a beanstalk and looks as if she's going thru an operation when she sings.

Really, Benny, you're the slickest piece of inspiration I can think of. Anybody that can't sing with your band behind 'em hasn't any hope. She doesn't sing from the heart—just because she's getting paid for it. So please Benny, for my benefit, for your benefit and for the benefit of the band, find another singer. Thanks, DOWN BEAT.

LAURA MAE EVANS

Wants British News

3, Street Lane, Roundhay, Leeds 8, Yorkshire, Eng.

To the Editor:

I find your paper very interesting, but I am surprised that you don't review English records or have more English dance band news.

J. A. PEARSON

File Under 'Letters From a Rich Man'

Danbury, Conn.

To the Editor:

The more I read DOWN BEAT, the more firmly I am convinced it's the worst excuse for a magazine that I've come across. I don't know why I bother to read it, outside of getting a good laugh, but then I'm a charitable soul, and 15 cents means nothing to me.

Is it true that Benny Goodman, Artie Shaw, Bob Crosby, Tommy Dorsey and Count Basie own controlling shares in your paper? I have never seen such outright prejudice. You seem to delight in knocking bands who play sweet music. . . . Horace Heidt, Guy Lombardo and Sammy Kaye, for example. I'm glad that none of Heidt's men was mentioned in your contest. Why lower their reputations? Larry Cotton, a Heidt man and radio's finest tenor, was omitted from the singer's list and he has more talent, more quality and more expression in his voice than a carload of Crosby's, Fitzgeralds, Leonards and Wains. Heidt's drummer, Bernie Mattison, could make Ray Bauduc look like an amateur. I don't condemn swing bands, but they swing so much they have no melody in their music. . . .

Heidt, Lombardo, Abe Lyman and Kaye will be as popular as ever when Goodman and the other four will be collecting social security money. Swing won't last much longer. It's only the artist and the artistic thing that lives on. Listen to Heidt and some other sweet band sometime and educate yourself to listen to good music.

EDWARD KAPLAN

Cats in Pitt's "Dream Backfield"

Pittsburgh, Pa.

To the Editor:

I'm not a musician by profession, but I play a little guitar. Dentistry and professional baseball take my time, but I manage to sit in occasionally and enjoy a good season.

I once played football at Pitt. Pitt's "dream backfield" this year was composed of all cats, including Marshall Goldberg. They were not goofy jitterbugs but they appreciated good, solid swing just as I do.

RAG-TIME MARCHES ON . . .

NEW NUMBERS

Boy to Mr. and Mrs. Fred Waring, orchestra leader, in New York Dec. 28.

Girl to Mr. and Mrs. Tito Guizar in Hollywood, Dec. 20. Father is radio singer and film actor.

TIED NOTES

Bob Sorenson, saxophonist, to Lillian Fells of Stuart and Folle vaude team, in Chicago Jan. 3. Both are in Swing Parade vaude unit.

Dick Rose, arranger for Ramona's ork, to Christine Garrett in Cincinnati, Dec. 25.

Clark Dennis, radio singer, to Jane Vance, former vocalist with Paul Whiteman and with Johnny Hamp, in New York, Dec. 27.

Frederick Thompson of Blacksburg, Va., to Dorothy Johnson of

Jefferson City, Mo., musician, in Jefferson City recently.

Earle Hungerford of Anthony, Kas., drummer, to Marietta Glover of the same city, recently.

Bob Devin of Seattle, Wash., pianist-acordionist, to Shirley Durbin, vocalist, recently.

George Johnson, staff violinist at KVI, Tacoma, Wash., to Mazine Erickson of Tacoma, recently.

Hal Kemp, orchestra leader, to Martha Stephenson, of New York, Friday the 13th of January in Pittsburgh.

LOST HARMONY

Mrs. Louis Libeck, 24, was granted a divorce from Stanley Libeck, 29, saxophonist, in Chicago, Dec. 27.

Arsenic—For Chicago Vermin!

Iowa Ballroom Operators Association Des Moines, Ia.

To the Editor:

We are sending you, under separate cover, a small supply of the "arsenic" used by the Iowa Ballroom operators in exterminating bugs of the "jitter" variety. May we suggest that you use extreme caution in any contact you may have with these obnoxious pests?

After an exhaustive study of the vermin, our members arrived at the conclusion that a determined and concerted drive would be necessary to stamp out this plague. Research proved:

1—That the habits, inclinations and actions of our enemy were similar to those of the hopcat, rugcutter, gates and related pests.

2—That the breeding and propagation was aided by jam sessions, swing-outs, hiller dinners, swingaroots and certain radical trade journals.

Treatment consisted of:

1—Issuance of a resolution that war was declared.

2—Placing a boycott on booking any ultra swing attractions.

3—The local gendarmes, floor supervisors and police matrons were told to enforce strict rules. Results: 1—After 90 days of treatment, the floy floy and jitterbugs are practically non-existent within our borders. 2—Swing-outs are giving us a wide run-around. Sincerely yours, DR. KORN E. SCHMALTZ, Vice-president in charge of extermination

Chicago, Their ha was as I think atinks an ever took Freeman's I never ho ing and c Young, Berry, Ge so. They stick to Benny's good, is n Allen Ferr him, Jerr band. I'll wel ideas. I k comes to cats, fire

Heart Joyce is Nagel's l where at the first Sands of ort and went big Monte H

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Frenc Critic

To the l Let m critica. sey's op agree. ' abolut

Geor

Their harmonized backfield play was as solid as Goodman's band! I think Bud Freeman's tenor stinks and can't see why Goodman ever took him in the first place. Freeman's a swell guy, but gawd, I never heard such damn flat honking and crazy playing. I like Lester Young, Coleman Hawkins, Chu Berry, George Auld and Vido Musso. They play wild stuff but they stick to the theme of the piece. Benny's rhythm section, although good, is not as good as it was when Allen Reuss and Krupa were with him. Jerry Jerome fits right in the band.

I'll welcome any comment on my ideas. I know the answers when it comes to swing—so all disagreeing cats, fire away!!

DR. ARNOLD GREENE



- Romaine Photo

Heart Throb . . . Grayce Joyce is the canary with Freddie Nagel's band out in Monterey, Cal., where she recently introduced for the first time a tune called *On the Sands of Monterey*, penned by Deert and Orlin Hammitt. The Nagel went big with dancers at the Del Monte Hotel there.

"James Is Even Greater Than Bix"

Swedesboro, N.J.

To the Editor: Bix was a wonderful trumpet player and I still enjoy his records. But I think Harry James of today is the greatest hot trumpeter we have ever had. I suppose this will start something, but it's the same old story—there's always someone to come along that's better. Understand, I am not taking anything away from Bix, but when you hear James with his zip and fire, and endurance, you can't help remarking that he's terrific. I believe in years to come they will be writing about Harry as they are Beiderbecke now.

I believe it will be a long time before a better man than James comes along. But the guy will come some day. The world would stand still if it didn't happen that way in every line of endeavor.

HENNY HENDRICKSON

Frenchman Upholds Critics; Scores Dorsey

133 Boulevard Raspail Paris, France

To the Editor: Let me thank you and your jazz critics. I have read Tommy Dorsey's opinions of them and I do not agree. We want jazz critics to be absolutely sincere, to give their

tastes even if they are not like the public's tastes. Guys like John Hammond, Paul E. Miller and Marvin Freedman have the right to express opinions even if the great leaders do not appreciate them.

Let me hope that your record reviews shall soon be a little more complete. You are speaking of very few hot records. I have been wondering how (Paul Eduard) Miller has been able to give "B2" to most of the Commodore Shop issues; He has ruined the confidence I had in him.

ALBERT ALVARES

Plea From a Devotee Of Eddie Lang

Minneapolis, Minn.

To the Editor: You print stories about Bix Beiderbecke from time to time, but why not publish one about his sidekick, Eddie Lang, who had an equally colorful career before his death awhile back. Lang has always been the idol of guitarists everywhere. Certainly, they would enjoy a story about him.

ROB HAUGTED

Ed. Note: We are preparing such a story on Lang. It will be published in DOWN BEAT in a coming issue.

Found: A Guy Who Is Grateful

Kansas City, Mo.

To the Editor: On behalf of the colored musicians of Kansas City and myself, who often were mentioned in print by Dave Dexter, the former K.C. correspondent for DOWN BEAT, I want to express our thanks and appreciation. I only hope the new man is half as fair to those who deserve space in news columns.

JESSE PRICE

Ed. Note: Dave Dexter is now Associate Editor of DOWN BEAT. It is DOWN BEAT's policy to treat all musicians equally. All correspondents try to be unbiased and unprejudiced in their reporting of news from various cities.

Pianist in Prison Enjoys Mag

Trenton, N.J.

To the Editor: I am a member of the profession and at the present time am incarcerated in the New Jersey state prison. I have always been an ardent reader of DOWN BEAT and think it is the best.

PIANIST No. 18277, Drawer "N."

Ode to the Many 'Forgotten Men'

Sacramento, Cal.

To the Editor: The first thing I look for in "Chords and Discords" is whether the bands or the arrangers are praised. Usually, the latter are never mentioned. So let's give the arranger, the "forgotten man," a break. He deserves it!

BOB DICKEY

Boosts Cheap Discs

Wyandotte, Mich.

To the Editor: Am writing to figure out if Chords and Discords can find which are the best discs, the 75-centers or the three for a buckers. With Goodman, T. Dorsey, Kaye, etc., being rivalled by Shaw, J. Dorsey, Crosby and Barron, I choose the latter. You'll find most of the swing, variety and sweet on the cheaper labels.

G. E. S.

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Charles PIATAK
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'Scott's Screwy Music Is Not True Jazz' . . .

British Critic Calls Quintet's Library An Imitation of Wooden Indians and Powerhouses; Says It's Not Sincere

By Harold Taylor

(Reprinted by Courtesy of "Rhythm" Magazine)

You can keep Raymond Scott and his quintet. I can get along all right without any part of it. Not that it is a bad quintet, but it's always playing Raymond Scott compositions.

I suppose the boys really have to, since Scott is the leader, but I think it would be wiser either to fire the leader and play something else, or to ask him to write some real jazz instead of the silly things he has been giving the quintet to perform.

Compositions Not Sincere

It's all very well to write screwy music, and imitate things like wooden Indians and powerhouses, but just writing screwy music isn't enough. If it's screwy music you want, there's plenty of that in Stravinsky or Hindemith, or even in Reginald Foreythe.

Certainly sheer screwiness isn't enough to make important jazz out of quintet music. I don't think that those Scott compositions are sincerely jazz vehicles. Only occasionally do they swing. The rest of the time they are trying to get smart effects.

You will probably remember that



Creator . . . Raymond Scott, whose spectacular and modernistic compositions, played by Scott's unique quartet, draw a blast this month from one of England's best known writers on the subject. From an humble beginning on the CBS Swing Session show, Scott has moved up swiftly to a spot on a cigarette commercial after making several movies which established his unit with the public. But Harold Taylor, the Britisher, claims Scott's stuff is not "righteous jazz" and therefore, not good for his money.

Raymond Scott got his start with the Saturday Night Swing Session from New York, where he was working with Bunny Berigan's first band, and the staff band of the Columbia Broadcasting System. With Johnny Williams, Dave Wade, Dave Harris and the boys, he helped do a fine job of the Saturday Night Swing Session.

Swing in a Rut?

But he had other ambitions. He thought that there were a lot of things to be done to get swing music out of the rut into which it had fallen. He said that swing music suffered from stagnation, that it had settled down to a bunch

of stereotyped riffs and licks which required no talent to play, and weren't much fun to listen to.

So instead of just letting a soloist loose with a rhythm section, and allowing him to improvise with a background of the rest of the band, Scott figured that a great deal could be done with the orchestration itself, with novel rhythm patterns, and new methods of scoring ensembles. He worked out a few ideas, and one of them, *Twilight In Turkey*, was given a special spot in a Saturday Night Session.

Success Was His

The jitterbugs approved. They wrote in asking for more of Raymond Scott, and very shortly, what with Irving Mills giving them a lot of recording sessions and publishing his tunes, he was one of the popular boys in the jazz field in America. He went to Hollywood and made a few pictures. You may remember him in *Sonia Henie's* first picture. And he kept writing his screwy compositions.

The way I see it, these titles he uses are sheer commercial mannerisms. He wants a smart-alec title to sell his tune, and if he puts *Dinner Music for a Pack of Hungry Cannibals* at the top of a sheet, it is more liable to sell than if he just called it *Opus 10*, or *Jazz in E-flat*.

Myself, I'm afraid I find it difficult to distinguish between such tunes as *Twilight in Turkey* and *War Dance for Wooden Indians*. It all sounds the same to me. You get the old tom-tom out and bang it a bit, and then play those oriental figures over it, and there you have what Scott calls an experiment in modern jazz.

But Is It Music?

In the case of the *Powerhouse* business, anyone is prepared to admit that if you make a sound with instruments which resembles the same sound as a powerhouse in operation, you have every right to call the piece of music *Powerhouse*. The question is, can you call it a piece of music in the first place? It is too much like the sort of thing they used to do a long time ago with musical descriptions of the Battle of Waterloo, where you could hear all the horses falling in the ditch, and Napoleon running off on his horse, defeated. They used to make a noise like a train whistle with clarinets back in 1920.



Missouri U's Pride is Carl Stepp's ork. at Gaebler's Inn on the university campus at Columbia. Front row—Bill Nackenhorst, Bill Cokkrill, Ed Peters, Stepp, Conrad Squires and Lou Evans. Rear row—

Frank Webb, Sumner Michaels, Willie Williams (taking chorus), Charles Pitney, Ray Borman and Jack Petric. It's a Dixieland gang all the way. Photo courtesy of Andy Whitehouse.

But when Mr. Scott goes from that to playing stuff to penguins in Central Park, he has gone too far. The penguins, being in a zoo, cannot very well organize a rebellion when they depend on the zoo for the stuff they eat, but I bet it will discourage any more penguins from getting caught and brought into Central Park if they ever hear what has happened to the boys inside.

Naturally enough, when the Scott composition was played to the penguins, they just ignored it, until the tenor chorus. Then, I understand, they gave the band the bird.

Scott's main idea is probably that he wishes to do for jazz what some of the boys have done for modern painting. He wants to go surrealist, and let the wandering thought of the moment direct his pen when he writes.

Scott claims that he wants to give to improvisation a continuity, so that when a soloist starts to take off he will do so in the same style as the composition, and the form of the composition will not be interrupted.

This is a good enough idea, but it is rather unnecessary to write the "improvisation" for the orchestra if you have men in the band who know what you want and will play your own style for you.

My own private little opinion (which I wouldn't want to spread around), is that although it is to a certain extent original, it is not the righteous jazz, and, therefore, as far as I'm concerned, Mr. Scott can keep it. Or else, play strictly to penguins.

Shuffles to Buffalo

Buffalo, N. Y.—Chuncey Cromwell and his band shuffled into Club Delevan here Jan. 2 for an 8-week date.

Ideas That Build Business For Bands

Extra! Extra!

When Jimmy Dorsey and his band come to town, they don't keep it a secret. Opening at the Adolphus hotel in Dallas recently, Dorsey collected all the local newsboys and sent them all over the burg shouting "Extra! Extra!—Jimmy Dorsey opens at the Adolphus!" Folks who had never heard of swing and those who regularly skipped the night life page of local news-sheets, got an earful.

Tieup with Scripps-Howard papers has been set by Sammy Kaye to boost number of his radio dialers. Revamping an old promotion stunt, Kaye inaugurated in January a series of "City of the Week" broadcasts from the Hotel Commodore in New York for Saturday afternoons. Week before the broadcast, Scripps-Howard paper in the town to be ballyhooed, gives Kaye's show space and polls its readers for their favorite tune, which Kaye

plays on the broadcast and labels "Song of the Week." Program includes, besides Kaye's ork numbers, mention of the town's civic features and industries. Columbus, O., got the initial program, with other key cities set to follow.

Requesto a la Table

Tune requesters are at one and the same time the bane and the popularity sign of an orchestra. Dick Kuhn, at Hotel Astor's (New York) Broadway Cocktail Lounge, solved the problem neatly and at the same time interested patrons in the solution. It's a "Requesto Tune Table," contrived by Kuhn, which is made of glass and marked off into squares. Folders listing combo's repertoire, with a number for each tune, are placed on the bar and at the tables. Dancing patrons pick up chalk pencils from the "tune table" (which is near the ork stand) and mark the square which carries the number of their favorite tune. Then Kuhn selects his next tune from the table.

If the budget will stand it, a news sheet sent out regularly regarding the orchestra is a good plan for keeping fans ardent. And the sheets are bound to make the rounds of their friends. Horace Heidt has issued such a sheet, *The Horace Heidt Herald*, for some time. Art Thorsen does the editing. Over the holidays, 25,000 Ted Fio-Rito followers received their first copy of a quarterly *Fan News*, which gives the jitterbugs all the current news about the Fio-Rito band.

Screwy Stunts

Once in a while—and sometimes oftener than that—a strictly screwy stunt can be used, particularly in small clubs. George Olsen recently pulled such a stunt in a dance contest staged in the Gold Coast room of the Drake hotel, Chicago. Olsen made the couples dance underneath a pole which was gradually lowered until all but one couple gave up.

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More Gossip As Screeched By Parson Acidmouth

Philandering Fiance Caught In The Act; Leith Stevens' Middle Name Exposed; Other Chatter About Music and Musicians

By Bill Rosee

Can't tell the names, but this gag is too good to keep. One of the boys who will soon hear wedding bells with a very pretty Chicago lass decided to test a post-marital alibi, so gave the bride-to-be a phoney story about an out of town one-night job. Instead, he and his crew sped to another city to make the night clubs there. It was in a late hour dance spot when, with an armful of loveliness clutched to his chest, he suddenly stopped dead in midfloor—turned pale—dropped his flabbergasted gal friend and tore out alone into the night. The band announcer, via the p. a. system, was the lad who precipitated the flight with an announcement that: "This number is *Annie Doesn't Live Here Any More* requested by Miss of Chicago" (The bride-to-be!). What the lad didn't know was that the announcement was a neat little frame-up inspired by his boy friends—the mice!

But Try Calling Stevens Amadeus!

DOTS . . . Sam Cowling of NBC's Three Romeos announces the arrival of an 8-pound son . . . From now on Swing Expert Leith Stevens will include his middle name when he autographs—it's Amadeus . . . Kay Kyser says he gets his best program ideas while playing solitaire . . . Eddy Duchin was selected as one of the country's 10 outstanding young men in the current edition of Durward Howes' "America's Young Men," the "Who's Who" of the younger set . . . There are 38 pianos used daily at NBC's Radio City studios—two experts tune each piano once a week . . . San Francisco's prettiest song-plugger is Delores Warner, blonde and just out of college, reports Louis Landis, NBC Feature Editor . . .



Masters' Sax Man Pays Off To Stork

Playing the Hotel St. Francis brings back memories to Herbie Kay, husband of Dorothy Lamour. It's Herbie's first engagement in San Francisco since he and Dorothy appeared there together several years ago, and she was a shy little unknown songstress . . . Carl Bean, Frankie Masters' sax, shelled out for a scooter. He promised one to Jay Wesley Matthews, Jr., son of Masters' trumpeter, if the young man was born on Bean's birthday. Jay turned up on the right day . . . Maestro Harold Stokes and the trio Tom, Dick and Harry, who are believed to have featured in the first coast to coast commercial series to emanate from Chicago, are together again in the MBS "Your Sunday date" . . . Bonnie Baker, vocalist with Orrin Tucker, was treated at Chicago's Grant hospital for pleurisy . . . Alan (Happy) Powell of

Fresh Out of high school, Armide Whipple likes to collect records, listen to Tommy Dorsey, swim and ice skate. She's 17, has been a pro singer since June, and now is with Joe Costa's band at St. Louis' Hotel Chase.

CAB, Frisco, and Lois Meakin, sister of orchestra director Jack Meakin, slipped off to Reno for the wedding vows. On his return Happy embarked on another career, manager of Paul Martin . . . Hezzie Trietsch of the Hoosier Hot Shots never sustained injury while playing center on the Muncie, Indiana, Cowan High School basketball team. Recently he journeyed there to watch his Alma Mater play and strained a shoulder ligament helping the cheering section . . . From NBC Chicago — Earle Roberts starts a series of solos featuring his hot bass fiddle work on the

Tuesday Club Matinee shows . . . Listen to Frankie Papile and his Jive Five most afternoons at 12:15 and 5:15 . . . Back from an emergency appendectomy is Jack Cordaro, sax, and nursing a cut lip after an auto accident is saxist Tommy Miller . . . Following his yearly custom, Hal Kooden, sax, is touring the country in his trailer—this time to New Mexico . . . Brilliant futures are predicted for two new arrivals at NBC—Bob Aciri, young pianist and Vincent Geraci, accordion flash . . .

GHOST READS ART . . . We stopped into Chicago's Ivanhoe to listen to Earl Hoffmann's orchestra and his songstress, Helen Sumner. Later, dropped down to explore the famous Ivanhoe Caverns. If you've a weak heart, don't make the trip—it's spooky, scary and a ghost does walk. But Mrs. Rosee out-boomed the ghost, and inasmuch as nobody else was in the party, the ghost came out for a chat. Under a light, turned on by a hidden switch, the ghost became Mr. John Lamb who moves about the passages in rubber soled shoes and a skeleton costume while he manipulates the various hair-raising sound effects. But when the crowd is dancing above to Hoffmann's music, there's nobody to scare, so the ghost reads—his book of the moment was Elie Faure's "History of Art!"

Latest Feud—Dorsey vs. Toscanini!

Ten years ago Arnold Johnson's orchestra was playing the *Theatre of the Air* program featuring Eddie Cantor and Ruth Etting; Fred-



Tea Time . . . Albert Harris, visiting guitarist from London, chats with George Van Eps, of Ray Noble's ork, about the guitar situation over here. Both appear pleased. Harris is as noted in England as Van Eps is here for his mastery of the instrument.

die Rich led his orchestra on an hour variety revue; Howard Barlow conducted a symphony orchestra on the *Voice of Columbia* and Olive Klein and a string orchestra were the features of an hour cigar program.

HAVE YOU HEARD ABOUT . . . The Hotel Astor management (as told by Leonard Lyons) moved the occupant of one of the rooms to accommodate Arturo Toscanini. The occupant was another orchestra conductor—Tommy Dorsey. Tommy didn't like the idea and that's why he awakened Toscanini at 10 a. m. every day, while Dorsey's band played at the Paramount theater across the narrow street. Tommy blew his trombone every morning straight at Toscanini's bedroom window . . .

Scott Quintet Tops On CBS Swing Show

POTS SHOTS—More than 190 instrumentalists and vocalists have appeared on the CBS *Swing Session* Satidy night show. Raymond Scott and his Quintet have been the most frequent visitors with 24 dates. Casper Reardon, swing harpist; Red Norvo and Mildred Bailey; and Les Lieber, flutist and writer, have shown 11 times. Then come Tommy Dorsey, Maxine Sullivan and Walter Gross, 10; Lee Wiley, 9; Adrian Rollini, 8; Duke Ellington and Fats Waller, 7; Bunny Berigan, Onyx (Modulate to page 17)

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'Too Many Drummers Are Showmen'

And Krupa Is Loud as Hell, Says Old-Time Skin Beater

By S. B. Kibort

I don't know this guy J. P. Noonan, but I know he knows something. He is evidently a schooled drummer, yet he is writing with the blankets on.

In his recent *Down Beat* articles, he showed great intelligence. And while he does not glorify Chick Webb and Lionel Hampton in his last two articles, he does the showman send-off in grand style.

'Laylan Knows More'

I claim that Bauduc, Webb, Hampton and Krupa are showmen first. They are not truly "drummer" musicians. They are really in the groove with one style—two beats—but they don't vary their stuff.

Fast? They are plenty fast. They throw a lot of sticks around. Krupa talks and even writes about drum rudiments, and yet he cannot play them all. His endorsement of rudiments will help the youngsters, because he's an idol. But Rollo Laylan, who recently left Paul Whiteman to teach, is the better man for all that "rudiment instruction" stuff that Krupa raves about.

'Krupa Loud as Hell'

What does Krupa do? He plays as fast and as loud as hell. His greatest trick is to pound savagely on two tom-toms with the butt end of his sticks. He doesn't even play as rhythmically as a jungle savage. He covers up bad rhythm production with fast pounding noise. Jack Powell of stage fame has been doing better for the past 20 years as a solo act. Zutty Singleton is even more solid and does the same stuff.

One of the greatest of them all, for show, style, and musical rhythm effect, was Victor Burton. Vic had taste—good taste—and above all, he could read his parts. He never asked for a double on tympani, bells, xylophone, or marimba. He had more technique with one hand than most of the present crop has in both hands and feet. Burton had too much showmanship for Whiteman.

Too neglected is mention of the snare drum work of Ormond Downes, with Ted Weems. Downes plays better snare drum than any of them in the name bands of today. You do not believe it? Okeh, catch

him back stage some day and let him really go to town. Downes is "under wraps" with Weema. Sure, it is a commercial band. That means he plays to the trade. A good drummer with a commercial band has to play ALL STYLES, and be good at it.



Air Cats . . . Freddy Johnson and his University of North Carolina band use the air often, and sometimes even broadcast from the skies. Left to right, the boys here are Fitzhugh Perry, Ted Howes, Howard Frazier, Paul Dixon, Bevo Barrage, Buck Corey, Jackson Kimel, Arthur Dowling, Freddy Johnson, Leon Yeargan, Willis Carpenter and Fitz Newton. Pic was taken at Myrtle Beach, S.C.

'McKinley Fits Band'

Yes, I have a kind word for Ray McKinley. If any one of the big four deserves a kind word, he rates it. McKinley plays solidly, he has taste, he can really execute, and the guy is intelligent. He fits the band, and the band fits him. He does not do a yokey-pokey through three strains, and then come to life with a barrel house break. Ray plays as a musician should. Not as a catch-as-can artist who does not know where he is going or why. McKinley controls the dynamics with excellent judgment.

A no other outstanding star is Johnny Morris. Johnny is a drummer's drummer. He is one of the

phony. He lives and plays in Portland, Ore. For speed, power, execution and drum knowledge, as well as musicianship, Amato is a standout choice.

Forty years ago, Ed Straight of Chicago rambled around cowbells and traps faster and cleaner than our swing kings of today. Ed Straight still holds the key to drum knowledge, and his syncopation is supreme. They play his stuff in a thousand spots every day.

Sitting back now in an easy chair is Roy Knapp, of WLS, and pinch hitter of nearly every radio program out of Chicago. Roy can play ANYTHING. The good young drummers of the Chicago territory

KNOW IT. He has taught the best of the new crop. Roy has all the answers.

Who ever heard of Bobby Christian? He is at NBC, Chicago. Bobby is an arranger. How many drummers are? He will flail away at Swing, Jazz, Syncopation, (are they the same?) and play it legit as well, on drums, tymps, marimba, or vib. And do it marvelously!—Whiteman lost a good drummer when Bobby decided to return to Chicago. For my money, Christian was the best all around drummer Whiteman ever had in his band.

Unfortunately, Lou Singer has not connected with a band where his drum talent can be used to full advantage. Singer does play loud for a sweet band or average commercial, but he has the technique, skill, and artistry.

Why don't the critics rave about Tommy Thomas? His smile of innocence must fool leaders looking for the best in drummers. Tommy swings it far and wide. He can march off a line of girls in a floor show, cut the symphonic or operatic stuff as good as the long hairs, and yet play to the public and the jitter jerks.

I claim that more than 90 per cent of the present dance drummers don't even hold their sticks properly. Nearly all play with a cramped stick grip that handicaps all their 2-hand drumming. A press roll is not the only roll in drumming. Matter of fact, one cannot make a good press roll without having the foundation of an open roll. We have not seen the cream of the crop, yet. There are some youngsters coming up that will shame the boys of today.

More Corn in City!

You dance men who "fake" rudiments. Shine your shoes, take off your hats, nod and bow gracefully, then in a whisper, and with a feeling of deep reverence, call on Gus Moeller, Burns Moore, Joe Amato, Edward Straight, Herman Wiegman, Bill Ludwig, and workshop at

the shrine. Take some lessons, and don't desecrate the art of rudimental drumming.

I think hundreds of good drummers feel just as I do, but haven't had nerve enough to say it. Big cities draw big shots, but there is less corn, down in the corn belt, than there is in a thousand big city dance halls, taverns, and hot spots!

Then there is Herb Quigley. Herb came out of Chicago like a rocket, to rise to heights in New York. Any drummer who does not like the work of Quigley, is a paraddidder. And a single paraddidder at that.

Getting down to vibe artists. Hampton, according to J. P. Noonan, is 100 per cent improvisation. That means 100 per cent fake to me. It's a good fake, though. He pounds his way to glory on the vibes. Does a fair job with the trio on drums. His drum rolls are an abominable squeeze press in rhythm. He does not know he could punctuate those same rhythms openly and rudimentally and make them sound far cleaner. I compare it to the same effect as if Goodman played continual smear. It is probably a good thing for the public that the average swing drummer does not know how to play a good rudimental open roll, for it would be far louder than what they now do with a wrist action that must feel as though they have it in a cast. They talk rudiments and then play rudely. It's more than a laugh—it's a belly busting guffaw. If fast slapping wire brush is good drumming, then Hampton is good.

'Max Miller Superb'

Acid enough? We sweeten at the thought of Adrian Rollini. He is the star of modern vibe playing. If swing is ever retained or sweetened, it will be because of the example set by Rollini. Joe Public can stand swing on the vibes if they can't on trumpet or boiler (Modulate to page 17)

"One of those 'once in a life-time' things." VARIETY

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GUTBUCKET DRIPPINGS

(In which DOWN BEAT's readers are taken in task by their fellows for their choice of musicians in DOWN BEAT's Third Annual All-American Swing Band contest):

Did Junior Mark the Ballots?

"Have just finished reading latest reports of DOWN BEAT's contest and must say the ratings of the boys voting smell to high heaven, or probably it's something late," writes Luvon Brown from New York City. "I have to look twice to see if musicians were voting or if by accident they were letting their children send in the votes. . . . James plays beautiful trumpet, but not enough to top Armstrong, Erskine or Rex, but plays a whole mouthful to top Bunny, yet has to blow his brains out to top Mannie Klein. . . . Benny Goodman first on clarinet, and Buster Bailey seventh! Can you boys sleep after that one? . . . Benny Heller (guitar) is smooth, but Carl Kress is the real answer. Reinhardt is in Europe, and so is Hitler."

How About Hodges?

L. M. Tough III, Webster Groves, Mo., is indignant: "How anyone in his right mind can rate any alto men above Hodges and Carter is more than I can see, yet



—Photo by Phil Schwartz, Courtesy Des Moines Register-Tribune.

Here's An Iowa band leader, shown sending himself to the accompaniment of Roy Youngmark's thumpings on the skins. The guy is Eddy Norton, whose tenor sax style is one of Iowa's contributions to swing. Youngmark is a member of Joe Gazzo's ork. Sessions in and around the Des Moines section are held often, with members of Norton's, Gazzo's and Jerry Gates' combos taking part, usually at the Twin Oaks Tavern near Des Moines.

Hodges is a poor second to Jimmy Dorsey and Carter is way down the list. . . . Benny Heller on guitar is all right, but what about the two men who have really made a rhythm instrument out of guitar—Fred Green and Albert Casey?"

Give Stark a Fair Deal

"I'd like to register a protest in behalf of Bobby Stark," champions a Massillon, Ohio, reader. "All his beautiful trumpet work with Chick Webb is credited to his fellowbandsman, Taft Jordan. Musicians and swing enthusiasts do him a grave, although unintentional, injustice. Even those who dislike powerful, big-bodied trumpet work should enjoy his originality and cleverness."

"To All the Scabs"

"To all the scabs who voted for Artie Shaw instead of Benny Goodman's great band—Benny is the greatest clarinet player there is today," pens Morris Cook of

Richmond, Mo. "Benny's brass men are together so well it sounds like one. . . . Goodman has the best swing band there is today, colored or white."

B. G.'s Men Get Head Start

Nathaniel Seidman of Chicago criticizes: "While your poll is a reasonably accurate summation of the general musical public's opinion, it can lay no claim to being an objectively sound evaluation of the relative merits of artists concerned. First of all, anyone playing for Goodman automatically receives a huge volume of votes, be he good, bad or indifferent. Last year Allan Reuss ended in a virtual tie for the lead among guitarists, yet in the short space of one year he has fallen well behind the leaders in public favor. On the other hand, Heller, who replaced him with Goodman, rose from virtual obscurity to the coveted top spot. . . . Musso catapulted to fame in one year, then dropped sharply upon leaving the 'Master.' It is of course possible that Goodman discharges his erstwhile stars as they begin to slip and then develops others to stardom, yet, according to DOWN BEAT, personnel changes invariably result from personal differences within the band. Or perhaps it may be argued that anyone fortunate enough to join the Goodman group is inspired to brilliancy by the all-star companions among whom he finds himself. That contention, however, is easily stymied by recourse to the following facts: Harry Goodman has never, to my knowledge, done anything that would match the efforts of John Kirby or Pops Foster, both of whom he tops in the voting. . . . Benny Carter and Dick Stabile can play rings around Schertzer, yet trail him in the voting. . . . These peculiarities are by no means restricted to the Goodman band."

Grade Players Like Milk?

L. Bodenheimer of New York City inquires, "Why must we always grade a player like milk, instead of bringing out his respective merits? For instance, these drummers are all 'the best' in my opinion, but each has his own merits: Bauduc, best on Dixieland drums; Krupa, master showman and beat paid; Webb, best all-round drummer, and the only man who can be flashy and still be drumming at the same time; Cozy Cole, finest on wirebrushes, and probably also shows best on records; Greer greatest stylist; and Joe Jones, most thrilling, a man who really jumps and who is steady as a rock."

Dorseys Meet On Same Stand; New Canary for Jimmy

New York—Inspired after traipsing about the hinterlands on one-nighters and short hotel dates the last six months, Jimmy Dorsey's bandsmen had the cats hopping at the New Yorker Jan. 10, where the "World's Greatest Saxophonist" and his crew opened for an 8-week stretch following brother Tommy's gang.

Geta Texas Girl

Band sported a new femme chirper, Ella Mae Morse, whom Jimmy picked up while playing the Adolphus Hotel in Dallas in December. She follows in the wake of Lee Leighton and June Richmond, who



Dallas Dark Horse

That's what they call Ella Mae Morse, young chirper who joined Jimmy Dorsey's band in Dallas and who now is clicking with Jimmy's cats at Hotel New Yorker. Ella Mae was unknown, even in the home town, but she won the job over two other better known contestants.

failed to last long with the J. Dorsey unit. With Drummer Ray McKinley and Bob Eberly, Ella Mae handled the vocals acceptably opening night for a first-nighter crowd

that included Robert Taylor of screen fame.

Tommy Dorsey's band preceded Jimmy's opening night—only it was closing for the sentimental slipshorn slider, whose band now is on tour in the East. Father of the Dorseys, Thomas Francis Dorsey, Sr., and family were present for the reunion. Jimmy, introducing a new theme called *Contrasts*, took the stand at midnight. Since then he and his men have had several weekly airshots over CBS and Mutual.

Moore to N. O. Hotel

New Orleans—Carl (Deacon) Moore and his ork open a 4-week date at the Jung hotel Feb. 9.

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Calloway Names Baby For Esquire Artist's Wife—'Stuff' a Big Hit

By Onah L. Spencer

New York—Cab Calloway, happy over his recent addition to the family, named the new baby daughter Constance Calloway in honor of the wife of E. Simms Campbell, noted cartoonist of *Esquire* mag. Cab continues at the Cotton Club.

Louis Armstrong, always good copy for newshawks, co-starred with Bill Robinson at the Strand last month while *St. Louis Blues*, with Satchmo and Maxine Sullivan, played the same screen. Louis and his band, Luis Russell's old crew, currently are touring Maryland, the Carolinas, Georgia and Florida. Tour set by Joe Glaser here.

Lanceford Scores Again!

Renaissance Ballroom was overflowed recently when Jimmie Lanceford's band attracted 4,200 persons at 85 cents a head. Going on tour later, Jimmie's gang moved to New England and later, Cleveland, Cincy, Chicago and Detroit. Suit against Decca records still pending.

Chicago — Fletcher Henderson followed Earl Hines at the Grand Terrace. . . . Horace Henderson is at Skoller's "Swingland" with a new band which includes George (Scoop) Carey, Willie Randall, George Oldham, Leon Scott, Ray Nance and Louie Ogletree, saxes and trumpets; Nathaniel Atkins and Willie McLewis, trombones; Hurley Rainey, guitar; Jesse Simpkins, bass; Oliver Coleman, bass; Spencer Adom, piano, and Viola Jefferson, vocals. Gal sounds like Ella Fitzgerald to an astonishing degree. . . . Stuff Smith, with Jonah

No. 1 colored swing band at Paramount Theater. . . . Ethel Waters appearing in *Mamba's Daughter*, drama of the deep South. . . . Noble Siasle clicking at Billy Rose's Diamond Horseshoe with a fat NBC wire several times weekly.



Viper Gal . . . Rosetta Howard, vocalist with the Harlem Hamfats, is a husky-throated gal from Chicago's South side who has been swingin' and singin' eight years. Her *If You're a Viper on Decca* is a perennial best seller for the label, and her other waxings of the blues are faves with colored musicians and alligators throughout the nation. She's pictured here in the middle of a ditty.

Ellington On Swing . . .

(Continued from page 2)

cent youth, Swing. It's not so very difficult to understand the evolution of Jazz into Swing. Ten years ago, when this type of music was flourishing, albeit amidst adverse conditions and surrounded by hearty indifference, there were yet those few enthusiasts in whom the music struck a responsive chord. These enthusiasts were scattered

sparingly over this nation and through Europe. Fired with enthusiasm and belief, these supporters drew more closely together, combining their efforts to popularize jazz music, so that musicians might feel free to follow their inclinations in this field without the pressure of economic considerations to deter them.

Europe Follows Suit

Little by little, these people gathered about them more interested and zealous fans. They commenced to publish small trade magazines, dealing with their own particular "high-priests of jazz." The European fans, familiar with this form of American music solely through the medium of phonograph recordings, nevertheless adopted a typical European attitude of seriousness in evaluating our "renegade child."

Over a period of several years, these groups of enthusiasts swelled to amazing proportions. Hot musicians became conscious of a fair percentage of laymen who knew of their background and of what they were trying to do. This encouraging enthusiasm and sympathetic viewpoint, coming from outside the profession as it did, seemed to afford musicians the moral courage and incentive necessary to the open adoption of swing as a style of playing.

As is so often the case, the sweeping wave of popularity lost sight of the genuine values of its popular hero, and much that is false came into prominence. On fire with the new craze, writers, faddists, bandmanagers, night club proprietors, entertainers and newspapermen entered the field with a vengeance. Genuine values became distorted and false ones set up in their places.

Recognizes Many Benefits

Before proceeding to explain why I feel that the music is stagnant at the present time, it is only fair to recognize certain beneficial effects which the swing craze has brought about. Without any question, qualifications for playing swing music demand superior musicianship than that heretofore required. Greater flexibility, superior tone and range, intelligence in the use of phrasing and dynamics, are all qualities that are far more consistently demanded from the swing musician than they were in the past from the average player.

Accordingly, the myriad of bands throughout the country today, who are modeling themselves along the lines of a Benny Goodman or a Red Norvo, rather than along the lines of any out-and-out popular dance band, are cultivat-



He Deals Only with long term contracts. Sammy Williams, organist, recently signed a new 2-year pact with the management of Chicago's Gibley's Restaurant — after playing there for four years in a row! Sammy also has worked at the Sherman and Blackstone Hotels in the Windy City, and he records for Vocalion.

ing a higher standard of musicianship among the younger professionals who are striving, musically speaking, to get their feet on the ground. Young bands trying to make their way these days are more apt to play cleanly and in tune than has been the habit in the past.

Public's Getting Hep

It stands to reason that since, during the last couple of years, the public has listened to so much music played according to these standards that they themselves are becoming more discerning, discriminating and appreciative. The ear of the lay public is becoming accustomed to the rhythms and forms adopted in swing. They are quicker to pick out riffs, and rhythmic variations, and there-

fore, slowly but definitely, the standards of musicianship for bands demanded by the public should elevate, and should eventually attain a far higher standard. I believe that there has been little or no progress in swing music of late. It is the repetition and monotony of the present day swing arrangements which bode ill for the future. The mechanics of most of the current "killer-dillers" (Modulate to next page)

Gil Rodia, well-known first chair tenorman of the Bob Crosby orchestra, says of the **YEARBOOK OF SWING**: "I will be looking forward to seeing this book, and judging from the information it sets forth, it should be of great help to everyone."



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Gene Krupa, popular drummer and bandleader, says of the **YEARBOOK OF SWING**: "Everything I've read by Miller smacks of sincere liking and knowledge of jazz music. The book should really be a 'romance'."

Jones trumpeting, is tearing the Blue Fountain room of the LaSalle hotel apart with his terrific showmanship and jive music; a solid success. . . . Uses seven pieces.

Newark—Slim and Slam are rumored to be splitting. It's alleged that neither has made any money despite the success of their recordings of *Flat Foot Floogie* and *Tutti-Frutti* and they are reported suing Vocalion records for a check-up on the discs' sales.

Washington — Erskine Hawkins broke the Howard Theater record for a 5-day date, grossing \$8,500.

Cincy—Manager Lee Ramey declares Chick Carter's band holds the record for pulling patrons at the Cotton Club here. A new Jimmy Stepp-Carter tune called *Teasing* was requested 18 times by contestants in a jitterbug contest.

Kansas City—Harlan Leonard's band one-nighting it and from reports, is ripe for big time.

New York—Buck and Bubbles, after 17 years with Nat Nazario as manager, left him, went to Hollywood, and are making a picture. . . . Andy Razaf, celebrated songsmith, celebrated another birthday anniversary recently and enjoyed a productive year in '38. . . . Doc Sausage and his Pork Chops, at Onyx Club, are newest sensations. Group includes Bob Wright, Jimmy Harris, Jimmy Butta, Al Pittman and Al Johnson on piano, bass fiddle, guitar, washboard, gourds and kazoo, respectively. . . . Chick Webb voted

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are similar and of elementary quality. Once again, it is proven that when the artistic point of view gains commercial standing, artistry itself bows out, leaving inspiration to die a slow death. The present dearth of creative and original music is not, I'm convinced, due to a lack of talent. The adage, "necessity is the mother of invention" can very aptly be applied to our situation. The responsibility of improving audience level lies with the critics who might well give their particular job more serious consideration. When audience level improves, it

We are not concerned personally with these conditions, because our aim has always been the development of an authentic Negro music, of which swing is only one element. We are not interested primarily in the playing of jazz or swing music, but in producing musically a genuine contribution from our race. Our music is always intended to be definitely and purely racial. We try to complete a cycle.

As a group of musicians we understand each other well. We have identical feelings and beliefs in music. Our inspiration is derived from our lives, and the lives of those about us, and those that went before us. The boys in our band play in a certain style, the music I write is inspired by those things they play. We write the music for the men in our band, it is inspired by those men, and they play it with the realization and understanding that they are playing their own music.

Up to Musicians Now

Those things which we have to say, we try to express musically with the greatest possible degree of freedom of inspiration and individuality. We thus attempt to achieve a form of individual expression presented by the entire band, both as individuals and as a whole. I believe a significant future for the swing music of today is largely dependent upon the strength of character, depth of artistic integrity, and purity of creative inspiration existent today in that body of musicians most concerned with swing.

These same musicians have spent years studying music, perfecting themselves on their instruments, many of them also delving deeply into the subject of harmony and composition. It stands to reason that these men are well equipped to know what they are doing and what they want to do in their own field. It is up to these musicians to carry out their beliefs in music to the fullest possible extent, remembering to ignore those critics, who, lacking a musical education and foundation, might want to confound them and attempt to influence them in perhaps the wrong direction.

Stoess Got Start When Bix and Wolverines Burned Up Cincy!

By Bud Ebel

Cincinnati—A few years ago, when gin sold for five bucks a quart fresh from the bath tub—when Bix and the Wolverines were burning up this town with a new brand of music—a mere shaver of a boy walked into the studios of WLW.

The place was just a big room then, with canvas hanging from the ceiling. Powell Crossley, at that time the whole works of WLW, including announcer, ad manager, program director and technician, was the man with whom the youngster talked. "I want to play my fiddle for you," said the boy. And he did. He got a job out of the audition.

Now a Big Shot

Today, William Stoess is a big part of a big radio station. He's



Bill Stoess

still called Bill and he's still a real fellow. He got his training at the Cincy College of Music, where he was a gold medal student, and during summer vacations, with his violin, he traveled with a chautauqua company in New England.

Stoess worked hard to become musical director of WLW, eventually, and he's one of the few musicians who developed with radio from its beginning. He is creator of *Vocal Varieties*, NBC hit show from Cincy, and is known for un-

covering Jane Froman, Mills Brothers, King's Jesters, Barry McKinley, Fats Waller and other stars of 1939 who, at one time, were unknowns.

Sucker for Youngsters

His present WLW staff includes such names as Jimmy James, Keith Widerson, Phil Davis, Carl Clauve, Burt Farber, Bruce Thomas and others. Ever alert for new talent, Stoess remembers his own youthful days—especially that one when he went to Powell Crossley with his fiddle, back in the early 1920s.

Stoess never forgot that. Maybe that's why he's on the lookout for rookies today. Judging from the stars he turned out, it's a surefire policy that more executives in the entertainment field should follow!

Acidmouth—

(Continued from page 13)

Revue, Louis Armstrong and Chauncey Morehouse, 6; Artie Shaw and Ella Fitzgerald, 5, and

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Stuff Smith and Chick Webb, 4. Current nomination for "boy wonder" title around NBC, Chi, is Fordy Kendall, of the *Carnation Contented* show. Fordy toots clarinet, third sax and oboe, besides knowing how to manipulate flute, piano, trombone and violin. At home, he has a shop where he turns out nonsense widgets to amuse his friends.

TIDBITS—Evelyn is the only girl in Phil Spitalny's ork who was reared and received all her training in New York... Ted Shapiro, pianist for Sophie Tucker, won the \$1,000 prize for composing Atlantic City's theme song... Head Oboist John Leoncavallo of Gus Haenschen's crew is the grand-nephew of Ruggerio Leoncavallo who wrote the operas *Zaza*, *La Boheme* and *Pagliacci*... Art Kasal was a successful commercial artist before he took up a baton... Recordings of Marek Weber, European master now over here, continued to sell in tremendous volume in Europe... Ralph Richardo, Chi pianist, is honeymooning in California.

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Ol' Man Mose gives way to the stark. Pat Norman, wife of Jack Mose, headliner, is in New York awaiting an heir, due to arrive this spring.

will likely inspire our artists to a high level. Swing is merely one element in good dance music. Pure swing is monotonous. I feel strongly that the swing "craze" has been harmful since it has done two or three damaging things to popular music.

It has thwarted the improvement of many good bands, which for commercial reasons remain in the same uninspired groove and refuse to risk rising above the current public taste.

It is, however, encouraging to note that there has been a closer affinity between the exponent of swing music and the exponent of legitimate music. It is pleasant to hope that the series of lectures and concerts promoted by Walter N. Neumberg of the Town Hall music committee, and other prominent musical personalities, now being conducted in New York's Town Hall, devoted to a study of jazz as a native American art, will perhaps encourage the general public to give more serious thought to the music of today, and to show further discrimination and to seek high levels in the music which they have made popular.

Goodman on Right Track

Benny Goodman's performance with the Budapest string quartet, rendering Mozart's *Quintet for Clarinet and Strings*, was still another step in the right direction, demanding serious approbation for the swing musician. There is being shown at the present time a definite trend in this direction which offers some promise for the future of swing. Without any doubt, progress must await audience development.

Kibort Tells Of Name Drummers

(Continued from page 14)

shop drumming. In my opinion, Rollini is the solo swing star of all stars in the swing world.

Another comer—he's here for me. Listen to Max Miller of WIND, Gary, Ind. Miller is a superb chordal stylist. He rates 100 per cent as an artist on the metal crosses. Miller now is featured at Chicago's "Off-Beat" Club.

Readers who take exception better be more than musical jerks or some drummer egg who can't play four bars of six-eight in a grade school band. Let more of our paid and unpaid contributors of *Down Beat* deal in concrete criticism and not go on a flowery rampage of superlatives. Please don't confuse showmanship with musicianship.

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'Clinton Steals from the Dead'

Pine Top's 'Boogie-Woogie' Most Drastic Example, Moans Sykes

By Guy Sykes

(With Apologies to Pepler)

Now I have no grudge against this arranger-composer-maestro-recording artist, as the advertisement says, called Larry Clinton.

It's true that he's earned the title of the musical mushroom of the last year, but that was just one of those breaks, and if a big shot like Eli Oberstein of the Victor waxworks takes a solid interest in you, including maybe a financial slice, you're as good as there anyway. Those two guys must have appealed to each other.

As it is, you can't turn around within earshot of the band racket without getting Larry Clinton's name (which doesn't sound bad) beaten into your ears. He's made enough platters to scale out the window hours at a time, and every night on the radio he's right there trying to make you think he's playing swing music. Even the announcer sounds convinced, although he's reading a script.

Not a Cheap Act

Well, it's a name band now, so to speak, which means Clinton can ask several times what he's worth and get it, too. If this high-pressure exploitation continues, he'll be carving Benny Goodman tomorrow whether the public likes it or not. And this Clinton act isn't for peanuts, which makes Clinton and Oberstein, along with the agency and Victor people, quite cheerful as they face the new year together.

Larry is entitled to walk up to the mike and lip, "Ma, I done it" most anytime now. He may swagger or not, as he pleases.

This Horatio Alger mularkey is an angle they haven't time to plug. I can stand a lot, anyway, and if that picture of Clinton you see on every street corner is pretty bad, I'm the last to get sore about it. He had the pic taken himself, after all, and if a guy looks sick all the time, it isn't cricket to keep commenting on it.

"Steals From Longhairs"

I can even take those tunes Clinton turns out on a shiny hunk of wax. I admit I can't tell them by the classy titles he sticks on them, but the music is good stuff that I remember hearing and liking long ago. As long as Larry takes riffs from Will Hudson, Spud Murphy and Jimmy Dale, with an occasional steal from some longhair who died long ago, why should I gripe? That's the way it goes with the musical robber-

Kat anyway. As long as they band long among themselves and ports get burned at Larry for Nang everybody's numbers, I act as I can take it, too.

Introducing Pine Top

But I'll admit that Larry nearly annoyed me. With a recent batch of shiny Victor waxes appeared a number called *Boogie Woogie Blues*, with Larry's name on the label as composer. Well, I grant it isn't good boogie-woogie, and he does get lost running from Will Hudson to Spud Murphy, but even if they put Larry's picture on the record and his name all over it, *Boogie Woogie* would still be Pine Top Smith's number. Now Pine Top Smith was a small colored guy with a head that went up to a point like a fir tree. They say he was a right guy, and that he played because he felt it. He never used a baton, though, and apparently he didn't travel in the right society with guys like Eli Ober-

stein. Because Pinetop got stabbed in the back with a real knife and died in a Chicago dance-hall. In spite of that, he wrote and played *Boogie Woogie* and there are records still around to prove it. It was even good enough to be played around and finally come to the ears of a big shot like Larry. That would probably have made Pine Top feel pretty good. It would be success, so to speak, although nothing like Larry's. But Pine Top has been dead for some time and he played for peanuts and because he loved it. It took Larry to show Pine Top how it should be done. All that's left to Pine Top is whatever credit he can get in the minds of men as the composer of *Boogie Woogie*.

Will Hudson, for example, can object and go to court as they say he will. But not Pine Top. That was like taking candy from a kid. Well, Pine Top probably didn't amount to much, not nearly as much as Larry. So although I was nearly annoyed, I never get sore at Larry for doing Pine Top the favor of playing his old number under Larry's famous name.

Cavallaro —

(Continued from page 9)

messed coming up to the standard I required in my band. I told him to go home, take a few more lessons and come back and see me in



In 1928, Cavallaro had Artie Shaw in his band. Shaw is at extreme right.

six months. He did and I put him in the band. The one thing that always stands out in my memory of Art Shaw was his ability to eat!

Shaw and the Hamburger
Whenever we left to play an out of town engagement, I always paid the food bill. It was at Pittsfield, Mass., that we went into a restaurant.

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Record Smashers

Jay Mills' crew is returning to Chicago this month for its second long date in three months. The band, soon to open at the Edgewater Beach, owes part of its success to the efforts of Mills, Eugenia McGee, Stuart Fraser and Dale Evans, shown here.

Artie put away a meal of soup salad, a big plate of hamburger and strawberry shortcake. Then he looked at me sharply.

"May I have a little bit more dessert?" he asked me, his eyes gleaming.

"Go ahead, Artie," I said. "Eat until you've got enough."

So he ordered another—or was it two more plates—of hamburger!

After playing for several years up north, we tried a winter in Miami. Shaw came along with the band. It was while playing in Miami that Shaw met some Cleveland musicians. After returning north, he went to Cleveland to join his friends. He was with me three years and was—still is, for that matter—a nice kid.

Spivak Still Another
Among the other musicians who got their start and schooling in my orchestra are Joe Nussbaum, Cliff Burwell, former pianist with Vallee; Joe Millie, sax with Vallee; Charlie Spivak, Tommy Dorsey's great trumpeter; Charlie Trotta, Milton and Arron Shaw Voloshin; Freddy Mack, former conductor of New York's Roxy Theater orchestra, and many others I don't recall at this writing.

Right now, I am playing here in Miami. Professionally, I am known as Don Cavallaro. I feel lots better with this off my chest and I am confident the biographers, when writing of persons I have mentioned here, will have the true story of their rise to fame.

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'You Ain't Heard Nothin' Yet to Compare With Zilch's Genius'

By Ted Locke

Boston—I'm getting pretty well fed up with all this reminiscence business.

I've heard of the immortal Rappollo, and how he used to play while lying flat on his back out at Friar's Inn; how "Papa" Joe Oliver could blow a cornet out of tune in two weeks; how Buddy Bolden's horn could be heard 'way up to Baton Rouge on a clear night, and how Bix Beiderbecke was always getting on the wrong train. They're good stories, but let me tell you something. For real color, no one could ever hold a candle to good old Harry Zilch, father of the "Brooklyn" style of playing, (as opposed to Chicago, New York, Memphis, Kansas City, New Orleans, etc.)

Full of hell? I'll say he was. In fact, it was Harry Zilch who made that famous version of *Paghiacci*, not Joe Venuti. At any rate, Harry supplied the sound effects. He was some card! You never can think of him without getting silly about it all.

I guess nobody knew Harry like I did. He and I were buddies. Grew up in the same town . . . traveled around the country together . . . played in the same outfits. We were just like THAT.

I remember Harry in high school. Instead of going to classes, he'd hide his cornet in his lunch box. When we got to the railroad yards after leaving home on the way to school, Harry would climb over the fence, get out his horn, lean against an empty box car and play the blues—all day long.

Harry lived down on Dover street in a battered brick house with a lot of women. Once I asked him which was his mother. "I used to know," he told me, "but I've since forgot." That was Harry all over. Little things never concerned him.

We both started out together in a small group known as the Hohokus Seven. (By the way, WE were the ones who started Jazz.) After several years of playing around at various joints, school and college dances, etc., we got our first big break—John Hammond discovered us! John was just a little shaver then and talked with a lisp, but he had a lot of influence. It was through John that we were invited to journey way out to Richmond, Ind., to record some 84 sides for the old Starr Piano Company. John was in the studio at the time, but only stayed long enough to hear one play-back. He left rather hurriedly and we never saw him again. (Neither did the Starr people, although later they said they'd certainly LIKE to.)

Those early Gennett masterpieces were pretty good, but they were so far ahead of their time nobody ever bought any of them. Of course the originals and the masters were destroyed. That's why you never see any of them around today.

There has been a lot said about (Modulate to page 29)

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Accordion Tips . . .

Soloists, Like Side Men, Must Be Able to Create Rhythmic Variations With Their Instrument

Penned By J. H. Sedlon



The ability to create rhythmic variations is essential to the orchestra accordionist as well as the solo performer.

An orchestra player frequently is called upon to add rhythmic support to his ensemble whether the group be large or small. To the soloist, the knowledge and ability to create rhythmic variations is vital in order to create style effects suggestive, for example, of a brass section doing a stomp chorus. The orchestra accordionist, particularly when he is playing accompaniments, must know how to vary his rhythm patterns in order to avoid monotonous repetition. Listed below are suggestions of the methods whereby rhythmic variation can readily be effected by advancing and delaying the basic counts of the measure:

In Example 1, the variation is effected by advancing the second and fourth beats a half-count, like this:

Ex 1
Musical notation showing a rhythmic variation with a half-count advance on the second and fourth beats.

In Examples 2 and 3, any or all of the beats may be advanced:

Ex 2
Musical notation showing rhythmic variations with advanced beats.

Ex 3
Musical notation showing rhythmic variations with advanced beats.

And by delaying one or more basic counts, other variations are created, like these examples:

Ex 4 (advanced) (advanced)
Musical notation showing rhythmic variations with delayed beats.

Ex 5 (delayed) (delayed)
Musical notation showing rhythmic variations with delayed beats.

Ex 6
Musical notation showing rhythmic variations with delayed beats.

It also is possible to advance and delay the basic counts in the same measure, as per examples 7, 8 and

Ex 7
Musical notation showing rhythmic variations with advanced and delayed beats.

Ex 8 (delayed) (advanced)
Musical notation showing rhythmic variations with advanced and delayed beats.

Ex 9
Musical notation showing rhythmic variations with advanced and delayed beats.

Go back and combine these examples to form new rhythmic variations. With a little practice and experimentation, you can readily determine the styles which can best be applied in each instance.

Dixieland crew, plus picture, *Going Places*, brought a \$20,000 take at the Earle theater. No record.

Newark, N. J.—Roger Pryor's work, with Ann Sothorn, on the stage, brought a good week for the Shubert, with a \$15,900 gross middle of January, bettering by several thousand the take of the previous week with Ben Bernie's band.

Casa Loma Strong

Ft. Wayne, Ind.—Paramount Theater, which has adopted a split-week band policy, has made money on name bands recently, with best figure to date made by Casa Loma band, which brought in \$6,500 for five days. Others set to follow.

Chicago—Wayne King, who opened in the Gold Coast room of the Drake New Year's Eve, upset the room's attendance record when he drew 1,300 celebrators—biggest Eve at the spot since 1927.



Syracuse Radio listeners like the jive of the WSYR Swingsters, led by Carl Mano, guitarist. The quartet, shown in action on a recent broadcast, includes (left to right) Paul Firenze, accordion; Mano, Bob Guile, xylophonist, and James Melfi, sax. The boys average 14,944 "spots" per program, a recent survey of hep-cats proved.

Reported Grosses

Bluefield, W. Va.—Dean Hudson and his boys broke an attendance mark of three years' standing early in January when they drew 2,000 dancers at \$1 to the West Virginia Hotel ballroom.

Fort Worth, Tex.—Jimmie Grier, launching the new Saturday night "name" policy in the Crystal Ballroom of Hotel Texas, drew an o. k. \$400 crowd Jan. 7, dancers paying 90 cents.

B. G.'s 52G Week
New York—Benny Goodman's opening week at the Paramount theater was a big one for the house, which counted a \$52,000 gross. Most of the take apparently was from the cats, as the picture *Zaza* was no help.

Philadelphia—Bob Crosby's

Galla-Rini Forms Band

Allentown, Pa.—Town is worked up over the formation of a new accordion band, with Vittoria Galla-Rini in charge. With a large membership insured, the Allentown band is being patterned after those in San Francisco and other large cities. Miss Galla-Rini, with her brother, for many years were stars of the RKO circuit.

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Amberger Helps Guitarists

'Is Barre or Thumb System Preferable?' Asks a Pupil

By Charles Amberger

A question from P. B., of Milwaukee, asks: "I have a guitar with a round hole top. The instrument has a fairly good tone. Some of my friends have advised me to change to the F hole top guitar. Please let me know if I should make the change."

Answer—I believe most of the professional guitarists today use the F hole top guitar, but it is also true that some guitarists use the round hole top type of guitar, which is satisfactory. I should advise you to hold on to the instrument you now have.

From Buffalo, N. Y., P. B. asks: "I have decided to study the Spanish guitar for my future career and I should like to know whether I should study the barre or Thumb system. Please let me know as soon as possible as I am anxious to get started."

Answer—There are some methods that include both barre and thumb. In addition to studying from these two methods, it would be wise for you to study with an instructor who teaches both. Let your instructor advise you as to just which system you are best fitted.

For the fifth part of this series, we take up the second form minor chord and run—a very simple one but nonetheless, a very effective usage in E minor. It is played in the manner described below. I have given the "chord diagram" to illustrate the fingering of the chord run, and also to show on which strings the notes can be found. Watch the accents carefully and after you have learned the run mechanically, use your own interpretation in the phrasing. It can be phrased in several different ways successfully. Play these runs at once and adapt them to your work:

(E MIN 2) RUN

For the sixth portion of this series, we will take up an interesting and effective run built on the third form minor key chord and run next

month. Memorize the form and transpose it to all practical keys, putting the idea into your regular daily playing at once.

And write me, in care of the DOWN BEAT, for additional information on these articles. I enjoy your questions.

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And when you want to turn on the heat, turn it on and swing on down . . . Armour's Strings will play with you—all the way! String up the old "Strad" with Armour's today . . . Prove for yourself that they will do a better job for you!

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Jazz—Not For Morons Only

Too Often There Appears a Unique Composition Which Proves Valuable To All Music—Classics Included

By Paul Eduard Miller

Controversies about jazz have been in existence almost as long as jazz itself. The critics who have denounced jazz, by and large, would, if stood side by side, constitute a fairly assorted and imposing line of epithet-hurlers. It is one thing to say that jazz is cheap and noisy—in fact, it is the easiest thing in the world, and very often it is true. To criticize jazz honestly, however, one must know more about it than did, for instance, Mary Garden, who once likened jazz to a dog running down the street with a tin can tied to his tail.

said about the former may also be applied to the latter. But Haggart's contribution to this month's release does not end there. He arranged the orchestral accompaniment for Bob Zurke's excellent performance of another Negro blues classic—*Honky Tonk Train Blues*. And he shared honors with Ray Bauduc, as both composer and performer, in a most unusual and highly diverting drum-string bass duet, *Big Noise*. Bauduc and Haggart both display an intelligence of approach in *Big Noise*, with the result that it becomes much more than just a sideshow for two virtuosi.

(Modulate to page 21)



A Beat-Out Band . . . Buddy Berk describes his band that way. It's playing the Palma Solo Country Club at Bradenton, Fla. In the photo are Mildred Colwell, singer; Bob Hage, guitar; Ed Hoyt,

Melvin Skene, Carmen Desiderio and Al Mattine, saxes; Johnny Bovell, bass; Joel Nepper, drums; Paul Meyers (replaced by Ernest Wiggins), Maurice (Buddy) Berk and Dave Boston, trumpets. Red Fox and Desiderio are the arrangers.

I think we have seen the last of the days when such critics were brave enough to insist that jazz was music fit only for morons. The reason for this is not that jazz has tried to meet the critics half way, nor that Benny Goodman has taken to toying with the music of Bach. Every now and then a composition appears which is so rich in American tradition, and which is so earthy and genuine in quality, that it is impossible to deny its value not only to jazz but to all music. *I'm Prayin' Humble* and *Delta Mood* are such compositions.

Negro spirituals are as logical a basis for jazz as a soup stock is for soup. They defy criticism because in them the riffs which ordinarily stand out like sore thumbs are expressions of the melody itself. The music in *I'm Prayin' Humble* has its roots in honest Negro soil, where it should have them. Its charm is in its simplicity and absence of pretense. It savors a trifle of formality, but the good shines clearly through, and in these days of wholesale experimenting *I'm Prayin' Humble* has the effect of bringing the jazz industry back to earth.

Still No True White Jazz

In direct contrast is *Bach Goes to Town* and *Neurotic Goldfish*. Soaring to the most fanciful heights of novelty, these selections, while not bad for what they are, contribute little to what we might call national music. *I'm Prayin' Humble* has its origins in Negro soil, *Bach Goes to Town* has its

roots everywhere but in the American tradition. As a satire it is excellent, as music it is colorful and interesting, as to listenability it is unimpeachable, but as a contribution to jazz, *Bach Goes to Town* is insignificant. I am not proposing that all swing should be based on Negro spirituals and blues. The fact is obvious, however, that we are not doing much to develop a jazz which is essentially "white" in character. No one has taken up where the Nichols-Mole-Beiderbecke-Trumbauer school left off. Raymond Scott is aiming in a direction singularly his own. For the most part, "white" jazz is engaging in dressing up the music of the Negro and in dressing down the classics.

BOB CROSBY (Decca)

A-1 *I'm Prayin' Humble* (Haggart), *Honky Tonk Train Blues* (Lewis, arr. Haggart), *The Big Noise from Winnetka* (Haggart-Bauduc).

With *Prayin' Humble*, Bob Haggart has written a worthy companion piece for his *Dogtown Blues*, and what has already been

Charlie Chan No Help to Hutton Gals

Kansas City—Until Charlie Chan of movie fame learns to suppress criminals in theaters where his pictures are playing, the girls in the Ray Hutton's band will have to let local police search for their stolen instruments.

The Hutton crew was playing a theater here last month with "Charlie Chan in Honolulu" on the screen when two trumpets and a clarinet were stolen from dressing rooms. Joel Donahue and Mardell Owen lost the brass, and Ruth Antisdal the clarinet. Gals figured a guardian angel was hovering above them, however, because two trombones, lying next to the trumpets, were left untouched.

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Your Arranging Problems

Will Hudson Gives Tips to Help Orchestration Writers

By Will Hudson

Freddie Hodson, Lethbridge, Alberta, Canada, sends this question to me:

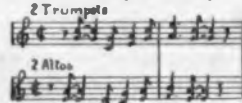
"Our problem is a matter of execution rather than arranging. It was not noticeable until we began broadcasting. The end of phrases seem to "die out," making for a sort of "unfinished" sound. How can this be overcome? Also, what is the best way to score a 5-way front line for ensemble choruses with two trumpets, two altos, and one tenor? Where can I obtain information on how to lead an orchestra?"

Phrase Ending Vital

Answer—The reason that the end of the phrases seem to "die out" is probably due to the fact they are arranged with no thought in mind toward a definite ending. The end of each phrase of an arrangement is just as important as the ending of the orchestration itself. For instance, when writing a passage for saxes, do not end the phrase with sustained whole tones and depend on the rhythm to carry through alone to the next phrase, regardless of whether the next phrase is still a part of the sax chorus or ensemble. If it's necessary to end up the phrase on sustained whole tones, write in a brass figure which will fill in the empty gap and also serve as an ending to the phrase just completed, and as a sort of intro to the next phrase. When finishing an ensemble phrase, be sure you finish it with a definite ending which will lead naturally into the next phrase. Solos also should be carried out to the full limit of the phrase. If, in the future, you write your arrangements with full regard for the proper ending of every phrase, I am sure you will correct this fault.

Here's Second Answer

The best way to write ensemble choruses for two trumpets, two altos and a tenor is illustrated below. The melody is played by first trumpet, the first harmony is given the first alto, second harmony is given the second trumpet, third harmony is by third alto, and the tenor plays the melody an octave below first trumpet, thusly:



If you will write to the editors of the DOWN BEAT, I'm sure they will be glad to give you information on leading bands.

George Wallace, Pocatello, Ida., asks:
"When using a 4-piece brass section, three trumpets and trom-

bone, or two trumpets and two trombones, is it best to use 4-part harmony both in a brass quartet and in ensemble choruses, or should one of the trombones double melody? Also, I've been studying a concert score of a popular tune. In one part I find the ensemble scoring different to that I've seen before. In my example, I have given two bars from the score which shows the first alto doubling the lead with first trumpet, second alto doubling second trumpet, third alto doubling third trumpet and tenor doubling first trombone. Is this a good effect?



Answer—To your first question, I say it's merely a matter of taste, as far as brass quartets are concerned. I prefer, personally, 4-part harmony, as I think it produces a much more full and beautiful effect. In the case of ensemble work, 4-part harmony also is much to be preferred. (B)—Your example is an excellent illustration of another way to voice ensemble passages. Some arrangers use this effect a great deal, because they prefer the brilliance produced by this method of scoring. It is absolutely correct and can be used in any ensemble passage, though repetition of it may make it monotonous.

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Menly of Variety

The three titles just discussed are part of an album called The Bob Crosby Showcase, which includes as well the following: My Inspiration, a Haggart composition featuring some first-rate clarinetting by Fazola; I Hear You Talking and Call Me a Taxi by Four of the Bob Cats (Zurke, Miller, Bauduc, Haggart), in which each shows off his instrumental ability to advantage; Summertime (the Crosby radio signature); I'm Free (written by Haggart and featuring good trumpeting by first-chairman Bill Butterfield), and Swingin' at the Sugar Bowl—all by full orchestra, and finally, The Big Bass Viol, Speak to Me of Love, and Loopin' the Loop by the Bob Cats, each of which contains some forthright Dixieland swing. The album presents a representative cross-section of the varied talents of the Crosby band.

BENNY GOODMAN (Victor)

B-1 Bach Goes to Town (Templeton).

Anyone who's heard one or more of Alec Templeton's many satiric versions of classical masters will recognize this one on Bach as characteristically Templeton. As satire, it's highly recommended. The performance proves that jazz bands are capable of proficiency in the matter of playing counterpoint (composers and arrangers please note).

COOTIE WILLIAMS (Vocalion)

A-1 Delta Mood (Ellington-Williams).

DUKE ELLINGTON (Brunswick)

B-1 Jazz Potpourri, Battle of Swing (both Ellington).

Because of past performances, Duke Ellington has set high standards for himself. Admittedly, it is no easy task to maintain the qualitative level of these standards. Of this group only Delta Mood measures up to the best Ellington. It is another one of those "concertos" with Williams' trumpeting dominant over a reed choir background. Like Prayin' Humble, it is a beautiful blues articulately performed. The Hodges platter is nice leisurely swing featuring plenty of Hodges' horn-blowing on both soprano and alto. The two titles by full orchestra are a little too thin in melodic content to merit an "A" rating. Reverse side of the Williams disc is a re-hash of Tiger Rag labelled The Boys From Harlem.

BUNNY BERIGAN (Victor)

A-1 In the Dark, Candlelights, Davenport Blues, Flashers, In a



Jam In The North Woods . . . In this cabin outside Marquette, Mich., deep in a Michigan forest, take place many a jam session these cold wintry nights. Here's a shot, snapped by Robert Moore, which catches George Corsi, guitar; Jerry Salome, tenor; Gordon Sullivan, piano; Buzz Roberts, bass, and Fritz Moore, tenor, in action on Blue Skies, a fave with the boys.

Mist (all by Beiderbecke, arr. by Lippman).

Most swing fans and critics (including myself) consider Bix Beiderbecke as one of the greatest swing instrumentalists in the history of jazz. But as a composer, Beiderbecke brought to light another side of his personality. This little known aspect of the great cornetist is brilliantly interpreted by arranger Joe Lippman and the Bunny Berigan chamber group of nine musicians. As played by Berigan, the Beiderbecke music assumes a character almost foreign to present day swing. Of the five tunes only Candlelights can be said to swing; the other four quite definitely are on the short side of that category.

But that's not to the discredit of Beiderbecke, Lippman, or Berigan. Quite the contrary, it may be that

"white" jazz is to develop in some such manner, and I'm heartily in favor of it. It has been many years since the "white" jazz of the aforementioned Nichols-Mole-Beiderbeck-Trumbauer school has received attention at the hands of contemporary musicians. Perhaps the Berigan platters will instigate a revival, since a considerable amount of qualitative music lies buried in the melodic ideas and orchestral treatments of that earlier period.



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1938 Disc Sales Up 12 Per Cent Over '37

New York—Phonograph record sales jumped 12 per cent in 1938 over the preceding year, total sales equaling the \$5,000,000 mark.

America's major phono record companies all benefited in 1938 and excess of RCA-Victor, Decca and Brunswick-Vocalion anticipate even larger sales in 1939. Factors causing the boom include the issuance of many more 35-cent discs, the increasing popularity of radio-phonograph combination machines, coin machines and probably more than anything else, the increased interest in music of the dance variety on the part of the public at large.

Swing platters kept the rapid pace they set in previous years, leading all others, with straight dance music running second and novelty stuff third. Classics also increased. Waxwork excess now believe the 1939 mark will top \$25,000 sales.

Gents Have New Spot

Minneapolis—The Southern Gentlemen, fronted by Grady (Moon) Mullins, opened at the Coconut Grove downtown last month. Band came here from Chicago's Merry Garden Ballroom.

Lopez on Vaude Tour

New York—Vincent Lopez and his "Suave Swing" band ended a 6-month date at Billy Rose's Casa Manana Jan. 22 and now are on a 10-week vaude tour. Booked by the William Morris Office, the Lopez tour began at the Shubert Theater, Newark, Jan. 27, and is to be followed by dates at the New Paramount Theater Feb. 8; Stanley Theater, Pittsburgh, Feb. 24, and Hippodrome Theater, Baltimore, March 3. The Lopez band, including Betty Hutton, "America's Number 1 Jitterbug," will return to the Casa Manana in April.

Mosley Opens Club Date

New York—Snub Mosley and his ork opened an indefinite engagement at the Woodmere Country Club in Bellmore, L. I., Jan. 14. Band set by CRA.

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Introducing Wetting On Drums

Ed. Note: George Wetting, who begins a series of technique articles on drumming in this issue, is with Paul Williams' orchestra. He formerly worked with Red Norvo and Mildred Bailey, going with the Mr. and Mrs. of Swing from Bunny Berigan's band. Wetting is rated highly among musicians and his recordings with the Bud Freeman trio and other special musicians' groups on the Commodore label are collector's items. Drummers who have questions for Wetting to answer in this column should mail them to him in care of the DOWN BEAT, 608 South Dearborn, Chicago. They will be answered the following month.

By George Wetting

This is my first attempt at the writing game, so don't be too critical of my efforts at first. In fact, I'm merely going to answer your questions—and let the words take care of themselves. Shoot those problems to me and we'll get together on them through the columns of DOWN BEAT and sure as shooting, benefit each other. Here goes for the first:

1—I'm just a beginner, and my question is elemental, I know, but will you please inform me as to exactly what equipment you use? Not the trade names, but the number of cymbals, bells, brushes, sticks and the like you use on your job. Also, how your choice of equipment varies with the choice of other big-time drummers.

WILBUR MILLER,
Kansas City, Mo.

My equipment consists of a bass drum, snare drum, one 13-inch cymbal I use on the left side, a small 6-inch cymbal on top of the bass drum, a 16-inch cymbal also on top of the bass drum and a Chinese crash on the low right side of the drum. That seems to take care of the cymbal proposition with the exception of my high-hat, which has a 12-inch medium thin and a 11-inch cymbal on the heavy side, on the bottom. I use two and three tom toms; one is 16 by 20 inches, another 6 by 11 and sometimes also one that's 8 by 14. All drummers' equipment varies with the different drummers. Gene Krupa, Ray Bauduc, Chick Webb, Tony Briglia, Buddy Shatz and Davey Tough, for example, all have different setups than the one I just described.

2—How much faking does a drummer do on the stand? Say, for illustration, on a standard tune he's been familiar with for several years, playing it every night. Do you read closely or do you play it as you feel, varying it as would a tenor sax man taking a hot chorus on the tune? Or do you never look at the paper?

HARLAN LAMPKIN,
San Francisco, Cal.

After I hear a tune for the first time, Harlan, I fake it. I merely use the music as a guide until I have heard the tune and have it in my head. Then I play it my own way, however I feel at the moment.

3—Just from your personal liking, would you rather beat it out on the fast rhythm tunes or the slower pop ballads? Doesn't it get tiresome, having to play a pop tune after another?

G. R. B.,
Rye, N. Y.

I get my biggest pleasure playing a good, slow blues and later picking it up into a fast tempo. Yep, the pops get a little tiresome occasionally.

4—I've been taking lessons for three months now. They come at a buck a crack. I feel that I can do okay on my own, however, 'cause I sit in on records and the radio and hit it off with the bands pretty well. Would you advise me to continue with my lessons?

R. MAC JURGENS,
Milwaukee, Wis.

Quit paying a buck a lesson. But practice every chance you get, hour after hour if you can. Lots of drummers will give you good tips free when they come through Milwaukee, so save your dough—it's a good thing to have around.

Let's have some more questions. I get quite a kick out of this and I hope you'll bear with me again next month.

All Brewery Programs Off Quebec Airlines

By Irv. Mauer

Montreal—Quebec musicians, already moaning low through the slowest winter in eight years, will drop to an even lower key in April when Cardinal Villeneuve's proclamation that "all programs sponsored by breweries be discontinued in this province" goes into effect.

Among those who will get closer views of Ye Old Wolfe will be Alex Lajoie and his 14 men, heard on the Black Horse Tonight at Eight program.

Mike Riley slipped into town

with what appeared to be a pickup band for six days at Loew's in January; very disappointing.

Rumors regarding Lloyd Huntley and his Normandie Roof ork are approaching reality. As predicted last month, Charles Parsons, drummer; Vernon Bragdon, pianist; Johnny McCullough, trumpet, and Lennox Gordon, guitar, all left and were replaced by Pat O'Keefe, Norman Calvert, Stan Wood and Jack Bristow. . . . Norman Calvert's fine tenoring is arousing more attention from patrons than Bill (Ain't I Handsome?) Owen's moanings. . . . Huntley probably will return to the States shortly, it is said.

Lions Club was disappointed at the 3,000 persons who turned out for Duke Ellington's Forum date.



He's the Guy who pounds out the rhythm for Paul Whiteman's band. It's George Wetting, a product of Topeka, Kas., who first gained prominence with Artie Shaw, later playing with Bunny Berigan, and Red Norvo and Mildred Bailey's old band. The first of a series of articles on drumming appears at the left, written by Wetting himself. His column will appear often in the DOWN BEAT.

Mojica to 'Frisco

San Francisco—Leon Mojica and his ork opened at El Patio Ballroom here Jan. 19 for four weeks, following a San Diego engagement.

Barber Influenced Lombardo's Style

New York—Leaders don't often break down and credit a critic with setting the band on the right track, but the other night Guy Lombardo, between dance sets at Hotel Roosevelt, attributed his "staying on the right track" to—of all people—his Chicago barber. It seems Lombardo had moved into Chicago after a Cleveland run and was doing all right with his simple, sweet style. But he wasn't satisfied. Hoping to do even better, he ordered special tricky arrangements. When attendance dropped off, he couldn't understand it. Dropping in at his barber's for a haircut, he asked how he'd liked the last broadcast and got a very lukewarm reply. Pressed to explain, the barber added: "Dose soxax, and dat melody—whats are dey now?" So Lombardo went back to straight sweet and stayed there.

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Here's The Answer For Cats Who Like To Know The Proper Jam Keys

By Sharon A. Pease

Chicago—The piano column on Fletcher Henderson, scheduled to appear in this issue of DOWN BEAT, had to be postponed because of burns suffered by Henderson last week.

Stayed on the Job Anyway

Fletcher was brewing up a batch of coffee at his home here, and in yanking the electric plug from the wall socket, accidentally upset the pot. He was scalded on the hands, waist and left hip, but is recovering nicely and is still working with his band at the Grand Terrace, despite advice of his physician to "take it easy" awhile.

Here's Help for You Who Jam

Many letters have come to this column asking the jam keys on various tunes. With some fine cooperation from Elmer Blennerhasset and Clarence Johnson, of Lyon & Healy, Chicago, and also Bob Keath, star jam pianist, I have prepared the following chart for those of you who like to jam and who don't know which key to use on the good old standards made for jamming purposes:

Tune	Year	Composer	Sheet Music	Jam
After You've Gone	1912	Creamer-Layton	C	C or F
Ain't Misbehaving	1929	Waller-Brooks	E-flat	E-flat
Alexander's Ragtime Band	1911	Berlin	C	F
All of Me	1931	Simone-Merks	C	C
Always	1926	Berlin	F	F
Avalon	1930	Rose-Jolson	G	G or F
Basin Street Blues	1933	Spencer Williams	C	B-flat
Beale Street Blues	1926	W. C. Handy	X	B-flat
Big Boy	1927	Donaldson	E-flat	E-flat
Blue Room	1926	Rodgers	F	A-flat
Blue Skies	1927	Berlin	F	F
Body and Soul	1930	Green	C	D-flat
Bugle Call Rag	1916	Blake-Morgan	B-flat	B-flat
Bye, Bye Blues	1926	Hamm-Barnett-Lewis	X	C or F
Changes	1927	Donaldson	C	C
China Boy	1922	Winfree-Boutalje	A-flat	F
Chinatown	1919	Jerome-Schwartz	C	F
Christopher Columbus	1936	Chu Berry	F	B-flat
Clarinet Marmalade	1912	Shelley-Rogers	X	F
Confessin'	1930	Dougherty-Reynolds	G	A-flat
Copenhagen	1924	Davis	B-flat	B-flat or E-flat
Darkness on the Delta	1932	Lavinson	E-flat	E-flat

(Modulate to page 25)

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Holmes Puts Savages To Sleep; Chicago Notes

By Phyllis Humphrey

Chicago—They had a big time at the Edgewater Beach hotel the other night, but apparently bandleader Herbie Holmes couldn't get into the mood. Occasion was the dramatization of a stinkaroo play, "Drums of Hate," with all the effects of a movie in production on a Hollywood lot. Came the end of the first act, with cannibalistic shouts and beats of angry tom-toms—and Herbie Holmes took the intermission, playing *Two Sleepy People!* Came the next dawn, and Eddie Benkert of Local 10 AFM, was contacting WBBM, over which the hotel had broadcast the play—not to crab about Herbie's choice of a tune, but to tip off the station that they'd have to hire another ork for the drama job, or produce it sans ork. Seems the rules won't allow Herbie's playing dance music and also providing background music for radio thespians. Hotel decided to economize by omitting all music in following dramas of the series.

Two Spots in the Money

Biggest surprises in town are the near-north-side Colony Club and a long hostelry, the La Salle. Colony Club has been attracting heavy spenders all season and has kept the till extra busy during Maxine Sullivan's stay. Belle (Bernhardt of the Blues) Baker replaced Maxine in January and went over big before she had to trek back East to rehearse a Broadway show. When Dwight Fiske took her place Jan. 27, the club was ready to cash in on all the attention Fiske got during his date there last fall.

When Stuff Smith came into the La Salle, a class spot, everybody except CRA called it insane booking. But the fiddler's combo is doing more than all right. Place has been jammed regularly, and Stuff hasn't disappointed the customers. His hot fiddling, Jonah Jones' trumpeting and the whole group's solid dispensing of *le jazz hot* is town talk. And when Stuff vocalizes *Ferdinand the Bull*, the patrons go wild. Stuff appears to be set for a long date.

Crosby Due Soon

Blackhawk Restaurant is hoping for a revival when the Crosbyites return on the 10th. Garber's pull has been hyper-light. . . Loop hotels in general are hanging onto their bands, though business has been at a low ebb since the holidays. Wayne King lingers at the Drake; Art Kasell, at the Bismarck. Red Stanley and his ork took over the stand at the College Inn. . . Stevens brought in Eddy Brandt to replace Carlos Molina end of January. . . Congress Casino is dark, after a New Year's splurge with Frankie Trombar. . . Jay Mills gets a return ticket to Edgewater Beach in March.

Ballrooms are lying low, too, and laying out no cash for big names in swing. Dick Jurgens is a fixture at Aragon, while Bill Carlsen re-

Local Boy Makes Good at Indiana Ballroom Spot

By J. H. Lang Jr.

Indianapolis—Honor of being the first local band to take over the Indiana Ballroom this season goes to Amos Otstot and his Gang. They opened Jan. 18 and have been doing good biz since. Amos attended Indiana University and while there had two of his bands taken over by name leaders—Joe Sanders and Herbie Kay.

Last summer Amos started at the Starlite ballroom and built the biz from six or eight couples to 600 a night on the average.

Art Berry and his ork have been added to the staff of WIRE and have 15 minutes sustaining nightly with a half-hour commercial Sun-

Jitterbugs Tear Up Schoolhouse

By Tony Burmek

Milwaukee—Local ballrooms are finally cracking down on the jitterbugs. They are openly advertising in the newspapers "Positively No Jitterbug Dancing Allowed" in an effort to get the older, conservative dancers back.

Speaking of jitterbugs, the Clarke Street Social Center, at 28th and Clarke, was forced to set up a ruling that reservations must be made in advance for its weekly dances because jitterbug dancing compels the school to limit admission to 250 persons. If too many dance in the school auditorium, the plaster comes off the ceiling and the doors and windows rattle, and recently a window broke from the vibrations of the hopping participants. Thanx to kid brother Rudy, who has a band at this spot, for the yarn. . . Steve Swedish' crew has a marked similarity to the CBS Sat. Nite Swing Club Band. . . Russ Roland has a vastly improved ork and his new singer, Mary Ellen, is helping to place him with the top ranking local bands.

Bill Foral's Four Horsemen are helping to pack them in at Schmitz Club Cafe. Their wide variety of



Seamstresses with Al Kavelin's band, now in Pittsburgh, are John Lyga, bass man, and Howard Gaffney, trumpeter, who are shown doing a minor repair job before taking the stand. Photo was shot by Al Shelladay, Kavelin's ace trumpet man.

novelty numbers is pleasing the patrons nitely. . . Lang Thompson, who invaded Milwaukee several years ago and grabbed off some of the prize musicians, is now back in town at the Schroeder.



Down in Dixie it's the music of Max Suther's ork that has the alligators hopping for more. Suther, a sax man, works with his boys in and around Savannah, Ga. The personnel includes Suther, Art Henry, Knowles Roberts, saxes; Jack Cole, Bud Hill, Frank Caterton and Francis Waters, brass; Clinton Dyches, guitar; Claude Domigue, piano, and Sandor Chan, drums.

placed Griff Williams' dansable tempos at Trianon. . . Horace Henderson moved in at Swingland when Del Bright took the stand at the reopened Villa Lago. . . Emil Flindt took over at Paradise dancery.

Gertrude Neisen will head the bill at Chez Paree, come Lincoln's Birthday. . . Grand Terrace stand holds Fletcher Henderson ork, with Father Hines out on the road. . . Ted Weems filled a week's date at Chicago theater. . . Corinna Mura, the Texas gal who's never been in Spain, is warbling of Madrid in the ultra-ultra Ambassador's Pump Room. . . local 400's musical fare last month also included Newt Perry's ork of Yale, here to play debut ball of Newt's sister Sally and Carolyn Chapman at the Congress.

Lou Lipstone, B&K talent buyer, packed his bags and went to the Coast, where the lucky lad takes over Boris Morros' office as new music director at Paramount.

days. They are featuring the singing of Les Hale and Coof Morrison. They also play at the Red Gables.

Following Otstot at Starlite is Chic Meyers' ork, a newly formed band for the occasion. The club jobs are still held by Dennie Dutton and Louie Lowe, with Jimmy Boyer drawing good biz at the Wharf House, and Dorothy Robards doing some ace vocalizing with Dutton.

Marvel Maxwell of Buddy Rogers and Buddy Curran of Ace Brigade, two warblers who used to work together for Amos Otstot, unexpectedly bounced into town at the same time and had a happy reunion.

Frankie Masters' ork recently took over for a week on the Lyric stage. For his personality and appearance he was particularly noticed, but his second trumpet man, Lee Norvelle, stole the show and earned the orchids for the month with his takeoffs. They were from nowhere and of the best.

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Sanders Clicks At Hotel Where He Began Career

By Bob Locke

Kansas City—Dusty Roades opened at Muehlebach Hotel's Terrace Grill Jan. 13, following Joe Sanders, who drew a flock of Kaycee's elite for two weeks despite the letdown in his following New Year's. Sanders clicked with dancers, but he always does. It was here that he teamed with the late Carleton Coon in 1925 to form the original Coon-Sanders ork, first to broadcast from a hotel.

Ted Weems and Ina Ray Hutton rolled up neat grosses at the Fox Tower Theater, the only one consistently using flesh here . . . Gene Krupa, Christmas week, won glad hands by appearing on KCKN's Down Beat radio show and WDAF's Nighthawk program with Irene Day, his chirper.



Chicago Raves . . . Nancy Hutson and Herbie Holmes were January surprises in Chicago, where the Holmes ork scored mightily at the Edgewater Beach Hotel. Hailing from the Mississippi Delta, Herbie probably will be hooked for a repeat date soon.

Will Wittig's Pla-Mor Ballroom offered Jimmy Joy Jan. 10 and Doc Lawson, with an electric pipe organ, followed for four dates. Wayne King played for the snooty ickies calling themselves the Junior League Dec. 17 at Pla-Mor . . . Deacon Moore, local fave with his "get hot or go home" slogan, was the attraction at W. H. (Harry) Duncan's New Year party in Muncy Auditorium.

Krueger Still Struggling

In the longhaired field, Karl Krueger is wading through its Beethoven-Brahms schedule in Music Hall, while Mischa Elman fiddled here last week . . . Back on the pop side, Buster Moten plays piano at the White Horse, John Gunier remains at the Perkins and Tommy Juneau is a Bowery draw . . . Julia Lee and her Fuller Brush Man ditty stay on at Milton's; Ray Hughes at Jockey Club and Shorty Freer at Chesterfield. Not bad bands—any of 'em. But the nitery situation here is bad.

Building employees of the K. C. Club are out on strike, thus knocking good hands out of steady work in the club's swank dining room . . . Jay McShann at Martin's on the Plaza . . . Harlan Leonard, with the finest band in this section, still working Sunday nights at the Dreamland on Vine . . . Tommy Douglas' ork split wide open, Tommy losing many of his best men . . . Freddie Finch still pounding skins at State Line.

Prinz Ork Is Tops In North Missouri

By Bill Sutton

St. Joseph, Mo.—Spencer Prinz still reigns as the most popular local band and he's currently mopping up on one-nighters in this territory. The Frog Hop Ballroom, operated by Tom Archer, featured Gene Pieper's ork New Year's eve and followed with Jimmy Joy. Bands that have played there in recent months include Jimmy Dorsey, Casa Loma, Al Sky, Doc Lawson, Buddy Rogers, Wally Wallace, Dave Haun and Freddie Schlott, in addition to Pieper and Prinz.

Maryville's "71 Club" has offered Nat Towles, Lloyd Wells, the Illinois Debutantes, Mel Pester, Sterline Sternberg and the Aristocrats.



It's a Perifone . . . Sammy Kaye appears flattered that he was chosen to introduce to Mutual Broadcasting system audiences the new perifone mike, modeled after the New York World's Fair perifone, on one of Sammy's airshows from New York's Hotel Commodore recently. Painted blue and white, the new mike eliminates pockets of sound behind the instrument and gives a truer reproduction of sounds, picked up on a much wider arc. Perifones eventually will be used throughout the MBS system.

Three Bands Work Regularly On M. U. Campus

By Freddie Middlepus

Columbia, Mo.—Missouri University cats have plenty to purr about with Carl Stepp, Matt Kenney and Eldon Jones' bands on the campus. Even though the university is nothing more than a Country Club, it's unique in that it has three bands—all composed of students—playing regularly in jolly joints around town.

Stepp's crew, at Gaebler's Inn, includes Conrad Squires, Lou Evans, Bill Nackenhorst and Bill Cochrell, saxes; Cobb Webb, Bill Williams and Sumner Michaels, trumpets; Jack Petri, piano; John Borman, bass; Ed Peters, guitar, and Swish Pitney, drums. Squires is the arranger and the saxes are the band's best unit.

Jones' ork, at Harris Cafe, is about five years old. He goes for the novel, and vocal stuff. Stansberry's sliphorn and Byron Dunbar's drumming and xylophone are standouts. Personnel includes Adrian Sanderson, Martin Patterson, Sully Sullivan and Eldon Jones, saxes; Red Hare, Eddie Gibbons and Herman Land, trumpets; Stansberry, trombone; Myrl Solomon, piano; Frank Doane, guitar; Cotton Hawkins, bass, and Dunbar, traps. Rhythm section is best.

Kenney's band, now on tour, when the boys aren't in the classroom, stacks up fairly well now after a slow start. More on Kenney next month.

Mizzou's bands, on the whole, are better than average. We'd like to bet no other university up to 9,000 enrollment has as many combos working regularly. Yank Lawson, Orville Knapp, Dean Kincaide, Opie Cates and Dick Boehme are among the greats who got their start on the Missouri campus.

DiPardo to Cincy

St. Louis—Tony DiPardo's band, after five months at the Hotel Jefferson, opens Feb. 3 at the Gibson Hotel in Cincinnati. Charles Freeman, drummer and vib man, is featured instrumentalist. DiPardo's crew, one of the most popular to play St. Louis in years, clicked with patrons when it introduced the Lambeth Walk at the Jefferson.

Big Names Fill Ruth Royal's Down Beat Show



Ruth Royal

Kansas City, Kas.—Now well in its second year as a regular feature of KCKN's broadcasts, Ruth Royal's "Down Beat" Club airshow has an imposing list of big names on its list—names who have made guest appearances with Miss Royal while appearing in Kansas City, Mo.

Interviews with Gene Krupa, Hal Kemp, Will Osborne, Little Jack Little, Frank Trombar, Orrin Tucker, Rita Rio, Duke Ellington, Horace Heidt, Henry Busse, Herbie Kay and singers with the many bands appearing here were handled by Miss Royal exclusively in the Greater Kansas City area. She is musical director of KCKN, Capper radio station and only one in this city, and renown as a hep-cat herself in musician's circles. Records are used when there are no batoneers in town.

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(Continued From Page 22)

Dartmouth Strutter's Ball	1917	Brooks	C	C
Dinah	1925	Abst	O	A-flat
Dixieland Band	1935	Manighan	F	E-flat
Driving Me Crazy	1930	Donaldson	G	F
Forever I Blues	1923	Schoebel	F	B-flat
Frankie and Johnny	1912	Leighton-Snielde	O	C
Harvest Moon	1908	Norworth	O	G
Hotchkiss Race	1929	Waller	F	G
I Ain't Got Nobody	1926	Williams	D	G or A-flat
I Got Rhythm	1930	Gershwin	D	B-flat
I Know That You Know	1926	Youmans	C	B-flat
Ile of Capri	1934	Cross	F	F
I Surrender, Dear	1932	Harry Baris	C	F
I Never Knew	1925	Pio-Ritto	F	F
Japanese Sandman	1920	Egan-Whiting	A	A-flat
Lady Be Good	1924	Gershwin	G	F
Limehouse Blues	1922	Braham	A	A-flat
Lisa	1929	Gershwin	F	A-flat
Margie	1920	Davis-Conrad-Robinson	F	F
Melancholy Baby	1911	Burnett	E	E-flat
Memories of You	1930	Blake	E	E-flat
Milburg Joys	1925	Rappolo-Maras-Morton	B	B-flat
Mood Indigo	1934	Ellington	A	B-flat
Morningglow	1934	Hudson	B	B-flat or E-flat
My Gal Sal	1905	Dresser	B	B-flat
Nagsaki	1928	Warren	C	B-flat
Nobody's Sweetheart	1924	Kahn	C	F or A-flat
Ol' Rockin' Chair	1930	Carmichael	E	F
Pagan Love Song	1929	Brown	C	B-flat
Prisoner's Song	1924	Massey	E	E-flat
Rosetta	1935	Hines-Woods	F	F
St. Louis Blues	1927	Mandy	G	G
See You in My Dreams	1924	Isham Jones	F	F
Sentimental Over You	1933	Bassman	F	E-flat
Sentimental Mood	1935	Ellington	F	F
Shine	1924	Dabney	E	E-flat
Sleepy Time Down South	1931	Dane-Muse	E	E-flat
Smoke Rings	1933	Gifford	F	D-flat
Solitude	1934	Ellington	E	D-flat
Sombody Loves Ma	1924	Gershwin	G	F
Sometimes I'm Happy	1927	Youmans	F	F
Spinning Wheel	1933	Hill	C	G
Star Dust	1929	Carmichael-Parish	C	D-flat or C
Stormy Weather	1933	Koshier-Arlan	A	A-flat
Sweet Lorraine	1920	Burwell	F	F or G
Sweet Sus	1928	Young (Mundy)	G	G or A-flat
Tea For Two	1925	Harbach-Crosar-Youmans	A	A-flat
That's a Plenty	1924	Pallack	F	B-flat
The Sheik	1921	Snyder	B	B-flat
Tiger Rag	1917	LaRocca	B	A-flat
Twelfth Street Rag	1909	Bowman	B	E-flat
Way Down Y. I. New Orleans	1922	Layton	G	A-flat or F
Whispering	1920	Schombarger	E	E-flat
You Can Depend On Me	1932	Carpanter	G	F or E-flat



King of Swing in Canada is Bert Niosi, who leads his band of midshipmen at Toronto's swank Palais Royale three nights a week. A brother, Johnny Niosi, also shares the spotlight from the rhythm section. Picture by courtesy of Gordon Richardson, Toronto correspondent for the DOWN BEAT.

Canadian Swing King Returns To Old Haunts

By Larry (Duke) Delory
Toronto—Canada's king is back! Bert Niosi, his clarinet and ork are really sending Palais Royale patrons, playing three nights weekly. Johnny Niosi, Bert's brother, heads the rhythm section neatly from the drums and singers are Doug Hurley and Fran Hines.

bassy. Vocalists are lovely Louise King, Gene Manners and Pud Brown... Swing stuff that really swings is Jack Evans' forte, at Columbus Hall, with Helen White and Mickel Ecclestone singing the lyrics... Booked for six months at the Hotel Metropole is Stan Dallas, who has a swell little combo. Lineup includes Stan, who plays clarinet and tenor and alto sax; Don Gordon, piano; Phil Exton, bass and vocals, and Al Blue, drummer.

Stresses the Blues

Jimmy (Trump) Davidson will go into Brant's Inn in March... And here's a killer. Frank Crowley's ork, at the Arcadian, gives out with the Blues and Dixieland stuff, Doug Baker doin' the vocals. Crowley labels his band "Crowley Stylings In Music Made to Pleasure." Luigi Romanelli, at the Oak Room of the King Edward Hotel, has his followers waltzin' and schmaltzin' together... Ozzie Williams has six fat CKCL wires a week from the Club Esquire... And always a fave here, Ferde Mowry is clicking at the Hotel Em-

Niosi Boomed As Society Ork

By Len R. Smith
Hamilton, Ont.—Got to hand it to Bert Niosi, the Canadian wand welder, for being the most versatile in his line. Bert plays piano like Zurke, blasts a trumpet like Armstrong, clarinets like Goodman and rambles on alto sax like J. Dorsey, and all his men are equally as talented. Bert's crew has become a topnotch society combo, playing for three big "deb" balls here in the last month. Niosi is in the big money class now

Romanelli Is Tops in Canada

By Gordon Richardson
Toronto—Results of the Radio and Movie Mirror poll find Luigi Romanelli's band rating as Canada's favorite. For 20 years Luigi has led the King Edward Hotel or-

chestras—a record unparalleled in the States. Louise King, canary with Ferde Mowry's band, was the public's choice as favorite gal singer... Dan Romanelli is playing the big Snow ball event at the Prince Edward... Bert Niosi's homecoming is socko news here... Joe Niosi, brother, left the band to go to England with Trump Davidson.

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Anita Boyer Has Big Yen For Hospital Life

By Charles Hillman

Denver—It wasn't long ago that Anita Boyer, songstress with Dick Barrie's band, was rushed from Cleveland to Cincinnati by plane for an emergency operation. Anita recuperated in time to travel out here with the Barrie band, which opened at the Brown Palace Hotel. Ironically enough, the first performance Anita gave after rejoining the ork was at a benefit at the Fitzsimons Memorial Hospital!

The medical profession has played a prominent part in Miss Boyer's life. Besides playing hos-



Anita Boyer

pital benefits, lying in a hospital bed ill, and corresponding with patients, it now turns out that Anita's father is a famous retired Army surgeon—while a brother is a specialist in a Cincinnati hospital!

King Clicks

Wayne King stopped over here for a 1-nighter and grossed well. Manager O. K. Farr, of the Rainbow Ballroom, intimated he would try his luck on big names more often... we hope.

Everybody liked Dick (Hotcha) Gardner's band at the Rainbow. The nickname still fits Dick, and

Peggy Lawson is a cute singer. . . . Sterling Young, at the Cosmopolitan Hotel, and Jack Tracy, at the Broadmoore, our best nitery, had New Year's wires on NBC's red network. . . . Barrie's band broadcast over CBS from the Brown Palace. . . . Faith Carlton's "14 Men of Rhythm" went big at the Denham recently. Personnel includes Johnny Lacertoso, Sonny Heidman and Errol Newton, trumpets; Burrel Ubben, trombone; Charlie Sharpe, Bod Redwine, Don Short and Terry Wilkins, saxes; Larry Miller, piano; Charlie Miller, guitar; Al Kramer, drums; Floreal Cordoba, bass, and Norman Sanvull, vocalist. Band went to Michigan from here. Faith really has something—and more power to her and her men!

Four Gay Spots Fold in Ft. Worth; Hotel Texas Now Is Tops

By Charlie Carden

Fort Worth, Tex.—Woe, Misery, and Calamity! The Showboat has pulled up the gang plank. . . . The Ringside has thrown in the towel. . . . The Casino on Lake Worth has boarded up. . . . And The Venetian Room, Blackstone Hotel, has folded.

Since the holidays, the city's one gay spot is The Den, Hotel Texas. Here, Gene Beecher, one of the wittiest of the maestri to hit Fort Worth, has been drawing above average business. Gene's singer, Lorraine Elliott, does nicely in her floor show efforts, and Skinny Rudd, sax player with the band, delights in telling about his son's hokey playing from his classes.

How the "famous" start! The currently sensational Artie Shaw, got his start in New Haven on amateur nights, according to Gene Beecher. Beecher should know, for he was teamed with Shaw—the two doing a banjo-saxophone act. They won first prize, a \$2 bill.

Have a chuckle: Xavier Cugat, with all the hair of a billiard ball, left Dallas recently to appear on the NBC red network out of New York.

Local boy makes good! Cody Sandifer, drummer of local joints, recently struck out for New York and landed with the fast, up and coming Glenn Miller Ork.

Krupa Opens Ornate 'Frisco Dance Palace

San Francisco—After several attempts to convince the Bay Region that swing's the thing, a dance palace has been opened here that outshines just about everything on the California map. The new spot is called the Shali-

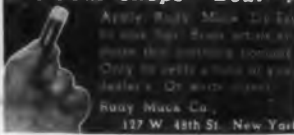


Is It Art? . . . Nope, it's Gene Krupa, as seen by a young San Francisco artist, Hans Hoff. Krupa opened Frisco's Shalimar Bowl last month, then went to Hollywood with his band for movie work.

mar Bowl. Gene Krupa drew the opening assignment.

Policy calls for a \$2400 weekly expenditure for talent alone. The Bowl formerly was a roller rink. Backers of the enterprise, having formed a \$150,000 corporation, spent another \$50,000 to get it in shape. With the longest bar in 'Frisco, and with a special stage for bands, the Bowl also boasts a novel supper terrace seating 300 persons, in addition to a cocktail lounge. Ellis W. Levy is manager.

Are Your Chops "Beat"?



Ravazza Ork Leaps To R-OK from CRA

Salt Lake City—Carl Ravazza's ork, clicking at the Rainbow Rendezvous, switched from CRA to Rockwell-O'Keefe management last month. Band followed Ken Baker and is doing big biz, so big, in fact, that the management has signed it up until Feb. 25.

Al Sandstrom and Harold Loynd, trumpeters, joined Ravazza here. So did Roy Parkinson, tenor, who replaced Hollis Bridwell, who soon will have his own band. . . . Art Waner and his 8-piece ork are at the Empire room of Hotel Utah and doing a splendid job, option having been taken up for another month. Wally Williams' 4-piece local combo is at the Utah's taproom stand. . . . Mert Draper playing the Mirror room of Hotel Newhouse on weekends. . . . Adolph Brox, local batoneer, plays at the Coconut Grove, town's largest ballroom and only one using big names on one-nighters.

No Rest For Vic Meyers in Seattle

By Gene Rickey

Seattle—Vic Meyers, Seattle's dynamic statesman-maestro, is serving in a double capacity for the first time since the state legislature opened last month. Meyers commutes between Olympia, where he presides over the law-making sessions, and the Trianon in Seattle, where his engagement runs until

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the end of February. Ted . . . the Trianon boss, recently brought suit against Freddie Fisher and his "Schnickelfritzers," who appeared here last spring, on the claim that he had to refund admissions to irate patrons who came to dance and not listen to washboards and bicycle horns.

After a 2-week sojourn at the newly opened Le Chateau, Gene Coy arrived at Lyons Music Hall for the third time. Coy is minus three of his men and his outfit is now confined to 11 Black Aces.

Lake Wilderness opened its winter dance season with Billy Stewart handling the baton.



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Loua Heller's Molina impress . . . Nita a Hotel has a Wednes Russ I

Crosby and Miller to Be Fathers; Pittsburgh Conditions Are Bad

By Milton Karle

Pittsburgh—The word's out. Bob Crosby and Eddie Miller, who team up as "boss" and "tenor man" in the Crosby Dixieland band, will be fathers in June. Miller's youngster is scheduled to debut at least a month ahead of Crosby's, however. Heller a Hell Cat!

Jackie Heller's band came into the Wm. Penn Hotel New Year's eve with the management tearing its hair out over the jazz efforts of the Hellermen. It was a matter of playing music to suit the lousy acoustics in the awful Italian Terrace and Chatterbox by changing the setup and muting the brass, or suffer a black eye by getting notice and losing their jobs. Heller chose the former and shoved his brass in front of the saxes and made out okay.

Heller's band is no better than one of our average local outfits. Jackie displays a swell personality and remarkable showmanship, but those qualities don't cover up the band behind him.

No Work for Jobless

With music conditions hitting a new low the last holiday season, work for the local boys decreased 25 per cent. And to top it off, nitery operators here took it on the chin New Year's eve, with the worst showing in my memory. . . . Beg pardon—Baron Elliott's WJAS band, the Lombardo-styled ork here, didn't qualify for CBS air time as stated last month here. The reason being that CBS officials thought it wasn't GOOD ENOUGH for air time coast to coast.

Bill Green, shrewdest of the shrewd nitery men, grabbed Joaquin Gill for a run at Green's Casino. . . . How come a band of the caliber of Ken Francis had the nerve to cash in on the New Penn when local bands, far superior, were more deserving of the chance?

Louanne Logan, looker with Heller's crew, left to join Carlos Molina in Chicago. She made no impression here with her singing. . . . Manuela Contreras replaced Nita and her Townsamen at the Hotel Henry. . . . Buzzy Kountz has a 7-piece Dixieland combo in Webster Hall on weekends only. . . . Rube Morgan, hurt by poor pub-

licity and miserable weather, drew a measly 145 couples at the Winsome Club's annual Snowball affair. . . . Brad Hunt's band here a disappointment. . . . Buford Estes and Chuck Coffee, sax men with Lawrence Welk, got their fill of Champagne music and got out fast.

Bob Crosby's band really did something to this town while playing the Stanley. The place let its hair down when it heard the good 'ol 2-beat rhythm and the coffers showed a take of about \$28,000 for the week. Jammed houses reacted so splendidly that it changed Mr. and Mrs. Pittsburgh's views on the subject of swing. Credit CROSBY'S CREW FOR BREAKING DOWN THE ANTI-SWING BARRIER here. To them, musicians here are grateful.

Two marvelous sessions were held with Crosby men taking part by the finest and most social local of all AFM groups, No. 60. Bob Poland, Bunny Brown, Davey Gifford, Bob Rosen and others sat in with Haggart, Bauduc, Bose, Fazona, Zurke, Butterfield and others of the BC outfit. Word of the sessions spread like wildfire and jammed houses were present for the goings-on.

Emert Joins Crosby

Still on the Crosby subject, Jimmy Emert was Gil Rodin's choice for a successor to Ward Silloway, sliphornist who joined Tommy Dorsey. Emert, a Henry Halstead man whose home is here, joined Crosby here. The boy really deserves the step into big-time circles!

Congrats to Jack Learys for their new baby. . . . Louis Sturchio joined Lawrence Welk. . . . And to hell with the many local nitery nabobs who dictate to their bandmen that only sweet stuff shall be purveyed—it's a situation that exists all over town and is damned regrettable!

Washington Musicians May Benefit by Local 161 Election Results

By R. Leeth, Jr.

Washington, D. C.—Musicians are expected to benefit by the election of three new men to the Board of Local 161. Robert Gotta, Raymond Peters and Donald Shook are the men. Paul Schwartz and Stanley Hertzman were reelected. A. C. Hayden continues to be a fixture as president, Edward McGrath succeeds Ralph Fox as vice-president, Charles R. Brinton succeeds John Birdsall as secretary, and Harry C. Manwell was reelected treasurer.

Bill Downer's ork recently succeeded Jimmie Gandle's band at the Club Nightingale. The Gandle crew is playing one-nighters in this vicinity. The personnel of the Downer organization includes Bob Farrington, Glen Hansen, Bob Bast, and Bob Siedenbug, saxes; Ralph Francis, first trumpet; Willy Jones, second trumpet; R. Lee, trombone; Jimmy Middleton, bass; C. Jones, drums, and Bill Downer, leader and piano.

Grupp is Honored

New York—Dave Grupp was elected head of the Fresco Club, social organization for members of Local 802, AFM, at a meeting held in mid-January. Willie Creager is vice-prez, John Bernstein, secretary; Hymie Leventhal, sergeant-at-arms, and Henry Treibig, secretary. Local 802 execs attended the meeting, held in the form of a supper-dance and installation.



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Michigan Musickers . . . Frank Lockage and his band are big faves in Muskegon, Mich., chiefly because of Bob Bull, tenor man, and Bob Warner, trumpeter. Shown here, left to right, are Leader Lockage, Wes Cross, Les Benson, Louie Boydon, Ray Artibee, Bob Warner, Marlin Bensinger, Mike Lockage, Bob Bull and Paul Nelson. Mike, a brother, and Warner do the arranging.

Thirteens Hold No Fear For Rapp's Ork

By Bud Ebel

Cincinnati—Thirteen may be an unlucky number, but not so with Barney Rapp and his ork, who are now on their 13th Cincinnati engagement. The Rapp band has 13 members, and Barney also expects the stork on April 13th, at which time his wife (Ruby Wright) will do the presenting. The Rapp band has a big Cincinnati following. Band now doing four weeks in the Gibson Rathskeller. WCKY wire in this spot now, instead of WLW.

Joe Reichman Clicks

A one-word description of the Joe Reichman engagement at Netherland Plaza—CLICKING . . . Henry Buase, who had been playing the Plaza, also did a week at the Schubert theater, and both engagements were a big success. . . Being allowed to play only local bands for some months, Jimmy Brink of Lookout House can again use traveling bands, at least 50 per cent of the time. With Beverly Hills closed for three months there isn't any doubt but this Brink nitery will pack 'em in, and he'll probably go in heavy for the name bands.

With Jimmy Van Osdell continuing at the Alma hotel: Burt Farber, Florentine Room of the Gibson, Ross Pierre, Old Vienna; Cliff Burns, Marie Mont Inn things are going along at an even keel with the general letdown to be expected after a holiday season. Hal Kemp missed on his local theater date so far as packing them in but those who heard this great band know well why he is at the top. However, up in Columbus, he did a neat \$19,000 which is high for that city.

Jack Jellison, violinist at WLW, added the matrimonial string to his fiddle. Mrs. Jellison is non-pro. That persistent rumor at WLW "When will Josef Cherniavsky be relieved of his duties" is gaining momentum. Where there's smoke there must be fire. The consensus of opinion is Bill Stoess will again become general musical director. Bob Allen, the Cincinnati vocalist with Hal Kemp, included in the Who's Who by local paper as one of the greats of this city, and an outstanding citizen.

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Georgia Collegians Disband in Virginia

By Bulk Hollingsworth

Richmond, Va.—Little Joe Hart, who has been kicking around town for quite a spell, was the least band Holt Pumphrey agency has had under its wing for a long time. . . They are now in Boston. . . Dean Hudson will be here on the 27th and 28th. . . The Georgia Collegians have called it quits. . . Wally Stoefler was held over at the Tantilla. . . Harry Weber, a western outfit, opened there later. . . Bubbles Becker, with an unusual drummer and alto (you all know Augie Augustine), opened at the Westwood to good business. . . George Able-looff has lost weight (must be that early morning program). . . Klate Holt seems to be doing an okay job at the Marshall Room. . . They've sold over 1,500 tickets already to the Count Basie dance. . . The Southern Colonels are doing okay for a non-union school band.

Count Basie Rocks Geneva Armory

By Ray Treat

Auburn, N. Y.—Work for musicians is better in the Finger Lakes region. The Chateau has put in a 4-piece combo, "The Four Changes." Many name bands at the Armory in Geneva, near Auburn. Latest crew to rock the foundations was Count Basie.

Spiegel Wilcox furnished music for the annual Charity ball. Wilcox once played alongside Bix in the Gene Goldkette ork and he still pumps a beautiful trombone. His boys are no slouches either.

Joe Manzone's quartet still thrills the cats at the Belvidere. Joe Cappiello, pianist, became a popna recently. . . Don Peoples, Rochester outfit, features Herb Brock, blind pianist, at Deaville. . . Freddie Laxton has added a bass player to the girl combination at his grill. . . What's happened to the Varsity Club this season?

Buffalo Tooters Thrown in Jail

By Jack Collins

Buffalo—Surprised during a recent jam session, some of our tooters suffered the embarrassment of a medical exam when John Law stepped in and interrupted what promised to be the finest session in months. Several of the cats were left in the clinker all night, but were released "with warning" the next morning.

"Praise Allah"

After a lull, Glenn Miller, Jimmie Lunceford, Dick Himber, Henry Busse, Earl Hines and Benny Goodman's company all will hit town in February—for which we shout "praise Allah." . . Don Stovill's Seven Dukes of Rhythm, who recently disbanded because of internal friction almost on the eve of nabbing a Rockwell-O'Keefe binder, have reorganized under Buster (Pianist) Harding's name. Don, meanwhile, carries on with a new band at the Towers.

Chauncey Cromwell, at Club Delavan, has three old Morey Bloom men, including Morey himself on fiddle, Hill Munyer, piano, and Red Brader, drums. Vocalist is a lovely named Glory Davis. Brader recently was with Happy Felton. . . Johnny Long, his left-handed fiddle and his former Duke University band are offering mellow jive at the Statler

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Heidt Imitators Rate Second In Flint, Mich.

By Louis K. Cramton

Flint, Mich.—Best music available locally is that of Bob Kettner and his 8-piece outfit playing for members of the Athletic Club. Bob's piano, swingy arrangements and the vocals of Betty Guyon cinch first place for honors in this town.

Second honors in the not always pleasant business of purveying dandapation for Flint fans goes to the 12-piece organization led by Mel Marvin. The band features concert work of the Horace Heidt variety and gets away with it most admirably. Even the triple-tonguing doesn't sound tiresome when the boys in the back row give out.

The Three M's on rhythm vocals have proven themselves capable. Bobby King, trombonist, does well with the ballad vocals. Al Jain, guitarist, occasionally solos his way neatly through a rhythm bit. Jimmy Raschel and his band,

rapidly gaining favor through this section, will hole up at the Knickerbocker, late this month, after a series of one-niters all over Michigan, Indiana and Illinois.

Emerson Gill was booked into the Samoa Gardens here during the opening week. . . He closed with no great regrets on the part of Samoa's manager or the dancing public. . . Kip Fraser, comparatively unknown around here, came in from Grand Rapids and is doing well enough to justify stay manager Charley Baker has offered him. . . Frankly, I'd prefer Gill, but the public has a nasty way of thinking it knows what it wants.

Sabin to Florida

Hollywood, Fla.—Paul Sabin and his ork opened a 6-week date, with options, Jan. 25 at the Colony Club.

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Advertisement for 'The HAMILTON STAND'. It features a drawing of a music stand and text: 'ASK FOR THE NU-ERA*. THIS FINE NEW MODEL SELLS FOR JUST \$1.00. SEE YOUR DEALER.' Below the stand, it says 'KRAUTH & BENNINGHOFFEN HAMILTON OHIO'.

Large advertisement for G. Leblanc Clarinets. It features a photo of Joe Marsala and text: 'Two Leaders!', 'G. Leblanc Clarinets', 'JOE MARSALA', 'See Marsala—one of America's leading clarinet players—and his swing orchestra are the featured musical group of the famous Military Hotel in New York. Mr. Marsala plays the Leblanc clarinet exclusively.' At the bottom, it says 'GRETSCH & BRENNER, Inc. 42 EAST 20th STREET, NEW YORK, N. Y.'

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Zilch's Genius . . .

(Continued from page 18)

Harry's drinking. It's too bad biographers have dwelt so on this subject. It destroys the picture of the true Harry Zilch as we like to remember him. I will admit that Harry liked his little nip now and then, but it never interfered with his musicianship. Liquor reacted differently on Harry than it does on ordinary people. He used it only as an escape from reality. It released his genius. It subjugated his inhibitions. He was only happy when he was drinking. In fact, he spent all his sober moments crying as if his heart would break. In the face of all this, Otis Ferguson once wrote of Zilch: "He (Zilch) was the most happy-go-lucky person I ever met." Which was very cruel of Otis.

I recall one Sunday evening. We were over at Joe's Waterfront Revels, and I never saw Harry any drunker than he was that night. Suddenly, without warning, he jumped to his feet, broke a bottle

his features working horribly as he sought to capture a fleeting inspiration. His fingers, like claws, poised over the ivories. We waited. It was a long moment, let me tell you. We hardly dared to breathe. In those few seconds we lived 10 years. I heard someone whimper.

Then his expression softened. I never saw such a look of exquisite peace pass over a man's face before. His eyes closed and he slid softly off the piano bench onto the floor, his chin catching on the keyboard for just a fleeting instant before it followed along with the rest of his body. But in that instant the rusty strings of that old piano rejoiced with the most beautiful music we had ever heard. It was just a single chord, but such a chord! A tremendous pean hinting of human frustration, of sadness beyond all mortal comprehension . . . certainly the same chord Sir Arthur Sullivan must have dreamed of.

"My God!" cried Louis Bernstein, our tenor man, rising to his feet, and clutching his throat. He let out a piercing scream and bolted out the door. Two of the boys in our narty fainted and I buried my face in my arms and sobbed like a baby. It was that beautiful!

Another time, I had been out on the West Coast for over a year. Harry was taking the "cure" in a sanitarium at the time so I was unable to take him with me. When I got back to New York I phoned the sanitarium and found that Harry had been dismissed. I rushed right down to Joe's and found some of the boys drinking beer.

"Fellows!" I yelled. "Harry's cured! He's conquered the Demon Rum! Anybody seen him around?"

Billy Davis, our viola player, lifted a corner of the tablecloth and said simply, "There he is." And there, indeed, he was.

Then Came the End

That was the end of the Hohokus Seven. Harry wanted to start up again, but the boys were still pretty sore at him. Freddie Johnson really never got over it. Even today if you mention the incident he sits up in bed and throws something at you.

We knocked around a bit after that but didn't get very far. Finally on April 1st, 1930, the musical world was startled to hear that Harry Zilch had cracked his last master. It seems that on that day Harry, all in the spirit of good fun, pointed his pistol at a bank teller up in Boston. It was a good joke, but the joke was on Harry, because coming in the door at that moment was a cop who had no sense of humor at all. Thus . . . the world lost its greatest musician. He was



The Stuff Was here when Maxine Sullivan greeted Stuff Smith upon Stuff's arrival in Chicago last month for a date at the LaSalle Hotel. Maxine, then at the Colony Club, appears as if she got her kick meeting the septa fiddler.

over the bartender's head, staggered over to the piano, and sat down. We waited breathlessly. Harry had never touched a piano before, but we knew that the minute his fingers descended upon those gin-stained keys we'd hear music so beautiful as to baffle all description.

Finds the Last Chord

He just sat there silently, the perspiration coursing down his face,



Abe Lincoln's Brother Goes Out on the Road

By Dick Gehman

Lancaster, Pa.—Abe Lincoln's brother, Chet, takes his band out on the road next month. It's a 14-piece outfit and includes Charlie Metzger, formerly with Len Mayfair.

Lincoln, incidentally, is not the one who freed the slaves. Abe currently is aliphorn man with John

Scott Trotter's crew. Ernie Stanziola, with seven pieces, is at the Capitol. He's a former Dorsey Brothers' man.

HIMBER'S ORK CORNY

Richard Himber, Will Osborne and Woody Herman here last month. Himber's ork, once very good, is best described as "Pyramided Corn." Herman flopped at box-office, as did Sir Richard, but Osborne had full houses his two days at the Capitol.

Spring Song . . .

And in the dead of winter. Carl Winters, tenor sax, and Pat Raft, clarinet, were really taking off the other day when they went berserk at rehearsal of Allan Curtis' ork, popular in Massachusetts' towns.

always a gentleman and we all loved him.

I'm sorry I can't give you a list of the records he played on. Gosh, I can't seem to think of ANY. Still, if you have any old hot records lying around, play them over and listen carefully to the background noises. Once in a while, if your ears are keen, you'll hear a muffled cough, or the sound a man makes when he's turning over in his sleep. That's Harry! In one record especially you'll hear something that sounds like a man being thrown out of a recording studio. That was Harry Zilch, who was really being thrown out of a recording studio. But that's a story for another time.

Morgan Set in Houston

Houston, Tex.—Russ Morgan and his ork have been set to go into the Rice hotel March 8 for a 3-week stretch.

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Adler, Oscar; (Nautica) Miami Beach, Fla., h
Agner, Charlie; (Merry Gardens) Chicago, b
Auber, Don; (Century) Baltimore, Md., r
Albertos Rumba Kings; (El Chico) Miami, nc
Alfano, George; (Frontenac Cafe) Detroit, Ont., Can., nc
Allen, Len; (Rainbow Rm.) Hamilton, Ont., Can., nc
Almerico, Tony; (Club Plantation) N.O., La., nc
Alpert, Mickey; (Brown Derby) Boston, nc
Amlung, Jack; (Crazy Water) Mineral Wells, Tex., h
Anderson, Andy; (Palm Beach) Detroit, nc
Anderson, George; (Gay 90's) Chicago, nc
Anderson, "Pat"; (Century) Tacoma, Wash., b
Andre, Russ; (Child's Rainbow Rm.) NYC, r
Angelina, Don; (Cafe Marguery) Phila., r
Appolon, Al; (Anondago) Syracuse, N.Y., h
Armstrong, Louis; (Joe Glaser) NYC
Arnez, Desi; (LaConga) Miami Beach, Fla., nc
Arnheim, Gus; (ROK) NYC
Arthur, Leonard; (Roadside) Oceanside, L.I., r
Arthur, Zinn; (Roseland) NYC, b
Ash, Paul; (Rox) NYC, t
Athins, Aubrey; (Wimthrop) Tacoma, Wash., h
Austin Harold; (Dellwood) Buffalo, N.Y., r
Ayles, Mitchell; (Murray's) Tuckahoe, N.Y., nc
Baffa, Emil; (Florentine Gardens) Hollywood, Cal., nc
Bailer, Bert; (Plantation) Milwaukee, Wis., nc
Bain, Jack; (Mullinoham Supper Club) Portland, Ore., nc
Baker, Hal; (Dickman's) Auburn, N.Y., nc
Baker, Ken; (Roseland) NYC, b
Ballou, Dick; (CRA) NYC
Bernard, Barney; (Yonters Tea Room) Des Moines, Ia., r
Barnet, Charlie; (Famous Door) NYC, nc
Barnett, Jimmy; (Frederick Bros.) NYC
Barrett, Hughie; (Sagamore) Rochester, N.Y., h
Barrie, Dick; (Brown Palace) Denver, Colo., h
Barron, Blue; (CRA) NYC
Bartha, Alex; (Steel Pier) Atl. City, N.J., b
Berton Joe; (Don Lanning's) Miami, Fla., nc
Bery, Jules; (Everglades) Miami, Fla., nc
Basie, Count; (On tour) MCA, NYC
Baskin, Alvin; (Continental) Miami Beach, nc
Bauer, Tony; (Scalers' NYC Cabaret) Milwaukee, Wis., nc
Baum, Howdy; (Schenley) Pittsburgh, Pa.
Baum, Rudy; (Victor) Miami Beach, Fla., h
Becker, Bubbles; (Westwood) Richmond, Va., nc
Becker, Howard; (Lantz Merry-Go-Round) Dayton, O., nc
Becher, Keith; (Colony Club) Chicago, nc
Berigan, Bunn; (on tour)
Berne, Ben; (Pennsylvania) NYC, h
Bestor, Don; (CRA) NYC
Billio, Joe; (Radisson) Minneapolis, Minn., h
Biltmore Boys; (Carleton) Wash. D. C., h
Bissett, Billy; (Cafe de Paris) London, Eng., nc
Blackburn, Red; (K.C. Club) K.C., Mo., h

Dorsey, Jimmy; (New Yorker) NYC, h
Dorsey, Tommy; (MCA) NYC-Lyric, Indianapolis, Ind., 2-24
Douglass, Tommy; (Antlers) K.C., Mo., nc
Draper, Matt; (Newhouse) Salt Lake City, h
Dubrow, Art; (Church Corners Inn) E. Hartford, Conn., nc
Duchin, Eddy; (On tour) MCA, NYC
Dukes, Jimmy; (McDonald) Milwaukee, nc
Dukes & their Duches; (Webster Hall) Detroit, h
Durant, Eddie; (Earl Carroll's) Hollywood, nc
Ebr, Jack; (Roadside) Miami Beach, Fla., r
Eichler, Fran; (Nixon Cafe) Pittsburgh, Pa., r
Edwards, Roy; (Arcadia) NYC, b
Elliott, Duke; (On tour-Mills Artists) NYC
Elliott, Baron; (Station WJAZ) Pittsburgh, Pa.
Ellis, Joe; (Queen Mary) NYC, nc
Emerson, Mel; (Carter) Cleveland, O., nc
Engel, Charlie; (Bradford's Mens) La., nc
Engle, Charles; (Harry's N.Y. Bar) Chicago, nc
Ennis, Shinn; (Victor Hugo's) L.A., Cal., nc
Esquire Rhythm Raisers; (Esquire Club) Miami, Fla., nc
Evens, Charles; (Swanee Inn) Hollywood, nc
Evens, Jack; (Columbus Hall) Toronto, Ont., Can., b
Everhardt, Chet; (Wonder Bar) Detroit, nc
Fairigan, Jack; (Royal Connaught) Hamilton, Ont., Can., h
Farber, Gilbert; (Gibson) Cincinnati, h
Featherstone, Spike; (La Conga) Hollywood, Cal., nc
Felder, Donley; (McElroy's Palm Gardens) Portland, Ore., nc
Felix, Don; (Roseland) Bridgeport, Conn., nc
Ferrara, Bill; (German Village) Miami, nc
Fiddlers Three; (Rome) Omaha, Neb., h
Fieldhouse, Walter; (Southern) Miami, Fla., r
Fielding Allan; (Floridan) Miami Beach, Fla., h
Field, Shemp; (Biltmore Bowl) L.A., Cal., nc
Finch, Freddie; (Stradling's) Phila., nc
Fins, Herman; (Olympic Club) Flint, Mich., nc
Fio Rito, Ted; (Trocadero-Sunset Strip) Hollywood, Cal., nc
Fisher, Mark; (Royale Frisco) Chicago, nc
Fitz, Emil; (Paradise) Chicago, b
Flynn Duo; (Spencer) Marion, Ind., h
Fornat, Bill; (Schmitt) Milwaukee, Wis., nc
Fodor, Jerry; (Front St. Gardens) Toledo, nc
Four Ambassadors; (Congress) Chicago, h
Four Top Notchers; (Hill) Maine, Neb., h
Four Californians; (New Yorker) NYC, h
Four Changes; (Chateau) Auburn, N.Y., r
Four Esquires; (George's) Tacoma, Wash., r
Four Squires; (Town House) L.A., Cal., h
Four Top Notchers; (Lincoln) Springfield, O., h
Francis, Ken; (New Penn Club) Pittsburgh, nc
Frankie & Johnny; (St. Paul) St. Paul, Minn., h
Franklin, Moe; (Netherlands Plaza) Cincinnati, h
Freer, Sholly; (Chesterfield) K.C., Mo., h
French Casino Or.; (French Casino) Havana
Friml, Rudy; (ROK) NYC
Frisco Sammy; (H Club) Chicago, nc
Funk, Larry; (Village Barn) NYC, nc
Gagen, Frank; (DeWitt Clinton) Albany, N.Y., h
Gala, Frankie; (Pelham Heath Inn) NYC, nc
Galian, Gus; (LaConga) Hollywood, Cal., nc
Gandley, Jimmy; (Nightingale) Wash., nc
Garber, Jan; (Blackhawk) Chicago, nc
Gardner Dick; (Rainbow) Denver, Colo., b
Garrity, Bob; (Sahara) Milwaukee, Wis., nc

Hammer, Jimmy; (Station WRVA) Richmond, Va., nc
Hamp, Johnny; (Adelphia) Philadelphia, h
Harbur, Clayton; (On tour)
Hardy, Bob; (Flamingo) Boston, Mass., r
Harris, Phil; (Withira Bowl) L.A., Cal., nc
Harrison, Will; (Rich's) Riverside, Conn., r
Hart, Little Joe; (Raymor) Boston, Mass., b
Hauser, Will; (O. V. Tavern) Cincinnati, O., nc
Hawkins, Earl; (Parkdale) Toronto, b
Hawkins, Erskine; (CRA) NYC
Hayes, Edgar; (Grove, Inc.) NYC
Haymes, Joe; (CRA) NYC
Heidt, Horace; (Biltmore) NYC, h
Heiler, Jackie; (Benny the Bums) Philadelphia, Va., nc
Henderson, Fletcher; (Grand Terrace) Chicago, nc
Henderson, Horace; (Swingland) Chicago, nc
Herbeck, Ray; (Cavalier Club) Virginia Beach, Va., nc
Herman, Peter; (Casa Manana) Boston, nc
Herman, Woody; (On tour)
Herth, Mitt; (Chez Firehouse-American Music Hall) NYC, nc
Hicks, Billy; (St. Regis) NYC, h
Hicks, Ray; (Radio Station WRNL) Richmond, Va., nc
Hilfinger, Jack; (5:00) Miami Beach, nc
Hill, Tiny; (Melody Mill) Chicago, b
Hirsch, Victor; (New Yorker) NYC, h
Hite, Les; (Cubanola) Hollywood, Cal., nc
Hoagland Everett; (El Patio) S.F., Cal., b
Hoffman, Earl; (Ivanhoe) Chicago, nc

King, Harry; (Fairmont) S.F., Cal., h
King, Jack; (Haidelburg) Miami, Fla., r
King, Wayne; (Dreale) Chicago, h
King's Jesters; (Cliff Bells Commodore) Detroit, nc
Kinney, Ray; (Lexington) NYC, h

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Kirby, John; (Famous Door) NYC, nc
Kirk, Andy; (State) Boston, Mass., b
Kirst, Al; (Rosewell) N.O., La., h
Knapp, Augie; (Wiking) Chicago, b
Knopp, Johnny; (Southmoor) Chicago, h
Kotch Joe; (Trionon) Monessen, Pa., b
Kountz, Buzz; (Webster Hall) Pittsburgh, h
Krupa, Gene; (MCA) Hollywood
Kyser, Ray; (MCA) NYC
Lester, Walt; (Cabin Club) Ft. Wayne, Ind., nc
Lake, Sol; (606 Club) Chicago, nc
Lally, Howard; (5:00 Club) Miami Beach, nc
LaMonica, Caesar; (Bayfront Park) Miami, nc
L'Ano; (Laural in the Pines) Lakewood, N.J., nc
Lang, Sid; (Hi Hat) Chicago, nc
Lanni, Lester; (On tour)
Lappo, Horace; (Royal York) Toronto, Ont., Can., h
Lestonettes; (Larson's) Auburn, N.Y., r
LeBaron, Eddie; (Rainbow Room) NYC, nc
Leberch, Smilin' Ed; (Stanwix) Chatham, N.Y., b
Ledger, Gary; (Station WCAO) Baltimore, Md., nc
Lee, Cecil; (Club Plantation) Detroit, nc
Lee, George; (Martin's) K.C., Mo., nc
Lee, Glenn; (Southern Mansion) K.C., Mo., nc
Lee, Julia; (Milton's) K.C., Mo., nc
Leonard, Harlan; (Dreamland) K.C., Mo., nc
Leslie, Earl; (Ripside) Miami Beach, Fla., nc
Levant, Phil; (Grove) Vinton, La., nc
Lewis, Lou; (Onyx Club) Toronto, Ont., nc
Lewis, Sid; (Little Club) Miami Beach, Fla., nc
Lewis, Ted; (Chez Pares) Chicago, nc
Lieber, Hal; (Commons of Union Bldg., Ind. U.) Bloomington, Ind.
Light, Enoch; (Tah) NYC, h
Lipson, Eddie; (ROK) Chicago
Loferer, Carl; (Casino Gardens) Ocean Park, Cal., h
Lopez, Antonio; (Drum) Miami, Fla., nc
Lopez, Vincent; (Theaters)
Lorch, Carl; (Jefferson) St. Louis, Mo., h
Loro, Syle; (Garden New Haven, Conn., h
Loveland, Archie; (Olympic) Seattle, Wash., h
Lowe, Maxim; (Shoreham) Wash. D.C., h
Lucas, Clyde; (Mark Hopkins) S.F., Cal., h
Luger, Joe; (Station WLVJ) Cincinnati

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Gart, John; (Shelton) NYC, h
Garten, Eric; (Embassy Club) Charleston, W.V., h
Gates, Marnie; (West Flagler Kennel Club) Miami, Fla., nc
Gay, Leonard; (Club Congo) Milwaukee, nc
Gemelli, Andy; (Chez Pares) N.O., La., nc
Gendron, Henri; (Colosimos) Chicago, nc
Gentlemen of Rhythm; (St. Charles) N.O., h
Gentry, Tom; (Graysstone) Detroit, h
Gerken, Joe; (Faust) Rockford, Ill., h
Gibbs, Loren; (Kings) Miami, r
Gibson, Al; (Moonglo) Buffalo, N.Y., nc
Gilford, Dave; (Childs) Pittsburgh, h
Gilbert, Peggy; (Zenda) L.A., Cal., b
Gilboe, Ross; (Brazell) Miami Beach, Fla., h
Gill, Emerson; (Van Cleve) Dayton, O., h
Gill, Joaquin; (Bill Green's Casino) Pittsburgh, nc
Glustin, Lud; (CBS) Hollywood, Cal.
Glutman, Erwin; (Station W8EN) Buffalo, N.Y.
Golden, Bob; (Station WCAU) Philadelphia
Golly, Cecil; (Greyhound) Jeffersonville, Ind., nc
Gonyea, Leonard; (Silhouette) Eau Claire, nc
Goodman, Benny; (On tour) MCA, NYC
Goodman, Lucky; (Rainbow Club) Buffalo, nc
Gordon, Gray; (Lincoln) NYC, h
Graf, Karl; (Ouilys) Bridgeport, Conn., b
Gray, Marry; (Oasis) Milwaukee, nc
Graysen, Bob; (Van Cleave) Dayton, O., h
Greco, Don; (Lakeside Inn) Auburn, N.Y., nc
Grenet, Eliseo; (El Chico) NYC, nc
Grier, Jimmy; (Loisy's) L.A., Cal., nc
Gross, Walter; (CRA) NYC
Gross, Walter; (CBS) NYC
Guckert, Curtis; (Villa Sorinno) Pittsburgh, nc
Guiner, John; (Perkins) K.C., Mo., nc
Hallett, Mal; (ROK) NYC
Haiday, Gene; (Station KSL) Salt Lake City
Halfhead, Henry; (Deshler-Wallick) Columbus, O., h

Holmes Bud; (Indiana Tavern) K.C., Mo., nc
Holmes, Herbie; (Edgewater Beach) Chicago, h
Hopkins, Claude; (ROK) NYC
Hopkins, Len; (Chateau Laurier) Ottawa, Ont., Can., h
Hoppe, Karl; (Log Cabin) Ft. Lauderdale, nc
Horton, Slubby; (Arcadia) Detroit, h
Hudson, Dean; (Gus Edward) Chicago
Hughes, Ray; (Jockey Club) K.C., Mo., nc
Hugo, Victor; (New Yorker) Phila., nc
Huxley, Lloyd; (MI Royal) Montreal, Can., h
Hutton, Ina Ray; (CRA) NYC

Jackson Harry; (CRA) Hollywood, Cal.
Jackson, Jimmy; (Casino Moderne) Chicago, b
Jacobson, Stan; (Pick's Club Madrid) Milwaukee, Wis., nc
Johns, Al; (Biltmore), Province, R. I., h
James, Harry; (Statter) Boston, h
James, Jimmy; (Station WLVJ) Cincinnati
James, Sonny; (Raymor) Boston, Mass., b
Janis, Freddie; (Parody) Chicago, nc
Jean, Carl; (Cafe de Paris) Boston, Mass., r
Jenkins, Gordon; (ROK) Hollywood
Jenny, Jack; (Onyx Club) NYC, nc
Johnson, Eddie; (Cotton Club) Jefferson City, Mo., nc
Johnson, Everett; (Orie Millers) K.C., Mo., nc
Johnson, Pete; (Lone Star) K.C., Mo., nc
Johnston, Sid; (Chinese Gardens) Seattle, nc
Jordan, Bill; (Bar of Music) Miami Beach, nc
Jouneau, Tommy; (Bowery) K.C., Mo., nc
Jurgens, Dick; (Aragon) Chicago, b

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Luceford, Jimmy: (On tour—Pia-Moor) K.C., Mo., 225
 Lyon, Bob: (South America)
 Lyons, Al: (Orpheum) L.A., Cal., 7
 Lyons, Ruth: (Station WKRC) Cincinnati

M
 McCoy, Clyde: (Palomar) L.A., Cal., 6
 McCune, Bill: (Bossert) Brooklyn, N.Y., 6
 McFarland, Twins: (Rainbow Grill) NYC, 7
 McGill, Billy: (Northview) South St. Marie, Mich., 6
 McShann, Jay: (Martins) K.C., Mo., 6
 Macias, Pete: (Hi-Ho) Wash., D.C., 6
 Madden, Fiaz: (Station WKAT) Miami Beach
 Marland, Johnny: (Parishing) Chicago, 6
 Mannone, Wings: (Little Club) NYC, 6
 Manolis, Carl: (Syracuse) Syracuse, N.Y., 6
 Manzanos, Jose: (Colony Club) Chicago, 6
 Marzone, Joe: (Belvidere) Auburn, N.Y., 7
 Maples, Nelson: (Childs) Pittsburgh, 7
 Mar. Del: (Jeherson) Peoria, Ill., 6
 Marsala, Joe: (Hichory House) NYC, 6
 Marshall, Jack: (Plaza) NYC, 6
 Marshall, Al: (Showboat) Pittsburgh, 6
 Martell, Paul: (Arcadia) NYC, 6
 Martin, Chuck: (Irish Tavern) K.C., Mo., 6
 Martin, Eddy: (Jimmie's) Miami, Fla., 6
 Martin, Freddy: (Cocoanut Grove—Ambassador) Los Angeles, Cal., 6
 Martin, Lou: (Leon & Eddie's) NYC, 6
 Marvino, Mickey: (Civic Center) Miami Beach, Fla., 6
 Masters, Frankie: (On tour)

P
 Pappas, Gene: (VSA) Omaha, Neb.
 Pappas, Ross: (Old Vienna) Cincinnati, 7
 Pappas, Jerry: (Club Plantation) St. Louis, 6
 Pappas, John: (Monte Cristo) Chicago, 6
 Pappas, Earl: (Blackstone) Chicago, 6
 Pappas, Louis: (CBS) Hollywood
 Pappas, Louis: (Jitterbug House) L.A., Cal., 6
 Pappas, Gene: (On tour)
 Pryor, Roger: (On tour)
 Pullo, Ben: (Weber Duck Inn) Boston, 6

Q
 Quintana, Jose A.: (National) Havana, Cuba, 6
 Quintana Rumba Band: (34 Club) Miami Beach, 6

R
 Radinski, Jules: (Club Esquire) Seattle, 6
 Raginsky, Mischa: (Aster) NYC, 6
 Ramona: (Roosevelt) N.O., La., 6
 Randall, Gordie: (Station WGY) Schenectady, N.Y.
 Rardin, Jay: (Bavarian Rathskeller) K.C., Mo., 6
 Reavza, Carl: (Rendevu-Utah) Salt Lake City, Utah, 6
 Revell, Joe: (Arlington) Pittsburgh, 7
 Rey, Bernice: (O'Brien's) Holyoke, Mass., 6
 Ray, Floyd: (On tour)
 Redmon, Don: (On tour)
 Reichman, Joe: (Netherland Plaza) Cincinnati, 6
 Rimec's Rumba Band: (Hollywood Cafe) NYC, 6
 Renard, Jacques: (Cocoanut Grove) Boston, 6

S
 Spitalny, Maurice: (Station KDKA) Pittsburgh
 Stanley, Red: (College Inn—Sherman) Chicago, 6
 Stever, Sam: (Nowdoo) Waverly, N.Y., 6
 Stephens, Bernice: (Oasis) Seattle, Wash., 6
 Stevens, Lath: (CBS) NYC
 Stewart, Billy: (Wilderness) Renton, Wash., 6
 Stoefler, Wally: (Tantilla Gardens) Richmond, Va., 6
 Stross, Williams: (Station WLW) Cincinnati
 Strickland, Bill: (Lotos) Wash., D.C., 6

T
 Taylor, Betty Lee: (Station WKAT) Miami
 Taylor, Ivan: (Venice) Auburn, N.Y., 6
 Terry, Lynn: (On tour)
 Teter, Jack: (Terry's) Milwaukee, 6
 Thes, Red: (Vanity) Detroit, 6

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 Thomas, Tommy: (Century) Tacoma, Wash., 6
 Thomas, Jose: (Continental) Miami Beach, Fla., 6
 Thompson, Bill: (Hollywood) Toronto, Ont., Can., 6
 Thompson, Grant: (Wellington) NYC, 6
 Three Sharps and A Flat: (Barley's) Chgo., 7
 Three Strings: (Bannett) Birmingham, N.Y., 6
 Thurston, Hal: (Auto Shows) Rocky Mount & Wilson, N.C.
 Thurston, Jack: (Station WQAM) Miami, Fla.
 Tinsley, Bob: (Casino) Chicago, 6
 Tisdale, Trio: (Coc Rouge) NYC, 6
 Tito Singletree: (Lincoln) NYC, 6
 Tosteton, Tommy: (Grand Cafe) Phoenix, Ariz., 6
 Touzel, Rene: (Casino Nacional) Havana, Cuba, 6
 Traca, Al: (Sherman) Chicago, 6
 Tracy, Jack: (Frederick Brothers) NYC

M
 Maul, Harbie: (Silver Moon) Pueblo, Colo., 6
 Mayhew, Nye: (Copley Place) Boston, 6
 Mayhew, Earl: (400 Club) Wichita, Kan., 6
 McCall, Benny: (Hipp) Baltimore, Md.
 Messner, Johnny: (McAlpin) NYC, 6
 Meyers, Vic: (Trionan) Seattle, Wash., 6
 Middleton, Jack: (Ball & Chain) Miami, 6
 Miller, Bob: (Ringside Club) Ft. Worth, 6
 Miller, Gene: (Wash) Casper, Wyo., 6
 Miller, Glenn: (Roteland State) Boston, 6
 Miller, Max: (Station WIND) Gary, Ind.
 Mills, Jay: (Gibson) Cincinnati, O., 6
 Milne, Del: (Ranch) Seattle, Wash., 6
 Mitchell, Bill: (El Patio) S.F., Cal., 6
 Mojica, Leon: (El Patio) S.F., Cal., 6
 Montgomery, (Montgomery) Buffalo, 6
 Monroe, Vaughn: (Dempsey-Vanderbilt) Miami Beach, Fla., 6
 Moore, Art: (Vanity) Detroit, 6
 Moore, Carl: (Deacon): (Jung) N.O., La., 6
 Moore, Eddie: (Eagles) Itasca, N.Y., 6
 Morgan, Russ: (On tour—CRA) NYC
 Morgan, Hughes: (Anchorage) Pittsburgh, 6
 Morton, Jolly Roll: (Jungle Inn) Wash., 6
 Mosley, Snub: (Woodmere) Baltimore, Md., 6
 Moten, Buster: (White Horse) K.C., Mo., 6
 Mowry, Ferde: (Embassy) Toronto, Ont., 6
 Myles, Lee: (Park Central) NYC, 6

N
 Nagel, Red: (Pierre) NYC, 6
 Nance, Bill: (CRA) Hollywood, Cal.
 Napoleon, Phil: (Paradise) NYC, 6
 Naylor, Oliver: (Station WAPI) Birmingham
 Nelson, Dean: (Sloppy Joe's) Minneapolis, 6
 Nelson, Orzic: (On tour) (Palace) Dayton, O., 2/10, 7
 Navins, Rudy: (Club Brownie) Ft. Lauderdale, Fla., 6
 Newman, Ruby: (ROK) NYC
 Nigro, Paul: (Rendezvous) Ocean Park, Cal., 6
 Niosi, Bert: (Palais Royale) Toronto, Ont., 6
 Noble, Leighton: (Stellar) Boston, Mass., 6
 Noble, Ray: (NBC) Hollywood, Cal.
 Norris, Stan: (Bali Bali) Chicago, 6
 Norton, Eddie: (Kit Kat Club) Des Moines, 6
 Norwo, Red: (Ban Franklin) Philadelphia, 6
 Nottingham, Gary: (Bal Tabarin) S.F., Cal., 6
 Novak, Elmer: (Jimmie's) Miami, Fla., 6
 Novak, Frank: (Biltmore) NYC, 6

O
 O'Brien, Dariun: (Merry Gardens) Lynchburg, Va., 6
 O'Hara, Must: (On tour)
 Oliver, Ted: (Village Barn) NYC, 6
 Olman, Val: (Belmont Plaza) NYC, 6
 Olson, George: (Rice) Houston, Tex., 6
 Osborne, Will: (Glen Island Casino) NYC, 6

P
 Pablo, Don: (Palm Beach Cafe) Detroit, 6
 Paderewski, Geo.: (Palm Island) Miami, 6
 Palmer, Skeeter: (Seneca) Rochester, N.Y., 6
 Panchos: (Riviera) Miami Beach, Fla., 6
 Panico, Louis: (White City) Chicago, 6
 Park Ave Boys: (Cafe La Maza) Sunset Strip, L.A., Cal., 6
 Parle, Ray: (Station WTAM) Miami
 Parker, Johnny: (Club Miami) Chicago, 6
 Paris, Bobby: (Plyaza) NYC, 6
 Paris, George: (Parkers Pavilion) Seattle, 6
 Pendarvis, Paul: (Palace) S.F., Cal., 6
 Peoples, Don: (Deauville) Auburn, N.Y., 6
 Perry, Ron: (Boca-Raton) Palm Beach, Cal., 6
 Peyton, Jimmy: (Plaza) Pittsburgh, 6
 Plates, Dave: (Gayety) Cincinnati, 6
 Piccadilly Club Boys: (Piccadilly Club) Miami, Fla., 6

O'Brien, Dariun: (Merry Gardens) Lynchburg, Va., 6
O'Hara, Must: (On tour)
Oliver, Ted: (Village Barn) NYC, 6
Olman, Val: (Belmont Plaza) NYC, 6
Olson, George: (Rice) Houston, Tex., 6
Osborne, Will: (Glen Island Casino) NYC, 6

P
Pablo, Don: (Palm Beach Cafe) Detroit, 6
Paderewski, Geo.: (Palm Island) Miami, 6
Palmer, Skeeter: (Seneca) Rochester, N.Y., 6
Panchos: (Riviera) Miami Beach, Fla., 6
Panico, Louis: (White City) Chicago, 6
Park Ave Boys: (Cafe La Maza) Sunset Strip, L.A., Cal., 6
Parle, Ray: (Station WTAM) Miami
Parker, Johnny: (Club Miami) Chicago, 6
Paris, Bobby: (Plyaza) NYC, 6
Paris, George: (Parkers Pavilion) Seattle, 6
Pendarvis, Paul: (Palace) S.F., Cal., 6
Peoples, Don: (Deauville) Auburn, N.Y., 6
Perry, Ron: (Boca-Raton) Palm Beach, Cal., 6
Peyton, Jimmy: (Plaza) Pittsburgh, 6
Plates, Dave: (Gayety) Cincinnati, 6
Piccadilly Club Boys: (Piccadilly Club) Miami, Fla., 6

R
 Rabino, Bert: (Station WRVA) Richmond, Va.
 Reser, Harry: (CRA) NYC
 Reynolds, Jack: (Mother Kelly's) Miami, 6
 Reynolds, Tim: (Jubista) K.C., Mo., 6
 Rhodes, Cecil: (Bath) Miami Beach, Fla., 6
 Roades, Dusty: (Muehlebach) K.C., Mo., 6
 Richards, Jimmy: (On tour)
 Richter, Otto: (Chateau) Milwaukee, Wis., 6
 Rico, Don: (Seville & Club Mayfair) Boston, Mass., 6
 Rines, Joe: (Road to Mandalay) NYC, 6
 Rio, Rita: (Moonlite Gardens) Saginaw, Mich., 2/13-19
 Roberts, Bill: (Marcus DeLu) Beverly Hills, Cal., 6
 Rodgers, (Eagles) Milwaukee, Wis., 6
 Rodgers, (Old Hickory Inn) Chicago, 6
 Rodgers, (Alabama) Chicago, 6
 Rodgers, Les: (Belmont) Miami Beach, Fla., 6
 Robinson, Willard: (CRA) NYC
 Rogers, Eddie: (Station WYCA) Syracuse, N.Y., 6
 Rollini, Adrian: (Belmont Plaza) NYC, 6
 Romanel, Luigi: (King Edward) Toronto, Ont., Can., 6
 Rommel, Ronnie: (Clinton's) Rosindale, N.Y., 6
 Rose, Maurie: (Ritling) Sarasota, Fla., 6
 Rose, Wally: (Crescent) Tacoma, Wash., 6
 Rosella, Charles: (On tour)
 Roth, Eddie: (Alabama) Chicago, 6
 Roth, Frankie: (Highline Castle) Seattle, 6
 Roth, Lee: (Riverside) Milwaukee, 6
 Royal Arcadians: (Ye Olde Cellar) Chgo., 6
 Rubin, Jan: (CRA) Hollywood
 Rudolph, Gordon: (Process Pat) Milwaukee, 6
 Rykes, Chet: (Cabin Club) Cleveland, O., 6
 Ryan, Les: (Monteleone) N.O., La., 6

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Helen Forrest is the comely young singer with Artie Shaw, who takes to the road this month for a string of theater dates.



Dig It, Man . . . Eugene Cedric, leading his Honey Bears for a record date, gets off some mean jive on his horn as the photo man flashes his bulb.



Court Cat . . . Don Budge and Gene Mako, already noted for their ability to sit up with the boys when not busy with tennis, now comes Ellsworth Vines, pro tennis champ, with an accordion to jam with members of Leighton Noble's ork at Boston's Hotel Statler.

**Down Beat's
Candid
Camera Capers**



Tulsa Screwballs get together. They are members of Tommy Chatfields' band. Left to right are Cris Connie, Boyd Kellar, Herman Aldridge and Pat Sullivan.



Photo by S. S. Kresge.

A Beat Guy in Frusty Derrier, tenor man with Doc Graham's ork out Missouri way. He's just finished a hard night in a jump joint.



Mannequin . . . Carl Ravazza, in Salt Lake City, models the latest in sleeping apparel for his boys.



Photo by Jack Saffron.

The Boys Get Together . . . Left to right, Hal Kemp, Bea Wain, Larry Clinton, Jackie Heller, Louanne Hogan and Milton Karle, Pittsburgh's DOWN BEAT representative, throw a fling in the Smoky City, where they all assembled the other night for a mailman's holiday.



Swan Song . . . Tommy Dorsey tells the Hotel New Yorker patrons bye-bye as he finishes a long stint to make way for brother Jimmy's band. Tommy's shown manning the mike.

Music News from Coast to Coast

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SYMPHONY

THEATRE

SWING IS STAGNANT!—ELLINGTON

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February
1939

Vol. 6, No. 2



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right, Hal Kemp, Bea Wain, Larry Clinton, Jackie
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burgh's Down Beat representative, throw a sling-
ing in the Smoky City, where they all assembled
the other night for a mailman's holiday.