

# DOWN BEAT

BALLROOM

CAFE

RADIO

STUDIO

SYMPHONY

THEATRE

Published Monthly

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## Chi Hotels Kick in For Radio Wires

By Phyllis Humphrey

Chicago—Bands in Chicago hotels are back on the air after a year-long isolation from the airwaves in protest against the networks' \$100-a-week charge for remote wires.

Following the example of the Edgewater Beach hotel, which went back on WBBM in November, three loop hostleries had wires installed last month. Wayne King's strains went out over WBBM from the Drake Feb. 7, same night that Orrin Tucker's ark hit the air from the Palmer House on WGN. Blackstone, under same management as the Drake, also has a WBBM wire. College Inn of Hotel Sherman will have its NBC wire by the time Gene Krupa opens March 1. Three others—Stevens, La Salle, and Bismarck—are undecided about "if and when."

### Petrillo Behind It

Man behind the scenes in the sudden shift of operators' sentiment is none other than James C. Petrillo, local 10 boss, who has (Modulate to page 28)

### In This Issue Page

Music Business a Racket?	10
Panasie Defends Critics	3
Little Gate Leads Swing Wing	2
Did Swing Originate in Cuba?	8
Edythe Wright - Mary Ann McCall Mixup	2
Rappollo Was Taught by Fakers!	12
Jack Teagarden's New Band	4
Boogie-Woogie Is Back	14
Lopez Swung 20 Years Ago!	6
Jitterbugs Have Taken Over Jazz	13

And more features than ever before: pictures, the new records, columns by Wetting, O'Donnell, Amberger, Seddon, Pease—plus the latest news from cities throughout the world—all up to the minute and EXCLUSIVE in the Down BEAT.

### Straeter's New Ork

New York—Ted Straeter, arranger and vocal coach, is making his first appearance as a bandleader at Manhattan's swanky Club Monte Carlo.

Straeter, known in radio as choirmaster of the Kate Smith Hour and solo accompanist for her, is conducting from the piano. His ork includes: Joe Tarto, drums; Don Romeo, guitar; Bob Nevins, trumpet and mellophone; Frank Bracciante, violin; Joe Bruce, George Bamford, Vernon (Mutt) Hayes, and Ed Schini, reed section, and Kris King, drums.

## 'Broadway Bunk' Says B. G. About Split-Up of Band

### Getting Off—The Famous Door Way



New York—Charlie Barnett's band is Manhattan's most thrilling these days, chiefly because of Charlie's dynamic tenor, alto sax and clarinet work, along with a thrilling brass section and Nat Jaffee's keyboard style. Charlie is pictured above getting 'off' a riff on alto. Barnett's crew, a CRA entry, is knocking out phono platters weekly for the Bluebird label as a result of its success at the Door.

## No MCA Job, Either, For the King of Swing

New York—"It's a lot of Broadway bunk," said Benny Goodman in denying persistent stories that most of his stars would leave him to form bands of their own.

"I want the musicians in my band to get all the breaks they can, and I won't hold them back.

"When a man gets so popular that he feels he can successfully lead a band of his own, I'm not going to stand in his way," Benny continued, "but that doesn't mean that I am going out of the band business.

### Lots Men Record for Others

"In fact," declared Benny, "I'm now on the lookout for new talent—and always am."

Willard Alexander, Music Corp. of America executive who handles Goodman's band, termed it a shame that Benny's generosity should start rumors about his men quitting, and cited the fact that Goodman is the only leader who has let his men record for other companies which sell in competition to the platters Benny makes for RCA-Victor.

Harry James recorded for Brunswick, as did Teddy Wilson, Ziggy Elman waxed four sides for Bluebird last month. Lionel Hampton records for Victor. Jess Stacey makes records for Commodore.

### Did Not Pay Jitterbugs!

Branding the report of a nationally read columnist that Benny paid jitterbugs to dance in the aisles of the Paramount theater as a "black lie," Alexander said there was "no truth" to the "utterly false rumor." Alexander pointed out how he received telephone calls and telegrams from at least a dozen "big ballroom and theater men who, reading DOWN BEAT's (Modulate to page 10)

## Swing Buys Food For War Refugees



Chicago—Mandel Hall on the University of Chicago campus was jammed in mid-February when students flocked to support a swing concert, proceeds of which were used to buy food for Spanish war refugees. Part of the crowd, snapped by Seymour Rudolph, is shown here. On the bill were Lil Armstrong, Johnny Dodds' ork, Horace Henderson's band, Kokomo Arnold, Stuff Smith and Jonah Jones, Myra Taylor and others.

## Prison Ork Brings New Deal To California Convicts At Folsom

By Val Salata

Represa, Cal.—"Music is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul."

Thus wrote Plato 400 years B. C. But today, at the state prison at Folsom, there is no better proof of Plato's wisdom and foresight.

Amid cold, drab gray walls, 2,800 prisoners sat in the mess hall, dejected and desperate. That was before November, 1937, when Clyde I. Plummer of Los Angeles became warden. With a love for music, and mindful of Plato's words, Warden Plummer organized a 12-piece orchestra and started a series of concerts. Later that week, when Warden Plummer appeared on the stand with the ork, the so-called "incorrigibles" arose as one man and greeted him with cheers which said "you put a song right into our hearts."

### Some Are Experienced

Today, in Folsom, the walls are clean and bright. Eyes of the "residents" sparkle and they have smiling faces. The ork, responsible for the change, includes four saxes, four brass and four rhythm. Some of the men have had big time experience.

### Even Have Specials!

Rating with the average commercial ork on the outside, the Folsom swing group uses stocks, cut up with blue pencil and tape, which become "specials" after a stiff rehearsal. Deep within the hearts of the men, as they play, must lie the sincere hope that some day they may each rightfully use the term "at liberty." Warden Plummer hopes their dreams will come true.

### Duke's Concert in April

New York—Because of conflicting contracts, Duke Ellington's orchestral concert has been postponed until April 12 in Carnegie Hall. The Duke has composed a concerto for alto sax and orchestra. It will be introduced at the concert by Johnny Hodges.

## Whiteman Must Pay CRA 14G

New York—It's *Rhapsody in Blue* for Paul Whiteman these days—with a reverse twist. The ciggie-sponsoring maestro took a legal rap to the tune of \$14,000 in February when the AFM executive board ruled that he owed that amount to Consolidated Radio Artists for back commissions on his commercial radio contract since 1931. His 20-year contract for the show expires in 1951.

Consolidated had brought suit against Whiteman for the back commissions, stating that NBC had contracted for Whiteman through their agency, whereas Whiteman's counter-suit claimed the contract belonged to his own booking office, Artists Management. The two suits were placed before the executive board almost a year ago.

## Frisco Expo Opens

San Francisco—Golden Gate Exposition opened Feb. 18 with the Gus Arnheim, John Scott Trotter and Ray Noble bands playing simultaneously in three dance pavilions.

The expo grounds cover 400 acres, on Treasure Island. Throughout the event, name bands will be featured regularly. In addition, there will emanate from studios here more than 8,000 national broadcasts.

The Shalimar Bowl, recently opened with Gene Krupa, continues to attract thousands of dancers. It is the outstanding dansant in this area.



Dies... Herschel Evans, 27-year-old tenor sax man with Count Basie's band, died unexpectedly of a heart attack at Wadsworth hospital in New York Feb. 16. He was widely known for his unique style and was composer of many tunes featured by Basie's band. Burial was in Los Angeles. The band was playing in Toledo at the time Evans died.

## Harvard Gets Hep; Woman, 65, Ousts Hamlet With Jive Discs

By Glenn Frank, Jr.

Although Harvard has had plenty of hep cats in the past few years, and such names as John Hammond, George Frazier, and Jim Higgins have become well known to DOWN BEAT readers, it came as a great surprise to hear the unmistakable sounds of a jam session breaking loose from the staid walls of majestic old Widener Library the other day.

Upon investigation, we found that Harvard has really got hep, and we don't mean the students alone. The Cantabrigian faculty, wondering what all this hue and cry about jive and jam sessions would possibly mean, set out, in truly academic fashion, to find out all about this thing called swing. The result of it all is that the the-

atrical collection, hitherto devoted to tomes on the Greek tragedians and waxings of Edwin Booth reciting *Hamlet*, has been allotted the necessary funds to build up what bids to be one of the greatest swing libraries in the country.

### Introducing Mrs. Hall

Mrs. Lillian A. Hall, 65-year-old custodian of the collection, whose particular idols are Bobby Hackett and Pee-Wee Russell, is nothing else but hep, and the faculty could do no better than place the details in her hands. After building up a collection of contemporary maestros such as Basie, Goodman, Crosby, Shaw, Ellington, the Dorseys, and others, Mrs. Hall plans to fill out the early years with originals and repressings of the original Dixieland, Oliver, Jelly Roll, Bix, and the rest of the immortal crew.

The records are to be played at a sort of weekly academic jam session, and all students, in addition (Modulate to page 28)

# 'My Brother Charlie is Greater Trumpeter Than Beiderbecke,' Says Jackson Teagarden

## But Charlie Wouldn't Go With Brother's Band Because of PW's Offer

By Les Lieber

New York—Why didn't Charlie Teagarden leave Whiteman to join brother Jackson's new band? There wasn't any feud. In fact, of all the trumpeters in the land, Jack wanted little Charlie to hold down the hot chair in his new band.

Once, when I was traveling with Jackson on a train, the great trombonist turned to me.

'Charlie Greater Than Bix'

"Les, talking about trumpet players—you know I played with Bix and worshipped him. But I don't hesitate a minute to say that my brother is greater than Bix. Bix is dead. That's why everybody is generous about glorifying him. I don't wish Charlie any grief, but it looks like he'll have to pass out of the picture before people begin listening to his records and discovering him."

Will Lead Swing Wing

Jackson was in one of his rare talkative moods. He had tears in his eyes as he spoke of his brother. It was only natural that Jack, when he formed his own band, would try hard to get Little Gate with him. That Charlie remained true to PW indicates he had an irresistible counter offer from Pops. Which is true.

Has Aces Already

What Charlie got, in fact, was the title of leader of PW's Swing Wing with an upped salary and the tacit promise that the Swing Wing will be developed and polished into an unbeatable organization which Charlie, himself, will some day take out and lead under his own baton. With George Wettling, Artie Shapiro, Miff Mole and Artie Drelinger already active, it looks as if the Swing Wing already stacks up among the top-notchers.

## Kirk Changes Lineup

New York—Andy Kirk, who for years refused to make a change in his band because his boys stuck with him when the band was gigging in Kansas City, previous to Joe Glaser's signing of the unit, broke over in February to take on a new guitar man and augment the sax section. Floyd Smith replaces Ted Brinson on guitar and Don Byas succeeds John Williams, sax and clarinet, husband of



Andy Kirk

Mary Lou Williams, the band's pianist. Kirk's crew probably will open in Boston's Southland soon. Pha Terrell, vocalist, was named favorite singer over Bing Crosby and all others in the Associated Negro Press' all-star ratings issued last month.

## Taylor Moves Up

London—Harold Taylor, brilliant British writer and musician, succeeded Ray Sonin as news editor of the *Melody Maker*, English music publication, last month here. Sonin joined Ambrose's band as manager. Taylor, who formerly lived in Canada, has often been a contributor to the *DOWN BEAT*'s pages, and is noted for his sax and piano abilities.

## COVER

Gene Krupa in action at the Shammar Bowl in San Francisco, where the band played last month before finishing work in the motion picture 'Some Like It Hot,' with Bob Hope. Photo courtesy of Jerry Bundsen. Krupa opens at the Sherman Hotel in Chicago March 11.



Here's the Swing Wing which Charlie Teagarden took over as leader in preference to playing with his brother Jackson's new band. Left to right—Sal Franzella, Miff Mole, Artie Drelinger, Hal Dickenson, Charlie Teagarden, Chuck Goldstein, Ralph Brewster and Frank Signorelli at the piano. Dickenson, Goldstein and Brewster sing with the Whiteman Modernaires.

## Here's The True Story Of The McCall-Wright Mixup in Hartford

By Bob Doucette

Boston—The Edythe Wright-Mary Ann McCall incident in Hartford last month was a hell of an injustice to Mary Ann. Here's the true story, and I hope Edythe likes it.

Not Boomed Off Stage

Mary Ann was auditioned by Tommy Dorsey to succeed Edythe, who was leaving the band, supposedly to wed Don Budge the tennis player. Mary Ann's audition was okay and Tommy hired her, but her first appearance at a Hartford theater was her last one.

Some papers said she was boomed off the stand, and malicious rumors were born which were, to say the least, damned unfair to the girl. The reason she left is because Dorsey's contract with the Hartford theater specified Edythe would appear, and inasmuch as Edythe is far better known and

therefore more popular with theater audiences, the manager asked that she appear—and rightfully.

It All Smells Fishy

Thus the deal was called off. Edythe returned. She says she was on a vacation. But it all smells fishy. Was it good press agenting for Edythe?—the stories about the fans booing Mary Ann in demanding Edythe's appearance sure sound like it. At any rate, Mary Ann now is with Woody Herman and is knocking 'em cold. She deserves it—for she's truly great, and she loves to sing. From this impartial corner, Mary Ann is so damned much better as a singer than Edythe Wright that it's pitiful—and doubly so with all those rumors hurting her still in the air. This should clean things up, in fairness to Edythe and Mary Ann, who got a rotten deal all around.

## Joe Louis' Handlers Nix Plans For Swing Band

By Onah L. Spencer

Chicago—Joe Louis, a real swing fan when he's not training for a ring bout, wants a band!

"It's a long time between

fights," Joe said on a trip here last month, "and I think it would be a jam up idea for me to have one as a sideline."

Julian Black, his handler, said



St. Paul's Best . . . El Herbert and his band, popular throughout Minnesota, moved into the Castle Royal, leading St. Paul minstrel, last month. It's been clicking ever since. Herbert is a former member of Cab Calloway's band and he features "groove" music exclusively.

## 'It's a Killer,' Says Wingy About New Off-Beat Club

Chicago—"Man, my chops is beat."

Wingy Mannone wiped the bell of his trumpet and took off on *Isle of Capri*. The tune is making a real comeback since Wingy hit town for a date at the new Off-Beat Club where Jimmy McPartland's band, George Barnes, Anita O'Day and the Jay McShann trio are also knockin' themselves out every night.

Cats Knock Him Out

"Ain't never seen nothin' like this place," said Wingy. "All them cats sittin' out there watching the act—seems like the old days when a man could get together with his friends and throw a killer session."

Barnes is the 17-year-old guitarist whom Carl Cons, directing the Off-Beat Club, found in Chicago. His amazing technique rates with McPartland's on trumpet, Joe Rushton on bass sax and clarinet, and with McShann's piano work. Also with the trio are Gene Ramey, Kansas City bass man, and Honey Boy, colored drummer from Pittsburgh.

Unknowns Given Chance

Policy of Cons' discovering "unknowns," and giving them a chance to become known for their talents is being continued, and will be permanently. Patronage at the Off-Beat, downstairs in the old Three Deuces Club at 222 North State street, is above expectations.

## Judy Conrad's Ork Leaves K. C. Tower

Kansas City—After five years without a miss as leader of the Fox Tower Theater pit ork, Judy Conrad will step out on his own in March to lead a "Swing-Harmonic" combination composed of Kaycee men.

Band includes 12: Don Tiff, piano; Arky Willis, trombone; Rusty Campbell, bass; Thurman Rotroff, Kenny Naylor and Gaylord Bentley, saxes; Les Boyer, George Breidenthal and Kenny Smith, trumpets; Major Rhodes, violin, and Bernie Shaner, drums. Virginia Barrie will sing and Conrad will double on piano with Tiff.

Frank Tracy's new agency here is handling. Conrad's band is taking to the road because the theater, long a staunch believer in vaude, is discontinuing its flesh policy.

Music News while it's NEWS. Read the *DOWN BEAT* every month!



Wingy Mannone

## Info Bureau For Swing Fans Opens

New York—Musicians and swing fans—jitterbugs, too—may now have their questions answered by a swing information bureau.

Irving Mills has established a special department which he is devoting to giving information on swing music, record collectors and other subjects. Newspapers are invited, too, to use Mills' facilities. According to Mills, it is the first "swing bureau" to be established.

Al Brackman, who recently wrote a history of swing music which was incorporated into Tommy Dorsey's novel, *Love in Swingtime*, is in charge of the bureau. Questions should be sent to him at Master Records, Inc., 1619 Broadway.

## Dorsey Chirper



New York—Helen O'Connell, 19, landed a singing job Feb. 20 with Jimmy Dorsey's band at the Hotel New Yorker. She made the jump from Larry Funk's ork and replaced Ella Mae Morse, whom Jimmy brought here from Dallas in January. Helen began her career when she was 15 singing with Jimmy Richard's band, joining Funk about 10 months ago after singing over KSD, St. Louis.

## Basie on Vocalion

Chicago—Count Basie's band jumped from Decca to the Vocalion record label in February, knocking off their first sides for the new label in mid-February here. The Count also recorded two solos played on a Hammond electric organ. Basie was forced to use a substitute tenor man in place of Herschel Evans, who died suddenly in New York while the band was in Toledo. Lester Young handled all tenor solo work as a result. On his one-nighter at the Savoy here, Basie attracted 6,000 heads to set an all-time record at the spot.

Chicago, Pa  
Since musician their mu take the in order  
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# Panassie Decries Plight of Critics !!

## French Jazz Authority Speaks His Mind to Dissipate the Many Misunderstandings Now Existing

By Hugues Panassie

Since I arrived in New York, I have noticed that American musicians do not seem to understand why and how I evaluate their music as I do. That is why I would like in this article to take the opportunity to explain myself as clearly as possible, in order to dissipate any misunderstanding that may exist.



Hugues Panassie

What is the concern of a critic? It is to recognize the beauties and virtues of a musician or a music, and to write about them in order to bring to them the public's attention, to make the readers understand the reasons for his enthusiasm so that they can share them. Here stands the chief aim of a critic. But it may happen also that the critic feels that he must "criticize" certain musicians. To my mind he can very well do so if, instead of saying such meaningless things against certain musicians as "He stinks," he should explain why he thinks they are not on the right track—for instance if he should show how the too individual playing of certain musician spoils the ensemble playing of a good band.

### Critics Judged Unfairly

Now I very well understand the way musicians in this country feel toward critics, as the latter very seldom followed this reasonable behavior. But outside of that, there is very often a misunderstanding between musicians and critics, because their point of view is not always the same. For instance, when a critic says "I like Joe better than Pete as a clarinet player," referring to the fact that, to his mind, Joe is a more creative musician, professional musicians would be inclined to think the critic does not know what he is talking about because, as a technician on the clarinet, Pete has far more instrumental knowledge than Joe.

As far as I am personally concerned, I think this difference in the point of view is the reason for a lot of misunderstandings. It is well known that I like more of the musicians belonging to the previous generation than those of the present one. I have never meant by that that they were better technicians, but that the music they created was more inspired, more soulful. This is partly due to the fact that their conception of the music was a better one.

### Progress Differs

The main trouble with the young musicians is that they say that music is necessarily in constant improvement, as with automobiles. The new ones are an improvement on the old models. This may be right as far as instrumental technique is concerned, because many of the new musicians have made a point of working hard on their instruments and have therefore succeeded in playing on them more difficult things than most of the old-timers. But playing more difficult things does not mean playing more beautiful music. And here is the big error: there can be no progress in art (and music is an art) as there is in science. In the latter, once a principle is discovered, it is gained forever and al-

which remains strictly an incommunicable thing. In other words, one cannot improve on inspiration.

Now the reason which is responsible for the old-timers being more creative than the new comers is an historical one: when jazz music started in small cabarets in New Orleans, then in Chicago, the musicians were free to play as they liked and were free to put all their soul into the music. But when jazz music started to become commercial, that is to say when it was brought to the attention of a large public who did not understand it, musicians had to change their natural way of playing to please the public and to be able to earn some money. I don't really see how anybody could debate this point.

### Good Ear Important

Another thing one hears today is that a musician who cannot read

music is not as good as one who can. Maybe the first one has not so much "commercial" value as the other, but I would more likely think that a musician who is able to play anything by ear without being able to read music has more of a pure musical gift than the one who can read anything but cannot play much by ear. Of course, one can find young musicians with a very good ear, but on the whole the ear of the old-timers is far more acute for it has had to be developed and trained by constant "head" music.

Of course, I don't mean by the above remarks that music should remain stagnant. But it can move and progress and yet still remain genuine. A very good example of what I mean is the case of Duke Ellington, towards whom the critics' attitude has been most incom-

(Modulate to page 9)

## Garnet Clark Dies

Paris—Garnet Clark, 22-year-old colored pianist who gained fame with Benny Carter, Django Reinhardt and other exponents of hot jazz in Europe, died recently in a mental institution here, it has been revealed. Clark came to France in 1935 with Carter and became well known before he collapsed. He made several records here under his own name, with Reinhardt accompanying him, and Clark's best known wax solos are those sides by the late Alex Hill's ork, *Song of the Plover* and *Let's Have a Jubilee*. He was a mental patient the last two years of his life.

## Stuff Draws Holdover

Chicago—Stuff Smith, his hot fiddle and his iam band will stay at the LaSalle hotel through April 7, second time Stuff's band has had its date lengthened at the spot. CRA set the repeat.

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# Jack Teagarden's New Orchestra is Comprised Only Of P. T. Musicians!!

## Reuss, Spivak, Bone and Van Epps Are Vets; Clois Teagarden is Youngest Member

By R. Whitney Becker

New York—What with Jackson Teagarden's new band, less than two months old, playing a 6-day date at the Hotel Lincoln and a solo at the New Yorker on Jimmy Dorsey's night out, it's time to shed light on this trombone-playing man who sings the blues and the men who form his outfit.

It's an unusual aggregation, sure enough. With such veterans as Charlie Spivak, trumpet; Allen Reuss, guitar; Johnny Van Epps, alto sax, and Red Bone, trombone, there also is contrasted a more youthful element, best exemplified by Jack's little brother, Clois Teagarden, who is holding down the drummer's seat, but fine.

Jackson himself is tickled pink with his new band. Except for Sundays, he called rehearsals daily throughout January and most of February. And under his guidance, it's only fair to say the outfit has damned good possibilities despite the terrific competition it will meet.

Here is how the band lines up:

- Ernie Caceres, first tenor.
- Cleton Garvin, second tenor.
- Artie St. John, third tenor.
- Johnny Van Epps, first alto.
- Hub Lytle, second alto.
- Charlie Spivak, first trumpet.
- Karl Garvin, second trumpet.
- Alex Fila, third trumpet.
- Joe Outler, first trombone.
- Red Bone, second trombone.
- Mark Bennett, third trombone.
- Allen Reuss, guitar.
- Artie Miller, bass.
- Johnnie Anderson, piano.
- Clois Teagarden, drums.
- Meredith Blake, vocals.

Red Bone is chief arranger, Don McGinnis is road manager for the band, and Jackson T's personal representative is H. John Gluakin. Music Corp. of America is handling bookings.

Started On Baritone

It was back in 1906, in Vernon, Tex., that Jackson made another debut—his first. His father, in the cotton business, played trumpet as a hobby, and his mother taught piano and played a batch of instruments, including the flute, violin, guitar, trumpet and trombone. Sister Norma is a pianist, younger brother Charlie handles a trumpet, and of course Jackson and Clois are together with their sliphorn and traps, respectively.

So Jackson had a background. When he was 7, his mother gave him a start by giving him a baritone horn with the instructions to "place the mouthpiece on the center of your lips and blow," which young Jackson did with a lot of enthusiasm. The following year, as a Christmas present, Pappy Teagarden came through with a sliphorn for young Jack. The kid's arms were too short for any but



**Sidetracked** . . . Meredith Blake, singer with Jack Teagarden's orchestra, studied the drama four years at Wisconsin University, only to forsake acting to sing with a band. She worked with Billy Baer's group and Johnny Davis before she signed with Big Gate and his aggregation.

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made a number of recordings with Red. Today he believes his best were *Dinah*, *The Sheik*, *Basin Street Blues*, *I've Got a Right to Sing the Blues* and *On Revival Day*. One of 'em, *I've Got a Right to Sing the Blues*, is used as Jackson's theme now.

'Where's Scrapy Lambert?'

It was with Red that Jackson discovered he could sing the blues. One day when the band was recording, Scrapy Lambert hadn't arrived in the studio.

"Where the hell is Lambert?" asked Nichols. "We've got three more minutes to wait."

"Let me try a chorus," spoke Teagarden. "I used to chirp the



**Contrasts in Rhythm** . . . Allen Reuss, former Benny Goodman guitarist, goes through a rehearsal with Clois Teagarden, Jackson's little brother. Reuss is a veteran in the game, while Clois is getting his first big chance with his brother's crew. Charlie Teagarden refused to leave Paul Whiteman to join the band.

the first four positions, but even so he managed to play a few hymns and one lively military march.

Worked In Church

Then came three years of playing trombone in a church, accompanied by his mother on piano. Jack was 10 at the time he started the job. When he was 13, the elder Teagarden died.

The family then moved to Chappell, Neb., where Mrs. Teagarden played "running" piano accompaniment to movies at a local theater, assisted by Jack on trombone. Two years of that—and the Teagardens went back to Texas. Jack was 15 then, and joined his first band in San Antonio. It was a 4-piece combo which moved from one roadhouse to another. The next three years saw Jackson and his trombone playing with dozens of bands, some hillbilly outfits, some near names.

Jackson Meets Wingy

All the time, young Jack was learnin' to slide a trombone.

It was about this time that Jackson met Wingy Mannone, a product of New Orleans. Wingy persuaded Teagarden to leave Texas and get in with bigger and better bands. So Jackson packed up and went to Chicago, got an audition with Red Nichols, and was hired pronto.

In that old Nichols group in the early 1920s were Pee-Wee Russell, Benny Goodman, Gene Krupa and others in the big time today. Jack

lyrics down Texas way occasionally."

So Jackson T. made his first vocal for wax.

From the Nichols band, Jackson went with Tommy Gott and then to Mal Hallett. Then, in 1927, Jack went to New York.

The musicians' "grapevine" had traveled ahead, and Ben Pollack was waiting for Jackson's arrival. Miff Mole was king of the trombonists in the East at the time, but after five years of the Teagarden-Pollack combination, Mole was forced to share his crown with the youngster from Texas.

Then to Whiteman

During this time, Teagarden made as many records as any musician who ever lived. Under doz-



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**Maestro** . . . Jackson Teagarden, after knocking around with Whiteman, Nichols and dozens of other leaders the last 15 years, is realizing his ambition now that he has his own band. R. Whitney Becker gives the lowdown on the band in an exclusive story at the left.

ens of names, on scores of labels, the Teagarden trombone figured prominently. Fans were beginning to call Jackson "Big Gate" and "Mister T" when he joined Paul Whiteman. In the last few years, Jackson and brother Charlie, along with perhaps three others, were about all PW had in the way of honest-to-God jam men who knew and loved hot jazz and who played it well.

So Jackson T. is out on his own now, with a big full-sized crew of ace side men who like to play the kind of music Jackson will stress. You know—the blues—with a lot of that slippery, hard-to-do trombone style in the spotlight. But it all goes back to Texas and a talented mother who worked overtime so her children would someday be successful. Jackson knows it. That's why he now has his own band, to do with as he pleases, and to play his own kind of music any time he wants to. Jackson hasn't forgotten those early day sacrifices.

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## Peck Kelly Active Again—And How!

By Chris Clardy

Houston, Tex.—Peck Kelly moved into Club Blossom Heath last week and the boys are licking his music up. Peck, who was slated to go with Jack Teagarden's band, brought along with him Nathan Wright, who gets more out of a horn than anyone else in the South.

The only thing wrong with Peck's music is that it will stop the dance. When he takes off on the keyboard, the dancers just stop in their tracks. Wright also makes elegant arrangements, and Joe Barbee, on tenor, has plenty on the ball. Joe is an orphan.

The rest of the band is good, too. Any time old Peck organizes a band you can look for the best. This time he has outdone himself. George Olsen is doing a fine job in the swank Empire room.

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Chicago, March, 1939

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Cro Feu Agu

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### The Alligator's Hole

#### Bennie Moten

Old record catalogs are sometimes more difficult to obtain than old records. All of us, at one time or another, have thrown away catalogs for which we'd now pay a premium. Because of this scarcity of catalogs, I last month listed what I believed to be all the Jelly Roll Morton recordings on the Victor label. For the same reason, I am this month listing what, to my knowledge, is the complete list of Bennie Moten waxings—reissues not included.

Very little seems to be known about the life of Bennie Moten. That he was a pianist, and leader of a band for many years in Kansas City, we all know. Further than that, the available information is obscure, and most of us know him mainly through recordings. Perhaps one of my readers down Kansas City way can help me out by giving me accurate details.

Since we haven't catalogs, the next best thing we can do is to print our own. So here's a list of the Moten platters, which you can file away with the list of Mortons.

On the Okeh label: *Crawdad Blues-Elphant's Wobble* (8100); *Tulsa Blues-Gooly Doot* (8184); *Vine St. Blues-South* (8194); *Things Seen So Blue-18th St. Strut* (8242); *South St. Blues-She's Sweeter Than Sugar* (8255); *Kater St. Rag-Sister Honky Tonk* (8277). In *Kater St.* Moten takes a piano chorus.

On the Victor label: *Yazoo Blues-anna City Shuffle* (20485); *Dear Heart-Sugar* (20855); *Baby Dear-12th St. Rag* (20946); *Moten Stomp* (20955). *Pass Out Lightly-Ding Dong Blues* (21199); *New Tulsa Blues* (21584); *Kansas City Breakdown-Get Low Down Blues* (21692); *Trouble In Mind-Just Rite* (21739); *As long as I Love You-reverse by Paul Howard* (22660); *That To Do* (22798).

*Somebody Stole My Gal-Won't You Be My Baby* (23028); *Bouncin' Around-New Moten Stomp* (23030); *Rumba Negro* (23037).

On the Victor V-series label: *She's No Trouble-South* (38021); *Tough Breaks-It's So Hard to Laugh or Smile* (38037); *Sad Man Blues* (38048); *Moten's Stomp-Let's Get It* (38072); *Terrific Stomp-That's What I'm Talking About* (38081); *Goofy Duet*.

*Kansas City Squabble* (38094); *Slow Motion-Hot Water Blues* (38102); *It Won't Be Long-Loose Like a Goose-latter title by Moten Trio, consisting of clarinet, piano, drums* (38129); *Just Say It's Mr. When Life Seems So Blue* (38137); *Excursion Blues-Boot It* (38144).

Bennie died in a Kansas City hospital April 2, 1935, shortly before he was to have taken his band to New York. Count Basie, Hot Lips Page, Eddie Durham, George E. Lee, Walter Page and others prominent today were members of the orchestra at that time. Buster Moten, accordion-playing brother who fronted Bennie's band, now is playing with a 3-piece unit at the White Horse in Kansas City. The others, for the most part, have gone on to bigger and better things.

P.E.M.



#### This Band Flies

**To Dates . . .** Layton Bailey's band, top-notch outfit in Baton Rouge, La., takes its one-nighters seriously. Here Bailey's men and

Ann Barrett, comely singer, are shown returning from a solo date at the Baton Rouge airport. Left to right, the group includes Herb Eastman, trumpet; Charley Gordon sax; Nappy Corley, bass; Gene

Hall, tenor and arranger; L. A. Goodwin, trombone; Miss Barrett, Layton Bailey, Johnny Reynolds, trombone; Andy Foster, baritone sax; Gabby Young, tenor, and Bill Kirkham. Photo by courtesy of Cleve Carrier.

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### Crosby-ROK Feud Flares Up Again In N.Y.

Chicago—Day before the Bob Crosby ork left New York to open at the Blackhawk restaurant here, seven members of the band were handed summons by Rockwell-O'Keefe agency, which is seeking to recover \$8,000 allegedly advanced to the orchestra for promotion, arrangements, etc., during the time the cooperative ork was under contract to the agency. Crosby left R-O'K to join Music Corporation of America a year ago.

Gil Rodin, president of the band, expressed astonishment over the serving of the summons, stating that the \$8,000 figure was a mystery to him. In fact, he added, "As far as we're concerned, they owe us money." Rodin also said that the general understanding had been that the entire mixup regarding R-O'K and Crosby—involving right of the ork to leave the agency and finances—would be settled through the AFM executive board, and not through the courts. Crosby crew was unable to confer with the board during the band's two-week stay in New York, where they played the Paramount theater, because Joe Weber, AFM prexy, was in Florida at the time.

Rodin made plans to fly to New York late in February to confer with Weber, returned from his Florida vacation, on settlement of the dispute.

#### Barron In Indiana

Anderson, Ind.—Blue Barron's ork opens here March 2 for a date at the Paramount Theater. Barron's return opening date at New York's Hotel Edison now is set for April 5. Band booked by CRA.

#### Small Ork Is Best

Eau Claire, Wis.—Best band in town is Bill Johnson's 3-piece combo, judging only from the biz Larry Reynolds' Hotel Claire Colonial Grill is doing. Big names hit Eau Claire occasionally.

# Lopez, Of All Guys, Was Swingin' Like a Gate 20 Years Ago in N.Y.

### But Intolerant Public Made Him Change; Now He's Back With Jive Ork

New York—Because of an intolerant public, Vincent Lopez had to wait 20 years to make swing a basic and permanent part of his musical style.

That's straight dope—and comes from Lopez himself, who left town the other day for a lengthy vaude tour.

"When I converted my band into a swing outfit a year and a half ago," said Lopez, "it wasn't the first time I had ever played swing. Why, I had a swing band 20 years ago. It was the very first band I ever conducted, too."

Lopez was 19 at the time. He had spent the two preceding years pounding the keyboards in honky tonk cafes and restaurants around Coney Island. A few

Hotel in New York in 1921, Lopez felt obliged to discard his swing style. The preeminently rhythmic music, which swing is, had to wear a heavy melodic and harmonic cloak.

#### Tried It Again

Lopez's thoughts again turned to swing in 1925 when the "black bottom" and the "Charleston" swept in.

"The jitterbugs of those days (only they weren't called that then) used to hop, bound, bounce, jump, slide and toss just like the youths of today," pointed out Lopez. "But we were still talking dry and drinking wet," as Al Smith has so aptly put it, and clubs and groups and women's organizations



Here He Is . . . Just a cat at heart, Vincent Lopez waited 20 years to have the kind of swing band he always wanted. He says swing is here to stay.

said: 'Such goings on; we'll have to put a stop to this.' And they did.

"The reason I have a permanent swing style now is that swing music and swing dances have burst upon a tolerant world. Those who don't like it, avoid it, but they don't howl protests against it. In other words, it has taken 20 years to educate the public that music that is essentially rhythmic is not harmful to youngsters."

#### 'Swing Is Permanent'

According to Lopez, swing is destined to stay with us for quite a while yet.

"One very important reason why it will continue to live," declared Lopez, "is that it's not just a fad. It's spontaneous—an authentic expression of human feeling."



Lopez at the Piano . . . And a real swing band, too. It featured the Goodman of his day—Billy Hamilton on clarinet. Lopez, 19 at the time, is shown with his first ork. Pic was taken in 1918, before Vincent was forced to change his style to schmalz. It's 1939 now, and Lopez is back swinging. An intolerant public wouldn't stand for his jive until a year ago.

months after he started his orchestra-conducting career there came a sensation in the music of America. It arrived with a literal clatter and a bang. The Dixieland Jazz Band had become sufficiently recognized to land a New York job.

Lopez went to hear it and loved it right away. Having heard and seen, Lopez resolved to adopt its style.

#### Public Says No

But there soon came a great public outcry against orchestras using whining and whistling clarinets, trombones that guffawed, trumpets that buzzed and sputtered, pianists that gyrated, and acrobatic drummers. So when the late E. M. Statler engaged his orchestra for the Pennsylvania

### Maybe Vallee Taught Him!

London—England has its fightin' batoneers, too!

Jack Harris, fronting his 45-piece ork at Albert Hall the other night, knocked a reveler off the stand after the intruder made persistent efforts to lead the band. The recourse to fistcuffs was startling, but Harris had the crowd with him, and the fracas lasted but a few seconds.

The victim needed medical treatment after the encounter with Harris' fist. The entire incident was unprecedented here and made headlines in the British press. Harris made no comment.

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# Henry Busse Draws 10,000 In Buffalo

By Jack Collins

Buffalo, N.Y.—Henry Busse and his ricky-tick rhythms drew 10,000 of the faithful to his recent one-nighter here at the 174th Armory. Hank, while playing strictly corn, really sold himself and his band.

#### "Luncheon a Success"

Jimmy Lunceford followed Busse at the Aud and drew over 4,000 jitterbugs. Jimmy had the boys knocking themselves out, as his brass rode and his rhythm was solid. Chauncy Cromwell has been replaced by the up and coming band of Angie Lombardi. Rumor has it that the Club Delavan found the nut too big with Chauncy and a big show and it looks now like the Club D. will fold before many more DOWN BEATS go to press.

Billy Yates, whose only claim to fame is that he once arranged for Lopez, has taken over at the Chez Ami, taking the place of Bono who is now doing the tank-towns.

### Wanted!

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*Mace H. Adkins*

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# Jelly Roll To Try N. Y. Again With New Band

By Sidney Martin

Washington, D. C.—As Charles Edward Smith once wrote in *Down Beat*, this city is the "dead-end of the schmaltz circuit." Jelly Roll Morton has left for New York, where he plans to form a new band and crash the big time again, and Smith's term is the truth.

If he is successful, Morton plans to use Tommy Ladnier on trumpet. Before leaving town, Jelly Roll wrote four songs, *If You Knew*, *Sweet Substitute*, *Southern Town* and *Why?* with lyrics by Ed Werac of New Orleans.

Occasionally, Washington does get a respite from corn when a good band plays a theater. During the fall, though, the nearest we came to swing was the ad libbing of Mr. Martin Dies and his boys.

### Club Situation Bad

The better night clubs in this town are stiff, expensive joints frequented by Uncle Sam's employees who fear that someone will see them with their hair down. Bands in these clubs which bowed before Guy Lombardo's altar a few years ago are now aping Goodman, with about as much fire as a Salvation Army lass walloping a tambourine. Once a night some of the bands will play a blues in B flat, but it sounds more like an Hawaiian love song.

The negro joints are a bit better, but on week nights they are dead, and on Saturday and Sunday nights are overrun with queers, both types. The Music Box, where Jelly Roll used to play, has a 5-piece band good as any around town. Very good swing, however, can be heard in the private membership Negro clubs which round up jam talent from the bands playing the Howard Theater. It's a hard job getting into those places.

### Jam in Rough Joints

There are a few good roadhouses in suburban Maryland which happily aren't bothered by curfew laws, although the music isn't so hot with hill-billy bands being popular. Harry's Blue Bird Barbecue, in nearby Virginia, has a good 6-piece jam group with an ace Negro tenor man. This spot usually has the best sessions. It's an all-night rough and tumble joint, selling beer only because of state liquor laws.

### Wilson Style Forsaken

In other words when swing is wanted in Washington, the radio or phonograph is the best catharsis as a rule. And you can hear the current stylistic trends about a year before they hit Washington. Off hand it seems that most pianists are veering away from the academic style of Teddy Wilson to the earthy boogie woogie figures of Bob Zurke.

# Armstrong Is Best Trumpeter—Prima

By Micker Cherep

Miami—"Louie Prima is the best showman in the business, but Louis Armstrong is far better as a trumpet man."

Leon Prima, brother of Louie, expressed himself that way the other night at the Paddock Club, where he and his band are playing a return job.

A trumpet man himself—some say he's greater than brother Louis—Leon will probably go to Chicago soon, after the tourist season here ends late this month.

Prima's band is 15 months old now and includes Dizzy Norman, piano; Fano Rappolo, clarinet; Curly Austin, drums; Bunny Franks, bass; Arthur Pons, guitar, and Prima, with his horn. Norman is responsible for many of the small band's grooved arrangements. First job for the band was at New Orleans' Shim-Sham Club. Leon and his brother are natives of New Orleans.

### Nan on Swing Alley

New York—Nan Wynn, CBS canary, made her debut to niter life last month when she opened with Charlie Barnett's band at the Famous Door on West Fifty-second street. She replaces John Kirby's crew.



**Kavelin Plays Host**...Big names headlined Al Kavelin's recent opening at the Nixon Cafe in Pittsburgh, as evidenced here. Left to right—John Barton, of "Tobacco Road" fame; Russ Morgan, Maurice Spitalny, Bandleader Al Fremont's father; Billy Sherman, Bobby Mellon, Brian McDonald, Jack Ostfield, Mike Riley, Joe Burnes, Kavelin, Tony Conforti, Irving Becker and Harold Cohen, Smoky City critic. Photo by Jack Saffron, courtesy of Milton Karle.

# Four Changes Are Now Five Changes

By Ray Treat

Auburn, N. Y.—The "Four Changes" now are the "Five Changes" now that Sammy Spino has been added on guitar. Others in the group are Louis Scolla, sax; Hank Havens, trumpet; Harold Bellner, piano, and Frank Mucedola, accordion.

That outfit of young men led by Tom Parson, pianist, is going better than ever... Ted Coffee is grabbing off the cream of the larger dance jobs... In Syracuse, Artie Shaw thrilled 600 couples at the Syracuse U senior ball, Jimmie Lunceford mopped up on a solo, and the Gould Hotel is featuring the music of Don Carlos' ork, of Syracuse, at Seneca Falls.

# Swingland Folds

Chicago—Benny Skoller's Swingland Cafe folded suddenly in mid-February, throwing Horace Henderson's band out of a job.

Skoller, said to be in ill health, will not reopen the noted South side spot until next September, Henderson, meanwhile, took to the road with his men and Viola Jefferson, chirper, playing one-nighters throughout the Chicago area. Fletcher Henderson's band stays on at the Grand Terrace.



Horace Henderson

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# 'Cuban Natives, Not Jelly-Roll Morton Or Handy, Started Jazz in 1712'

## Malcolm-Smith Cites History Books to Show Swing's Origin

By George Malcolm-Smith

A curious fact about This Thing Called Swing is that, despite a fast-mounting bibliography on the subject, none of its historians has made any very serious attempt to trace its origin.

With a vague allusion to the Congo, they seem content to let the question rest. Now that's hardly the right attitude, for the origin of any art or enterprise is always the most engrossing part of its history. Who started a thing, and when and where and how are all questions to keep an army of scholars constantly digging into dusty tomes throughout the world.

God knows this correspondent should be the last to assume a pedantic pose, but he has been nursing a notion regarding the origin of jazz for some time, and he'd like to express it, if only for the sake of argument.

### Jazz Goes 'Way Back

Let's follow the down beat with a foolproof premise, then improvise from that point. The premise is that jazz was introduced into the states through New Orleans. Nobody can dispute that, for it is a fact that the Delta was ringing with jazz music as far back as the 'eighties. The famed literateur, Lafcadio Hearn, as long ago as 1885, wrote of the existence in New Orleans of "a music of a rudimentary syncopated type known as jazz." We know also that Stale Bread LaComb and his troupe of white boys were featured in the joints of New Orleans' Storeyville in the 'nineties, when they were billed as "That Razy, Jazy Spasm Band." And we know, too, that such pioneers as Buddy Bolden, Freddie Keppard and Jelly Roll Morton were giving out hot licks before the turn of the century. We know still further that New Orleans cradled the very greatest of hot virtuosi, including, in addition to those mentioned, such men as Oliver, Armstrong, Mutt Carey, Bechet, Red Allen, Johnny Dodds, Mannone, Bauduc, Froeba, Bonano, Prins, Celestin, Piron, and the Original Dixieland Jazz Bands of both Tom Brown and Nick LaRocca.

Of only two things can we be absolutely certain regarding jazz music: It was introduced to this country through New Orleans, and it was introduced to New Orleans by the Negroes.

### Swing in 1712

Now, according to all available history, the first blacks to arrive in the Louisiana settlement were brought there in 1712 by Antoine Crozat, a French banker who was a moving spirit in the notorious Mississippi Bubble. It is more than likely that most of these came from Cuba, where the African slave trade had existed since 1523, scarcely 30 years after Cuba's discovery by Columbus. Here in Cuba, the Negroes' instinctive sense of rhythm would naturally have combined with the musical talents of their Spanish captors, creating a new style of music. It is a matter of record that in the years of 1809 and 1810, more than



**Did Swing Originate in Cuba?** . . . Maybe so, one author believes. But regardless of argument, here's proof that swing does exist in and around Havana. The gals are members of Concepcion Castro's all-femme crew, which recently scored at the Cafe Eldorado in Havana. Pictured here are Miss Castro, in center, and the gals who form her "Anacoma" ork. The leader plays tenor sax, clarinet and guitar.

3,000 of these Cuban Negroes were brought into New Orleans. It is safe to assume that they brought with them this strange new Afro-Spanish music.

To clinch the argument with academic authority, Professor Charles Morrison Patterson, psychologist who apparently had studied the hot idiom, said in the late 'teens of this century, "This thing called jazz has existed in Cuba and Haiti for hundreds of years."

### Dolly Sisters Were Hep!

While much of the foregoing is admittedly mere conjecture, here is an historic fact: The first music to hit Broadway that anywhere near resembled jazz came directly from Cuba. And it came even before the Original Dixieland Jazz Band first blared into the canyons of Manhattan in 1916.

Here's the story: In 1913, the famous Dolly Sisters—Jancsi and Roszika, former "Follies" dancers who now are married into European nobility—made a professional tour of Cuba. There they were struck with the vivacious, teasing qualities of a certain type of music played by the Cuban Negroes. The intensely rhythmic melodies of this music spurred the Dollys to dance as they had never danced before. On their return to New York, where they were booked for Ziegfeld's "Midnight Frolic" on the New Amsterdam Roof, they tried to describe the music to the great showman. Sensing a novelty for his forthcoming production, Ziegfeld called in composers and musicians of all nationalities, but not one could identify or reproduce the exotic rhythms and harmonies described by Jancsi and Roszika. At length and as a last resort,

Ziegfeld arranged with the Victor company to have a record made "on location" in Cuba. Thus, "The Midnight Frolic" in 1913 opened with the Dolly Sisters dancing to a gramophone platter, the machine being concealed behind a backdrop. On that platter, Broadway was served its first taste of jazz!

### Conga Is Old Stuff

To bolster Cuba's claim to being the birthplace of swing, consider the article recently published in DOWN BEAT under the byline of Jerry Shelton. Jerry gives a graphic description of a Conga jamboree, a Cuban dance revived last year after having been banned 14 years. The Conga, known in Cuba for countless generations, involves a sort of musical battle-royal which is almost certainly the precursor of the carving contests that used to be waged between rival bands in the streets of New Orleans.

In these columns recently appeared an amusing though caustic controversy on the question of who deserves the title of the Columbus of Jazz. The rival claimants, you remember, were Jelly Roll Morton and W. C. Handy. We think that an impartial judge, knowing the facts, would order both gentlemen

# Herodorus, in 396 B.C., Blew a Powerhouse Horn!!

To the Editor:

I got a kick out of Ted Locke's account of Harry Zilch, the father of the "Brooklyn style" of jazz (February issue) and will have to admit that Harry led a colorful life as any of the old timers, but I believe I have the acme of them all.

Herodorus, who lived 'way back in 396 B. C., was the first powerhouse trumpeter, and was also (despite Jelly-Roll Morton) among the first originators of jazz. He also gave the first swing concert, which was for the benefit of a tubercular lyre player named Harmonides, and which was on a large scale, 200,000 minstrels, 40,000 dulcimers, 40,000 flutes and 200,000 trumpets. Herodorus was soloist throughout the whole affair, which lasted 42 days and nights. The orchestra was used merely as background.

### Slept on Bear Skin

Herodorus was the most famous of all the Greek trumpeters. He won the Olympic trumpeting prize 10 times in a row. His music was so loud that his listeners were literally knocked out by the jive. History texts prove that he acquired his marvelous physique which enabled him to blast so hard by sleeping in the open air on a bear skin—in imitation of Hercules.

out of court, for the truth is, both men, whether they know it or not, are indebted for any claim to distinction they may possess to the Island of Cuba. Jelly Roll's music, learned in New Orleans, originated among the Negroes who generations ago brought it with them when they crossed the Gulf. W. C. Handy simply committed this music to paper. Indeed, Handy wrote *St. Louis Blues*, his masterpiece, shortly after a tour of Cuba with a minstrel troupe, and you will observe that it has an unmistakably Spanish flavor. That strange familiar rhythm you hear beneath the overtone of African blues is, of all things, a Spanish tango!

Of course we may be mistaken.

Lonis, Mich.

Toward the end of his short career, he devised a way of playing three trumpets at the same time, two with his mouth and one with his nose. But he never did succeed in finding a means of valving the third one. Wishing to astonish some of his admirers at one of his frequent jam sessions, Herodorus broke a blood vessel and killed himself.

Thus ended the career of the world's greatest trumpet player. In my opinion, his name should go down on the scroll of the immortals along with Harry Zilch, Buddy Bolden, Bix Beiderbecke and all the others.

LEON LOCKWOOD.

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# Fakers Taught Rappollo How to Play!!

## Early Day New Orleans Jazz Experts Thought It Would Ruin Them If They Read Notes

By Jack Weber

As Told to Phyllis Humphrey

In New Orleans in the early days of jazz, it didn't make any difference where you went—you still heard saxophones and trumpets tearing it out. Negroes and whites, they beat it out in funeral processions, in night clubs, on the street, in hotel rooms and in saloons.

It was in a saloon that Leon Rappollo first picked up a clarinet. Leon's father owned a Negro saloon, and every now and then a colored band would drop in to play a chorus as ballyhoo for a colored dance coming up, or a prize fight. Late at night they'd serenade the saloon for free drinks. And once in a while these musicians would stop off and shoot a game or two of pool. Rappollo's kid would tease the clarinet players in these hands to teach him some licks. And they did. Later on, playing with Eddie Shields at Toro's cabaret, he'd learn from Eddie the things Eddie's brother Larry had shown him.

Those clarinetists who gave Rappollo tips on clarinet playing were fakers, every one of them. Some of them thought that if they learned how to read, it would ruin their ability to improvise! There were just two classes of musicians in New Orleans in those days—high-class musicians, who read music and who played in the opera house and similar spots, and dance musicians. The dance musicians played in honky-tonks or took one-night jobs when they could. The beat men in the dance bands were fakers, playing ragtime.

Stole Old March Tunes

Their tunes came from a million

## Panassie Answers 'Why a Critic?'

(Continued from page 3)

prehensive. Duke's orchestrations of the later days may sound more intricate than the previous ones, but the spirit of his music is fundamentally the same. I wonder how one can listen to such a record as *The Gal from Joe's* and not see that the grand Duke, with all his inspiration, still is here.

Louis and Roy Compared

To conclude, I'd like to show what is to my mind the difference between Louis Armstrong, who still is to me the king of all solo players, and Roy Eldridge, who is considered the star trumpeter of the younger generation. Roy has, certainly, an amazing technical equipment. He can play in both high and low register with a perfect



Louis Armstrong

assurance and a round tone; he has worked so hard on his fingering and his lip flexibility that he can play his horn almost as fast as a clarinet; besides he has a great strength and "punch," and added to this he is sincere and he has some creative gifts. But he has that (to me) wrong belief that the modern musicians are of a necessity an improvement on the old ones, and that the more difficult things are played on the instrument, accordingly the more music has been made. The result is that, instead of being simple, he almost constantly plays fast and difficult things which become a little tiresome after a while. In other words, his technique, instead of only helping him to express himself, finally entangles him. On the other hand, Louis possesses an instrumental technique which, even though being of a different kind, is at least as exceptional as Roy's. But instead of thinking that he has to use it at every minute to make the best music possible, Louis quietly plays as he feels and with such a "natural" inspiration that the simplest and the shortest phrase of his means a lot more to me than Roy's more complicated work.

In making this comparison between Louis and Roy, I am attempting to indicate how I feel about the music and therefore why I evaluate musicians and their work in the way I do. I hope, in this way, that I have made my point of view more clear.

sources. Many of them were stolen from old marches (*High Society*, for instance), and were the leader's interpretation of the old marches. Because he couldn't read, the band played it differently from the original. Other bandleaders stole it in turn—and because they couldn't read either, the tune—was played with many variations. After the leader had shown the trumpeter the melody (or what he thought was the melody), the trumpeter would play it for the band and the men would come in, making a complete arrangement. It was "every man for himself," with the trumpeter taking the lead and everyone else filling in the beat he could. The order "Don't take down" was a signal to everyone in the band to play all the time—no laying down the horn for a minute.

There was another difference be-

tween the "high-class" musician and the dance musician. The latter was proud of his status and didn't want to sound like an opera-house tooter, so he tried to get as honky-tonk a tone as possible and to avoid a "legit" tone. They built up the honky-tonk tone with mutes, of which they had an endless variety. Sharkey Bonano, when he traveled north to New York, astounded Manhattan natives by showing them the New Orleans trick of putting the bell of the trumpet into a bucket of water! They had endless gadgets in these bands—kazoos, plunger mutes, half-coconut shells at the bell—as well as the regular theater mute.

Played Ragtime in '85

I remember talking with an old circus trumpeter in New Orleans back in 1915 on a dance date, a fellow named Sam Rickey. He told

me that they had been playing ragtime down there for 30 years. New Orleans, too, was the spot where (Modulate to page 12)



## Plink and Plunk . . .

Muriel Kaiser and Blanche Gutov team up to play twin pianos in and around Chicago. Muriel is "Plink" and Blanche is "Plunk."

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Diagrammatic drawing of cross section of ordinary brass, illustrating how crystal structure is irregular and hodge-podge. Note also how large the crystals are compared with Copriion crystals.

Diagrammatic drawing of cross section of Copriion, showing how electrolytic process lays lines of pure copper side by side in regular conformation and at right angles to surface of the metal.

# DOWN BEAT

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## Is The Music Business Becoming a Racket?

### Some Big Name Leaders Discuss the Degeneration of the Music Profession Behind Closed Doors

"When the music business gets so damned rotten you've got to BUY your way to success, it's time to quit.

**"OR CLEAN OUT THE BLOODSUCKING CHISELERS WHO ARE TAKING OVER THE MUSIC PROFESSION."**

Several big name leaders, privately but nonetheless frankly, have thus expressed their disgust with the mushroom crop of non-musical people who have chiseled their way into the pocketbooks and careers of talented musicians and bands the last few months.

#### Chiselers Want a Piece of the Band!

"It's getting so bad," swore one leader, "that you can't make a record or a broadcast without some stooge asking for a piece of your band!

"Why even some hotel managers are propositioning leaders to trade their part-ownership of their band for a job in their hotel—and the air buildup the band would receive at the spot.

"In New York, there are lawyers who cut themselves in on the ownership and unearned profits of a band for five and 10-year periods in exchange for legal services, **INSTEAD OF CHARGING A LEGAL FEE!**

"How many times the lawyer will collect for that legal service, the leader will never know. But as long as the band is **SUCCESSFUL, SO LONG WILL THE BAND LEADER AND HIS MEN PAY THE PENALTY.**

#### Leader Needn't Pay to Make Records!

"Which of course makes it very tough on those leaders who refuse to 'pay off' or do not believe in mortgaging their future by **PAYING** for a break, at the discretion of the record executive.

"There is a legitimate profit in the record business today, and it **SHOULD NEVER BE NECESSARY FOR A LEADER TO PAY OUT JUST TO MAKE RECORDS.**

"In the same breath," another leader adds, "there is a good profit in the hotel business, and it should **NEVER BE NECESSARY FOR A LEADER TO BUY A JOB, or to pay penalties** for building a successful band during that band's engagement at that hotel."

#### Leaders Had Better Get Organized!

"If conditions like this continue to grow worse, the day will come when nobody except a rich man's son will be able to build a musical organization. Unless the musician is willing to mortgage his whole future to a group of chiseling parasites, who contribute nothing to intelligent management, do not understand or care about the musicians personally, or the standards of the profession as a whole, **BUT ARE ONLY LOOKING FOR SOME EASY DOUGH!!**

"In that case, any musician with talent would do well to incorporate himself, sell shares of stock in himself, and **PAY DIVIDENDS ON A PER-DOLLAR INVESTMENT.** Of course, a man has a right to do any damn thing he wants to with his own future, his money, and time.

"**HE CAN BUY HIS WAY TO SUCCESS,** if he wants to—but when those same people start discriminating against other leaders—**BECAUSE THEY WON'T PAY OFF!**—It's time **LEADERS GOT TOGETHER AND STUCK TOGETHER!!!!**"

### Goodman Denies . . .

(Continued from page 1)  
story last month, were worried whether Goodman would fulfill contracts and be available for other dates.

"Harry James left the band last month with Benny's blessing," said Alexander. "Benny is right behind Harry in Harry's efforts to elick with his own band. Benny also will let Teddy Wilson and Lionel Hampton go out on their own when they are ready. Outside

of Harry, Lionel and Teddy, no other member of the band will leave to take up batons on their own," Alexander said.

#### No Other Changes

There have been no recent changes in Goodman's personnel and Benny is planning none.

"I simply want it made clear that Benny will not join MCA and that his band will not split," said Alexander. "The publicity given the **DOWN BEAT** story last month has been unfair to Benny, his band and MCA."

## Musicians Off the Record



**Little Vet . . .** Here's Miss Vet Bonwell Jones, daughter of Vet Boswell of the old Boswell Sisters' trio. The arm is that of her mother's.



**Mr. and Mrs. . . .** Henry Busse and his wife appear happy over something. It's one of the few shots where the "hot lipped" trumpeter is shown with the Mrs.



**Guess Who? . . .** You can't miss on this one. Walter (Pee-Wee) Hunt of the Casa Loma band looked like this when the shot was snapped May 10, 1921, when Pee-Wee was a 13-year-old student in high school.

## RAG-TIME MARCHES ON . . .

### NEW NUMBERS

*Girl, to Mr. and Mrs. Juney Griggs, Feb. 5, in Evanston, Ill. Father is leader of Colonial Club ork.*

*Boy, to Mr. and Mrs. Roland Young, Jan. 22, in Bridgeport, Conn. Father is bandleader and also plays bass with WICC (Bridgeport) studio band.*

*Boy, to Mr. and Mrs. Jack Leary, Jan. 26, in Pittsburgh. Father is leader of strolling combo at Tito's Gardens, Pittsburgh.*

*Girl, to Mr. and Mrs. Billy Goodheart, Jan. 22, in New York. Father is vice-president of Music Corp. of America and head of New York office.*

*Girl, to Mr. and Mrs. Bob Mohr, in Pasadena, Calif., Jan. 9. Father is bandleader; mother is Jane*

*Johns in professional life, formerly vocalist with Ted Fio-Rito and others.*

*Girl, to Mr. and Mrs. Andrew Johnson, in Hornell, N. Y., Jan. 11—first Negro baby born in that town in 15 years. Father is pianist with Charles Brown and His Brown Buddies.*

*Girl, to Mr. and Mrs. Anson Weeks, in Evanston, Ill., Jan. 25. Father is bandleader.*

*Girl, to Mr. and Mrs. Julian Sparks, in Indianapolis, Jan. 17. Father is tenor saxist with Amos Ostot's ork.*

### TIED NOTES

*Ha Jo Manis to William Zaramba, drummer with Blue Barron's ork, Jan. 20, in Columbus, O.*

*Eleanor Jones to Elmo Tanner, (Modulate to page 39)*

## CHORDS and DISCORDS

### He Says Ted Locke's Taste Is Ludicrous

Boston, Mass.

Dear Public:

I've sat on my haunches and listened to the fireworks between critics, musicians, etc. until my nose gripes at the stench. I've seen printed innumerable articles that I'd put in a magazine only if it were press-time and I had to fill up a gap on page 88.

My pet gripe is with the critics, but only because they write more often than anyone else. I get biting mad everytime I read that someone's brass-section sounds as if it were in the middle of a corn-field or that someone's rhythm section just can't swing out. At least I'd add the phrase "in my opinion." I could rant for hours on specific examples of asininity I've seen conceived by reputable critics.

Nor do I like the ravings of hopped-up jitterbugs who write in that Erskine Hawkins really sends or that some flashy tenor man really lifts him to high heaven; however, I want to get on to my latest peeve, Ted Locke's recent miscarriage. Now I wasn't exactly inspired by Tommy Dorsey's *Love in Swingtime*, but yours was worse, Ted. Really, the idea of breaking T.D.'s heart if he insults your taste is ludicrous. I can just imagine Tommy cringing with fear over his fate. I guess he realizes now he must henceforth make only jive records for the benefit of a few self-styled "protectors of art," and forget about the tastes of a paltry 100,000,000 innocent lovers of commercial music.

Before closing I'd like to say that I'm just a college ickie and presumably in no position to question the literary jewels of a great critic. I guess I lost my good taste in music after I bought my first 2,000 or so hot records.

BILL LOVE

### Thanks, Says Warden

Great Meadow Prison, Comstock, N.Y.

To the Editor:

This is to thank you for the splendid response to our recent letter. Your shipment of **DOWN BEATS** has been received. I assure you that your generous donation is sincerely appreciated by the inmates. With best wishes and thanks, I am

Very truly yours,

JOHN L. COUGHLIN,  
Acting Warden.

### 'Berigan and Lopez Are Really Solid'

Milwaukee, Wis.

To the Editor:

I think the boys who pan Bunny Berigan's band as being spotty and such don't know what they are talking about. Bunny's got one of the finest bands in the nation today and his trumpet is the best. Another band that's strictly solid is Vincent Lopez, now on tour. Why doesn't his band ever get a rating? The piano in his band is terrific and so is the sax, trumpet and drums. Put them all together and they spell **GOOD SWING.** Come on, you ickies, challenge me if you like.

BOB THOMPSON

### Princeton Stude Tears Apart Goodman Rave

Princeton, N.J.

To the Editor:

Here's a bit of information for Miss Betty Cumming, who in the January issue advised a trip to the psychopathic ward for all those jazzlovers who did not agree with her that "Goodman himself and his men are the greatest swing men ever assembled." Before heading for the nearest ward I should like to make the assertion that Fletcher Henderson's "golden group" of 1929-33 would far outshine any Goodman band, most certainly the bunch he now has.

During his entire career BG has boasted probably a dozen outstanding star swingsters—Bunny Berigan, Vernon Brown, Bud Freeman, Frank Froeba, Lionel Hampton, Harry James, Gene Krupa, Toots Mondello, Hymie Schertzer, Dave Tough, Teddy Wilson and, of course, himself. Of these he still has three and himself.

From five to 10 years ago Smack included at various times in his personnel at least 25 swing artists who according to the most learned critic would rank on a level with the aforementioned 12. I refer to trumpeters Louis Armstrong, Roy Eldridge, Tommy Ladnier, Joe Smith, Bobby Stark and Rex Stewart; trombonists Jimmy Harrison, Benny Morton, Fred Robinson and Sandy Williams; tenor saxists Leon Berry and Coleman Hawkins; alto saxists Benny Carter, Hilton Jefferson and Don Redman; clarinetists Buster Bailey, Jerry Blake and Omer Simeon; guitarists Charles Dixon and Robert Lessey; bassist John Kirby; drummers Sidney Catlett and O'Neil Spencer; and pianists Fletcher and Horace Henderson.

In the matter of arrangers it seems that Carter, Dixon and the two Hendersons ought to edge out Jimmy Mundy, Spud Murphy, Edgar Sampson, et. al. Although Miss Cumming probably doesn't have much time after she gets through worshipping the BG crew, I recommend that she try to hear some of the numerous Columbia records waxed by that truly all-star aggregation. Since those old platters aren't easy to get hold of, I might suggest some Deccas—342 (*Rug Cutlers' Swing*), 555 (*Hotter Than 'Eul*) or any of four others.

If this argument doesn't phase Miss Cumming, let me add in closing that Duke Ellington's present orchestra has never had and probably never will have an equal in musical ability, coordination, style and technique. And now I'll be off to that nearest ward.

(MR.) DELL M. PRINZ, JR.

### How About Helping Us Songwriters?

Chicago, Ill.

To the Editor:

I'm an amateur songwriter, writing you in hopes you can advise me—and others in my position—how to place our songs before the publishers. How's about **DOWN BEAT** setting aside a page for us? If enough of us demand it, would

(Modulate to page 11)

you consider us for space every month?

Of all the orchestras I've sent my songs to, Kay Kyser was the only one who helped me. Buddy Rogers, THE GREAT BUDDY, didn't even return my music. Shep Fields didn't bother to look at it. Kyser talked with me and was swell. Are Rogers and Fields busier than Kyser?

JOE GALLUCCI

Ed. Note: If the demand from songwriters warrants it, DOWN BEAT will gladly give space to their efforts.

'Swing Will Progress'

St. Paul, Minn.

To the Editor:

The type of music most commonly referred to as swing will continue to progress. Progressing, it will change. Verbal misuse will retire its name. In these senses swing will not last. But where is the fool who thinks the current developments in rhythmic music will not build future trends?

RALPH A. ROHWEDER

A Cat Speaks

To the Editor:

The only kick I've got coming to your magazine is the presence of Paul Eduard Miller. Ordinarily I do not mind the stuff the other critics dish out, but Miller's different. The crack he made that griped me most was when he lamented that Johnny Hodges' record of Empty Ballroom Blues, did not remind him (Miller) of an empty ballroom. Now I ask you, does Dinah remind you of a girl?; does St. Louis Blues remind you of St. Louis? and—get this—does Tiger Rag make you think of either a tiger or a rag?

A CAT

He Knew of Bix 'Way Back in Gennett Days

Marshall, Tex.

To the Editor:

I'm a trombone player who played swing back in the days when they called it jazz with Buddie's Blue Melody Boys in

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... and his GIBSON

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"ONLY A GIBSON IS GOOD ENOUGH"



For Down Beat's All-Stars . . . To every member of the all-star band selected by DOWN BEAT's readers went a trophy, similar to the ones pictured here. The large cups went to the winning bands. Several of the trophies had been mailed to their owners when the above shot was snapped by Seymour Rudolph last month.

Bim Burns Replies

Boston, Mass.

To the Editor:

I got a big kick out of "Lulu's" letter in the January issue commenting on the efforts of the Musicians Organizing Committee to make Boston a 100 per cent union city for musicians. There are, however, besides the amusing elements in the letter, several serious errors of fact and several misunderstandings:

1—We are not Scabs! We are as yet unorganized. Certainly National Secretary Birnbach of the AFM doesn't think us scabs, as he made a special trip from Newark to address us and congratulated us on our decision to go AFL, rather than CIO.

2—We are not asking to be exempt from "any dues or tax." The reason we request admission without paying the regular \$50 initiation fee is that it's too high. We have not got it.

And by the way, Lulu, the AFM certainly is interested in "opening its arms" to unorganized musicians. In the last couple of years AFM has grown from about 100,000 to 125,000.

BIM BURNS, Chairman, Musicians Organizing Committee of Boston

Shreveport, Ia. In the wee hours of the morning we went to a place known as the Skack, where we would gather around an old tin horn phonograph, muted with a pair of drawers, and play Gennett records. Among them were some fine old Wolverine discs I have never heard since. There were no music publications in those days and we didn't know who was taking a chorus, but of course the word got around that some of the hot trumpet choruses were played by a fellow named Bix.

R. C. (FOOTS) GARRETT

SOS Call

To the Editor:

I am a musician, in bad health, and have been up for 18 months and hope to get out next year. I would like to know if there are any trumpeters who have been down with T.B. and gotten well and able to play again. What effects did it have? Did it put you back in bed? I would learn to play another instrument but I haven't the money. If you know any such musicians will readers let me know how they fared? Maybe some of the cats who read DOWN BEAT will help me. My address here R.R. 1, Box 431, Stillwater San, Dayton, O.

ARTHUR DUNGERY

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# Rappollo's Own Teachers Were N. O. Fakers

(Continued from page 9)

bands first started off a tune with two warning beats.

The river boats on the Mississippi played ragtime numbers almost exclusively, except for numbers the Original Dixieland Band had published. We used numbers like *Raggin' the Scale*, *Maple Leaf Rag*, *Tiger Rag*, *Sensation* and *Eccentric*. But they didn't have the same names then. *Tiger Rag* was called *No. 2* and *Sensation* was known by the name *Meatballs*.

Different bands had different names for the same tune, but they used variations and played the tunes in different keys. Blues they made up, or stole from the Negro bands. A number like *No. 2* (*Tiger Rag*) was played in different keys, and had only two parts until the Original Dixieland Band added parts for dance dates and recordings.

Their instrumentation was different, too. Most bands used two trumpet players, not for first and second parts, but because a job would last from 9 a. m. to 6 p. m. on all-day picnics, and the band would have just time enough to get to a dance job and play from 9 p. m. to 4 a. m. It took two good men, taking turns, to hold up under the strain of playing melody that many hours. The general instrumentation was first and second trumpet, trombone, clarinet, guitar, bass fiddle and drums. Piano was added only in night clubs, as the budget never included anything extra for moving a piano in for a job.

Before the World War, there were several orks playing New Orleans cabarets. Jimmy Brown (pianist) and his ork were at the Oasis; Louis Armstrong was at Anderson's cabaret; Leon Ropollo and a band without a name at Toro's (Leon's dad placed him there to keep him out of mischief) with Eddie Shields at the piano and Santo Pecora on trombone.

### Dives Were on Basin St.

Down on one side of Lambert street was Basin street (now known as Farago), where all classes of people congregated in cabarets—even respectable citizens, although the majority were anything but that! Many of the musicians in these cabarets played left-handed. Nick LaRocca played left-handed trumpet, for instance, and Jack Loyacano played left handed trombone.

But outside the cabarets, the jazz bands were playing, too. Negro funeral bands went down the streets, and white musicians gath-



### An Early New Orleans Group . . .

Presenting Johnny Stein's Original Dixieland Jazz Band, which moved up from New Orleans to Chicago during the World War with a "new" brand of syncopation. Picture was taken in 1916 at the

Schiller Cafe in Chicago. From left to right, the gents wearing "dusters" are Al Nunes, clarinet; Eddie Edwards, trombone; Henry Ragas, piano; Nick La Rocca, cornet, and Johnny Stein, who pounded the drums. Photo courtesy of Max Blanchard of New Orleans.

ered on the sidewalk to listen. Colored bands played dance dates, and white boys watched from outside and "sweat" the band to get ideas—they never went inside. And when white bands played a dance, the Negroes listened outside and danced in the street.

Emile Stein, the drummer, was the idol of every New Orleans musician before the war. When he played at the Palace theater, the technician had orders to keep a spotlight on him. The theater featured jazz—and so did the town! Outside on the sidewalk there would be hundreds of people jammed together, catching what they could of Stein's drumming inside!

In 1916, Stein played with me on a Mississippi boat. Bob Ford was playing trumpet; Phil Cincimano, calliope; Eddie Edwards, trombone; myself, clarinet.

The next year Jack Loyacano took me north with him to work for Tommy Thomas at his Chicago cafe, out at Madison and Paulina. Besides Jack and me, there were Freddie Neuroth, cornet; Arnold Loyacano, and Johnny Frisco, drums. We were there for eight

months before I trekked back to New Orleans to join the army.

### Still Faked in 1923

After the war, when I got back to New Orleans, I joined the band at the Cadillac cafe. Grover Schiffer was playing piano; Abbie Brunies, cornet; George Brunies, trombone, and Stevens, drums.

As late as 1923, the bands in New Orleans were playing the same as they had before the war. The trumpeter would more or less make up a tune, the others would ask "What key?" and they would start. If it sounded good and was worth a repeat (judging by the applause), they couldn't repeat—because they didn't remember how they had played it. Repeating was especially tough on blues. We used to play four-change blues like *Beale Street*, but we would be careful not to use the original melody. It was the same way with pop tunes; they were played differently than they were written. They called these variations "obligatos."

Many of these tunes were published and copyrighted by the Original Dixieland Jazz Band, and some

of the songs were specifically their own. *Blueing the Blues*, for instance, was written by Ragas; *Clarinet Marmalade*, by Shields; *Fidgety Feet* (which includes part of *Liszt's Hungarian Rhapsody*), as it

was played by Edwards. Edwards, incidentally, was the only reading musician of that band. In 1921 when I heard them in New York, Edwards had to play the melody first so that LaRocca could learn the lead on *Ross of Washington Square!* The personnel of the band, at its beginning, included Ragas, fake piano player; Larry Shields, clarinet; Nick LaRocca, trumpet; Eddie Edwards and Tony Sbararo.

### Ran in the Family

One of the odd things about the New Orleans ragtime musicians was their tendency to influence their brothers and sons to be musicians. (Modulate to page 39)

### Altar Bound?—Try Schmalz, Be Sure

Chicago—The girl who has eyes on a husband should pin her hopes on a waltz rather than swing tempos, in Marek Weber's opinion. "I approve of swing," said Marek, "but swing makes a potential husband jumpy and full of life. The girl should concentrate on romance by having her swain hear Strauss, Lehar and other waltz masters. "Swing makes a man feel energetic rather than romantic—and that doesn't lead to the altar." Weber, a European maestro, was reared in Vienna.

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# Corn-Ridden Jitterbugs Have Taken Over Jazz!!

## Swing Is Sincere and Righteous Without Commercial Displays, Says WWL Radio Executive and Cat

By Henry Dupre  
(Station WWL, New Orleans)

New Orleans—To us down here in New Orleans, the era of swing music seems to have passed from the hands of musicians into the fevered feet of the corn-ridden jitterbugs. Of course, we of the South, being so far from the centers of the ickies, have only hearsay reports and newpictures of panic-stricken "fans" in Holy Roller contortions to guide ourselves by.

But how can anyone feel that a true swing man can function in the formation of ideas, playing while a throng of hypocritical mages jump wildly before him with stirring cries of "get it, cat," "play that jive" and similar rousing remarks? If anyone says he can, he must have just lit a stick.

### No "Jive" in N.O.

Down here, we look at things differently. Swing music down here is different. I have yet to hear a N.O. man talk of jive, gutbucket and killer-diller, patent expressions of the 1-chorus, public-baiting swingaroos. We believe, and firmly, that we can produce the nation's best rhythm sections—not for noise, but for pure, solid tempo. Name your average man—not your

der several more rounds of food and drinks and spend their money a while longer. The spot was known as the Chummy Club and many of the veterans will recall its unique business methods.

### "Let's Get Together"

After sticking out my neck this far, I'm still proud—and so are New Orleans residents—of our town. We honestly believe that the thing which will kill swing music, or at least drive it back to its previous stage of retirement, is the silly attitude of its alleged staunchest boosters. So, in behalf of the musicians enjoying swing, let's get together and try to control the worst enemies—the swing fans. This may not be their fault entire-

## Morris Agency Has 20 Bands Working

New York—More than 20 bands now are under exclusive management of the William Morris agency which opened a band department only five months ago.

Names include Eddie DeLange, Vincent Lopez, Don Bestor, Dave Broekman, Joe Candullo, Del Courtney, Ben Cutler, Oscar De La Rosa, Jack Denny, Emery Deutsch, Edgar Fairchild, Ina Ray Hutton, Ray Noble, Panchito, Ramon Ramon, Jacques Renard, Joe Rines, Noble Sissle, John Philip Sousa, III; Eddie Stone, Vincent Travena and Meredith Willson.



King of swing in Mexico is Leopoldo E. Olivares.

about the "awful storm and rain outside." The cash customers, seeing evidence of a storm, would or-



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Digging back into history, some of our best men have been overlooked in the search for moulders of modern music. Ask Ben Pollack or Louis Armstrong about Emmet Hardy, one of the really greats of the cornet, who died at his heights and is only a memory.

### Good Rhythm Paramount

Hardy's misfortune was to be stuck away here, miles from recording studios, which might have preserved his work for posterity. But just inquire about Hardy. . . .

And how about Rappolo? Now in a sanitarium, he practically "made" the N.O. Rhythm Kings. And others, now almost forgotten? There are great men on our lists down here.

Every band in N.O. strives for one thing—good rhythm. Drum men, piano men, guitar and bass men must produce a good rock or quit. We are proud of our heritage of inborn rhythm, but we are gradually becoming nauseated with the critics and partisans.

Give us more intimate jam sessions like in the old days, and less of the radio murmurings as to the next killer-diller right out of the gutbucket, and get back to the old days of real jam music for musicians and musicians only!

### Fun at Chummy Club

Beside the point, but typical of this town, is the story (absolutely true) about the club here during prohibition days. When a big crowd would be in the joint the boss would give the signal and the porter would turn on the water. This would flow through a perforated pipe and fall in the back of the place onto a hunk of tin, giving the impression there was rain on the roof. Then, within a few minutes after the water was turned off, a couple of stooges in rain coats would enter the front door, their coats dripping wet, complaining

# Boogie-Woogie Comes To Life Once Again

By Danny Baxter

New York—Make no mistake about it—the boogie-woogie is back with us stronger than ever! Few of the smaller, intimate spots in New York this month are doing the business the new Cafe Society is doing night after night. And although the boogie-woogie may not be 100 per cent responsible for Cafe Society's success, it's a cinch it has done its share.

### Brunswick Records It

With Albert Ammons, Pete Johnson and Meade "Lux" Lewis all on tap as performers, along with Billie Holiday, Frankie Newton's band and other entertainment, the boogie-woogie is in the public eye as it has never been before. Brunswick last month took advantage of its revival by seating Albert, Meade and Pete at three pianos and recording two precedent-shattering sides which were later released on the Vocalion label. Pete Johnson, with his younger sidekick from Kansas City, Joe Turner, knocked off *Roll 'Em Pete and Goin' Aways Blues*, and Ammons and Lewis, sharing sides, each recorded solos. The three records clicked terrifically from the first and will probably prove best sellers among musicians. Woody Herman recorded *Indian Boogie-Woogie*.

In Chicago, Cleo Brown's unique boogie-woogie pianologues continued to rock the rafters of the Three Deuces Club, shortly before she left the spot late in the month.

### Other Cities Boast Talent

With Pete Johnson and Joe Turner, blues singer, in New York, Kansas City looked to Pete's little brother, Everett Johnson, for the best in b.w. technique. Jay McShann, Rozelle Claxton and Julia Lee, all colored, also are prominent throughout the Middle West for playing the style as Pine Top Smith intended it to be played two decades ago.

### Should Have Come Sooner

From the nation's capital, Washington, came reports from Sidney Martin, the district's best known oracle, that the prevailing "Teddy Wilsonlike" keyboard patterns—exhibited in the many small cabarets and dens in the capital and across the Potomac on the Virginia side—are giving way to the rock-ribbed, b.w. form which stresses a ponderous left hand movement.

Tommy Dorsey's Howard Smith, Jimmy Dorsey's Freddie Slack, Mary Lou Williams, with Andy Kirk, and a dozen other keyboard artists with America's biggest names are beginning to break through the meshes of commercialism to exhibit fancy technique in the boogie-woogie pattern. Which goes to prove something or other about keeping a "good man" down, or hiding a "light" in a bushel basket. It works the same way for the boogie-woogie. Most of us wonder why the reincarnation didn't happen sooner.

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## Meroff Gets New Band For Theaters

Baltimore—Benny Meroff proved a draw at the Hippodrome theater here last month with a new band he rounded up in New York. New Meroff lineup has Don Poppyeuff Tannan, violinist, singer and comedian; Don Richards, Jack Thompson and Charles Collins, trumpets; Barney Zudekoff, hot trumpet; Alfred George, trombone; Saul Shepherd Lee, Joe Reynolds, Johnny Hammers and Jimmy Crossan, saxes; Bill Flanagan, drums and vibes; Harvey Sell, string bass, and Hank Rose, pianist. Most of the men worked under Arthur Schutt in New York.

## Swing's the Thing for Monkeys; T. Dorsey's Clambakers Prove It

Philadelphia—Swing music as purveyed by Tommy Dorsey's Clambake Seven hits the spot for young monkeys, but it's not the thing for gorillas.

That was the conclusion reached here by Dr. Thaddeus Bolton, former psychology professor at Temple University, following a jam session held at the Philadelphia zoo with the Clambakers and members of Dr. Bolton's staff present. The zoo's 400-pound gorilla, Bamboo, beat his hairy chest and snorted when Johnny Mince got off on his clarinet, but the monkeys and others of the simian tribe hopped about gleefully, evidently getting their kicks from Tommy's smooth aliphorn technique. Dr. Bolton said the monkeys "definitely enjoyed" Dorsey's soft swing, but reported the simians rebelled at the torrid-tempoed tunes.

The professor declared most of the animals, when they were not taking time out to find fleas, acted very much like "jitterbugs of the human specie" in general.



Tommy Dorsey

Chicago—The DOWN BEAT cleaned house last month. From its quarters on the sixth floor of the Transportation Building, 608 South Dearborn, the offices were moved upstairs to the ninth floor. Space has been increased three times. As in the past, musicians are always welcome to drop in anytime. Address remains the same, as do the telephones, HARrison 5540.

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## Parham Starving: He Gets Only Five Square Meals Daily



By Onah L. Spencer

Chicago—When Tiny Parham gave up medicine to study music, the profession gained an ace arranger, composer, vocal coach, band leader and all-around musician.

Consistent? Tiny has no equals. For six years he was an exclusive Victor record artist and was one of the first names in Victor's "race" catalog. He waxed nearly 100 discs, all his own compositions and arrangements. Down through the years he has kept active, always with a good-paying job. Today, you'll find him beating out terrific rhythm and screwy harmony on a Hammond organ at the Savoy roller rink on Chicago's South side.

Tiny likes to eat. It is his chief pastime. But lately he has reduced his meals from six to five times a day.

"I have to watch my weight," says Tiny, "cause I can't move my feet fast enough on the organ pedals when I'm too heavy."

For the last six years, Tiny has written and arranged all the numbers for floor shows at Dennis Cooney's Royal Frolics club. Yep, he keeps busy. Watch for his latest tune, *Fat Stuff*, a ditty that really swings the way Tiny swings an organ.

## Down Beat Moves To Larger Offices

Chicago—The DOWN BEAT cleaned house last month. From its quarters on the sixth floor of the Transportation Building, 608 South Dearborn, the offices were moved upstairs to the ninth floor. Space has been increased three times. As in the past, musicians are always welcome to drop in anytime. Address remains the same, as do the telephones, HARrison 5540.

## Bert Lown Dusts Off Baton; Dozen Other Bands Are Being Organized

Half-a-dozen new bands make their appearance on the New York scene every month. And this one is no exception. Bert Lown, who's been booking for eight years, has felt the urge and has rounded up a crew to return to the ork field under the personal management of Ronnie Ames. His 16-piece outfit includes six men from the old Lown ork, which was famous not too many years ago.

Don Mario, NBC singer and songwriter, who brought out a band last Fall, is back on the stem with another band at the Firenze. Bob Knight will soon open at a new Gotham night spot with a band under John Andrews' management. Mildred Turner, pianist, plans to front a 12-man swing crew in the near future. Eugene Sedric, trumpeter with Fats Waller, is looking around for musicians to build a new band, now that Fats is going to Europe on a solo tour. Russ Hale fronts a new "Heart Full of Rhythm" ork, managed by Herbert Kadison and booked by P. S. Edwards. Saxman Toots Mondello, now in radio, plans to baton a crew which will be rounded up by MCA. And on the west coast Phillip Terry, who's played the part of ork leaders in two dozen films, will leave Hollywood to pick up a real baton as soon as he finishes work in the production of an M-G-M musical—in which he's taking the part of a batoneer!

### Irwin Joins T. Dorsey

Tommy Dorsey annexed Trumpeter PeeWee Irwin, replacing Lee

Castaldo. Tommy Rigby's ork at Sunset Terrace in Indianapolis took on King Rafael, drummer, who also handles the bass, dance and sings.

Vocalist Dixie Francis exited from the Biltmore Boys' ork and trekked home (Los Angeles) after the band's date in Washington, D. C. Jean Darling, onetime *Osw Gang* comedienne, joined Paul Martell's ork in New York to handle the vocal assignment. Mary Ann McCall is the new thrush with Woody Herman in Boston. Patsy Parker is canarying with Ted Weems, after joining the band on the west coast.

### Busse Returns to MCA

Consolidated Radio Artists lost one account when Johnny Hamp took over his booking chores for himself, and another when Henry Busse, after one year with that agency, went back to MCA Feb. 20. Rockwell-O'Keefe lost the Woody Herman account when the AFM ruled that Herman was free to book with whom he pleases, and took over the Little Jack Little account.

MCA's latest staff revisions include the addition of John Crowley from Philadelphia to help Harry Moss on one-niter bookings, and of Dick Stevens of Chicago to head cocktail units department. Stevens was with CRA's Chicago office. CRA brought in Ben Zucker, formerly manager of their Cleveland office, to aid brother Stan in the Chicago branch. Don Haynes took Ben's place in Cleveland. P. H.

## Viola Smith Gets Break

New York—Viola Smith, the gal who swings the drums with the "Coquettes," all-girl ork, appeared as guest star with Bob Crosby's band Feb. 6 on the stage of the Paramount Theater on Times Square.

## Michael Scungio

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GUTBUCKET DRIPPINGS

"J. Dorsey Is Inconsistent"

"As regards all this Jimmy vs. Tommy Dorsey stuff lately," writes Walter Anderson of Jarvis, Ont. "I'd like to point out a few things. Why should the question be put in the sense that if one is good the other is automatically bad? Why should they be compared or contrasted any more than any other pair of bands? Surely the family relationship shouldn't have any bearing on the merit of their bands. As for Betty Cummings' charge in the January DOWN BEAT that Tommy's band is 'amateurish,' that is ridiculous! Any outfit that can put out such numbers as Boogie-Woogie, Yearning and others of consistent high quality musically, surely cannot be branded amateurish even though all of their work isn't necessarily strictly swing. Now as regards Jimmy, I think his work is inconsistent. I would be foolish to deny that when he lashes into John Silver or any of his several specialties, that he beats any of Tommy's work since Song of India days. But, more times than not, he follows up with a very mediocre or worse rendition of some other number. Yes, Contrasts is a good name for his new theme song. Some of his work is very good and some quite poor. Which would seem to prove that the difficulty is not in his personnel as much as it is in his arrangements."

"More Power to Clinton!"

Jack Hoopes of Bethesda, Md., is indignant: "In the January DOWN BEAT, Paul E. Miller termed Dodgin' the Dean one of the worst swipes in the history of jazz because it sounded like Fletcher Henderson's arrangement of Blue Skies. I have both these records and have compared them. Certainly Dodgin' the Dean could not be labeled Blue Skies. Many tunes sound alike, but could not be called by the same name. Here's more power to Larry and Bea Wain, too!"

"Larry's a Swing Crook!"

But "I think Larry Clinton is a Swing crook," counters William Verlin of New York City. "Listen to Foo to You, Dodgin' the Dean, Abba Dabba. You will know what I mean. His latest Study in Red is Basie's Sent for You. The whole number is based on one chord of Count's number . . . If you call what Clinton plays, swing—I'll eat it!"

"Stay Home, You Jitterbug"

"From now on, do your jittering at home," advises Mary Gormley of New Haven, Conn., to Charles Sords who, in the January issue, defended the jitterbugs as contributors to the financial support of their favorite bands. "Mr. Sords," she complains, "neglected to mention that this same group of adolescent and musically-ignorant exhibitionists is one of the main reasons why so many people assume a disgusted and condescending attitude towards swing." Most flagrant example, writes Miss Gormley, was the behavior of the audience at Benny Goodman's recent Paramount (New York) engagement.

Why Damn the Jitterbugs?

John Costello of Malden, Mass., thinks the jitterbugs should be given their due. "It is true," he concedes, "that the jitterbug has brought about distasteful sensationalism. But, despite this band by-product, we often hear good jazz. That in itself made the past four years worthwhile. And who among us would champion a return of the four years preceding the era? It is a certainty that swing musicians wouldn't. For example, a Bud Freeman would rather play in a band such as Goodman's or Tommy Dorsey's than in Gene Kardos' orchestra, and the great Teשמaker would have preferred playing in one of our good swing bands than with the Garber group. . . . I think the critics are forgetting that jazz in its golden era suffered from a similar blight. George Johnson says the Wolverines were popular because their music was the most adaptable to the Charleston dance. I wonder how many among the purveyors of the Charleston appreciated Bix for his art? Let our critics pause to think this over and then be grateful for the good jazz

even though we must also have the superficial brand."

Gene Krupa Clan Spreads

Since Bill Larkin of New Rochelle had the audacity to say he was Gene Krupa's "No. 1 Fan," protests have been coming in by the dozen. Peter Vuolo writes that he has 850 photos of Krupa and that his greatest ambition is to beat Krupa in drumming. John J. Unkel of Larchmont, N.Y., maintains that he has an album of 12 volumes on Gene, that he saw 65 of Gene's stage shows in 13 days, that he possesses three drum sets like Gene's, that he has organized a Gene Krupa club of 125 members, and that by the time we received his letter, he would be en route to the coast to hear Krupa there! . . . Bob Canny of Columbus, O., has a picture collection, a drum autographed by Krupa, a wire from the Krupa

brush and a broken Krupa drumstick, a set of drums like his hero's, a Krupa record collection, and a movie record besides—he's seen Big Broadcast of 1937 eleven times and Hollywood Hotel, 13 times (Krupa played in both pictures). . . . Dave Mitchell of Clearfield, Pa., sends us a poem entitled That Man Krupa. . . . Scotty, the "Bronx Iekie," vows he has covered the entire Eastern coast following Krupa around. . . . Charles Austin of Claremont, Cal., says he has traveled 1,000 miles a month to see and hear Gene, and that "under the circumstances, it is more of a feat than it seems, referring to time and money—which I don't usually have either to spare."

Frisco Music Budget Set at \$600,000

San Francisco—Officials of the Golden Gate Exposition have voted to allow \$600,000 expenditure for music at the expo this summer. Opening of new Shalimar Ballroom will attract many names also.



Singin' The Blues . . . And Tram really knows how. Here he's shown wielding his famous old C-Melody sax for the benefit of the cats crowding around the stand with Bud Cole, pianist, in the foreground. Pic was snapped by Gordon Sullivan, Iron Mountain, Mich. Frank Trombar currently is playing the Nicollet Hotel, Minneapolis.



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# Overselling a Band Is Just One of Many Damnable Practices of Agencies

### Leaders Should Hesitate before Switching To other Guidance, Warns Oveson In Another of His Business Stories

By George Oveson

In the last two or three years we've seen a steady increase in the popularity of agent-switching as the national pastime of band leaders.

The reasons given are many and varied, but the heaviest play still goes to the old gag, "these guys are going to get more money for me."

That might be a mistake!

It is true that there have been and still are many cases of deliberate mismanagement—times when a band of real box-office value will be sold at prices far below its worth to salve a promoter's weakened pocketbook, or as a come-on for the "dog-meat" that must be moved.

Occasionally a band may be jerked off a profitable, steady job and shunted out on the road at half the price it's worth, merely to stymie a competitor's tour of another name.

Or, again, a band may be shoved into a permanent spot at a ridiculous figure (but with terrific promises of air-time and build-up) merely to squeeze another booker out of the account.

#### Overselling Is Big Danger

And all too frequently, entire tours have been booked for peanuts in order to step-up an office's good-will in its territory—to offset promoters' gripes at the losses they have taken on the office's other bands.

But, unethical as such practices may be, and injurious as they unquestionably are, they are not nearly as injurious or as dangerous as **OVERSELLING.**

Band leaders, struggling with payrolls, union taxes, social security, transportation, booking commissions, income tax, promotional expenses, etc., etc., AND etc., are frequently easy prey for the "bigger-money" shysters.

Such bookers operate on the theory that the business won't last anyway, so why not get the most out of it while the getting is good?

They high-pressure leaders into management contracts, and then high-pressure the bands onto promoters and operators at prices all out of reason.

#### Buyers and Bands Suffer

They are not in the least worried about a buyer losing money on an engagement, nor are they at all perturbed over the rapidly declining demand for their bands.

Breaking promoters and closing rooms is just good, clean fun, and what the hell difference does it make if the bands can't be sold back into the spots they've played? **THERE ARE ALWAYS PLENTY OF SUCKERS LEFT,** and the idea is to bleed them out as fast as possible—someone else might get them first!

But there's also another kind of overselling which, though less ob-

Logically enough, you roll back down that hill a hell of a lot faster than you crawled up it! And the best way in the world to get that backward-roll started, is to consistently lose money for the people who buy you!

Where the band is the sole attraction, no engagements should



**Seeing Double . . .** Buddy Cummins, New York leader, joined forces with Eddie Singer's band the other night for an honest-to-goodness session which included about every kind of horn there is. Here are Cummins' and Singer's bands before the battle. Cummins' group plays at Child's Tap Room in New York. Singer's group works a few blocks away.

noxious, is none the less dangerous and injurious. The blame for this particular brand you can chalk up to leader ignorance.

Hard-pressed to retain a valuable "property," in which it has invested considerable time and promotional effort, a legitimate office may often be forced by leader pressure to resort to overselling in order to offset the effectiveness of the shysters' arguments.

For the most part, an office or agency seems pretty well able to weather the ill-effects of these asinine deals. The real unfortunate are the buyers and the bands.

#### Get a Percentage Clause

The buyer's loss is immediate and much more obvious, but the

band's loss is just as certain and just as great—it's merely been deferred! Never be booked without a percentage clause in the contract to protect the band when the booker figures wrong on the guarantee.

If a band is intelligently booked, it will never fail to draw at least 150 per cent of its guarantee. And (Modulate to page 17)

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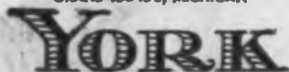
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## Ideas That Build Business For Bands

### Claves with Cocktails

Cocktail lounge customers at Hotel Onesto in Canton, Ohio, are allowed to jam with the strolling combo—Maria Karson's Musicals—on the rhumba numbers by means of an ingenious device for the bass fiddle. Partial case on the instrument has many pockets, each containing a number of gadgets such as claves, gourds, castanets and maracas. Strollers invite the cocktail-holders to pick up a gourd and join the band. The showmanship trick must go over—because the Musicals are playing their third return engagement at the spot.

Don Dunham, ork leader at the

Topper ballroom in Cincinnati has worked out a novel contest for dancers which is a challenge to potential O. Henrys. Idea is for the terpsers to guess the short story suggested by titles of a series of songs played by the band. Stunt has been put on the air over WLW, with listeners invited to send in their song title sequences. Prizes go to the best guessers. Might go something like this: *Lovely Debutante, Dancing in the Dark, You Look Good to Me. . . . Sunday in the Park, Jeepers Creepers!, The Masquerade is Over. . . . Get out of Town.* Or something on the sweeter side.

### Four Dictators Abdicate

The Four Dictators—Chuck Ikard, Earl Bergman, Bob Davis and George Ryan—changed their moniker to The Ascot Boys during their engagement at the Leland Rathskellar in Aurora, Ill., because, they said, popular opinion today is extremely anti-dictator. The newly-christened cocktail combo got news-

(Modulate to page 17)

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### Oveson On Band Management —

(Continued from page 16)

it will rarely ever go into the percentage.

The value of a high guarantee lies only in the prodding effect that it has on a lazy promoter. All too often a promoter won't work a date unless he stands to lose a

lot of money on it.

There still are far too many promoters who are content to let a band's reputation "carry" the date—a couple of small newspaper ads, a few window-cards, and the rest goes by word-of-mouth.

#### IBOA Plans National Org

Word comes now that the Iowa Ballroom Operators' Association is planning to help other regions to organize along the same lines. Perhaps some day we'll have a nationwide organization that will be able

to clean out the misfits.

Then a band might safely accept all its engagements at "cost plus 10 per cent," relying on the percentage clause for its profit. Then a band could skim its cream in complete safety—only when it's strong enough to pull the cream in.

Meanwhile, watch your *boz-office reports!* If you're not drawing-in at least half again as much as your guarantees, or if you are consistently going into the percentage — **SOMETHING'S WRONG!**

### Ideas That Make Money For Bands —

(Continued from page 16)

paper publicity on the switch of name.

#### Complete Radio Set-Up

Jack Gillette, whose ork recently made a tie-up with Castleberry Foods and got a de luxe traveling van with the deal, has installed

two-way radio between the passenger van and the equipment truck. Radio transmitter and receiver equipment makes it possible for Gillette to talk from either vehicle to the other as far as 40 miles apart, and is similar to police car radio sets. Gillette plans to get a network broadcast which will pick up, besides music, the conversation between the truck and the musicians' bus. Radio equipment was installed by Louis Bova, band member who operates a short-wave station in his free time.

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# Musicians, Society and Reporters Get Their Kicks at the Off Beat Club



The roof rocked last month—and so did the guests—at the opening of the Off-Beat Club in Chicago. Shown here are candid shots of the event, all snapped by DOWN BEAT photographer Seymour Rudolph. 1—Glenn Burrs, editor of DOWN BEAT, looks startled at the bar. 2—Roberta Peters and Rex Downing, trombonist with Joe Sanders, chat together. 3—Slim of the team of Slim and Slam gets off on tenor sax. 4—“Squirrel” Ashcraft, Chicago jazz lover and pianist, sits in at the keyboard. 5—Mr. and Mrs. (Miss Chatfield-Taylor of the Chi Herald-Examiner) hold hands. 6—Getting their kicks

are Violet Romero, Pat Dexter and Jean Enzinger, society ed of the Chi Evening American. 7—Ashcraft, Byron Harvey, jr., and Ernie Byfield, owner of the Hotel Sherman, and their guests. 8—Mr. and Mrs. C. H. Conn, Marie Oveson and Adrienne Cons enjoy Max Miller's quintet. 9—Mr. and Mrs. R. B. Payne and Mr. and Mrs. Cliff Bowman get a laugh. 10—Mrs. C. Giloth, John Maher, Irving Goldberg and Mrs. Maher wait for action. 11—Happy Felton, band-leader, takes to the dance floor with Catharine Cramer. 12—Frank Schiven and Correy Lynn, batoneer, pour a beer.

13—Bill and Muggsy Spanier, the famous trumpeter, talk it over. 14—Mr. and Mrs. K. A. Kopetsky, Editor of Radio News, and George Von Rosen. 15—Stuff Smith talks with his hands instead of his fiddle. 16—Mildred Houser, Mrs. Joe Vera and Joe Vera, youthful Mexican pianist, enjoy Joe's attack on the ribs. 17—Joe Rushton, Jimmy McPartland and Lennie Esterdahl mix a little jam after Miller's quintet leaves the stand. Wingy Mannone, McPartland's band. Jay McShann's trio and Anita O'Day are current Off-Beat stars, under the direction of Carl Cons.

## Tumino's New Agency

Kansas City—John B. Tumino, former manager of Fairyland Park ballroom, who teamed with Bob Burns in Bob Burns' Enterprises, local booking agency, split with Burns in January to form his own office. Tumino's agency now is known as Consolidated Orchestras of America.

## Instrument Thefts Bring Him Six Months in Jail

Boston—Gerald Cooke, found guilty of breaking into and entering the Palomar in Moncton, N. B., to steal a set of drums, was sentenced to six months in jail Feb. 12 by a police court judge. The drums were owned by Hal Brown, rhythm man with Whitey Haines' ork.

## Knows the Answers

Sioux City, Ia.—Cats in this lively corn town depend on Maxine Coon, lovely eye-ful at the Martin Hotel cigar counter, for the latest info on bands of all calibers.

Recent bands to play here include George Olsen, Jimmy Joy, Bill Hogan and Red Nichols. Several combos in town have good possibilities.

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# More Gossip As Screeched By Parson Acidmouth

## Too Many Radios Give T. Dorsey Headache; Chico Marx Shows Iturbi how to 'Plink'; Other Chatter about Radio Musicians

By Bill Rosee

Bedlam la Dorsey: Tommy Dorsey's men harmonize when Tommy swings the baton, but their spare moments are something else again. Recently, Tommy gave each man in the band a portable radio with self-contained power supply. Returning to New York on a bus from a dance engagement in Connecticut, the radios came out *en masse*. Three facts developed almost immediately: 1. Dorsey ork men have their own favorite bands; 2. No two men listen to the same band; 3. Tommy Dorsey came to the conclusion that one radio in a group is pa-lenty!

### Iturbi Turns Student

Jose Iturbi, piano technician and famed orchestral conductor, turned piano student recently—and his mentor, believe it or not, was Chico Marx. The lesson occurred during rehearsals for NBC's Cir-

cle. Iturbi became vastly interested in the way Chico punctuated his piano arpeggios with a "plink," and after watching Marx for a time, tried the stunt but came out nil after an hour's practice. Following the broadcast, Iturbi and Chico went to work in earnest, and after some considerable observation, the famous maestro learned the trick.

**NOTES OFF THE CUFF . . .** Pianists Al and Lee Reiser are not brothers, as most people believe—they're cousins. . . . Benny Goodman has been "on the road" since his 14th birthday, and in his 15 years of toting a clarinet about the country the swing king, following his tour of the Eastern states, will have rolled up some 400,000 miles of travel. . . . When Orrin Tucker takes his "conversational music" to San Francisco at the conclusion of his Chicago Palmer House stay in April, he'll talk terms with a Pacific Coast sponsor interested in featuring the band in a major summer air series. . . .

### He Rolls His Own

Bull Fiddler Bill Short winds up his own "E" and "A" strings on a lathe he has rigged up in his basement workshop. . . . Story goes that Bill's first love for music was born in a "home" where authorities wouldn't let him join the band and march in parades because he was bow-legged. So Bill practiced by himself and one day joined the Navy as a tuba player. . . . Woodwindist Oliver Thomas of Hal Stokes' ork over Mutual is one of Chicago's best prestidigitators (magician, we're told). . . . Hugo Mariani has joined Paul Whiteman as first violinist. . . . Did you receive one of Carl Hohengarten's musical telegrams on Valentine's Day? . . . The girl who plays the flute in the NBC Hour of Charm ork is Rose Drum. . . .



### Set For Three Years

Peggy Mann, brunet singer with Enoch Light's ork at New York's Hotel Taft, last month signed a hunder with Light to work with his band as featured vocalist until January, 1942. Peggy, who once worked with Henry Halstead and Ben Pollack, is making phono platters with Light's band as fast as the platter companies can turn 'em out.

### Author, Author!

Roy Shield, conductor of the Roy Shield Revue, was convinced this week that his filing system could be better. Rummaging through his desk, Shield unearthed a portion of a music manuscript. Deciding he liked the melody, he gave it a tryout on the piano. His decision was that the tune would work well for one of his programs, but unfortunately the first page was missing and there was no way of telling who the composer might be. Because of strict copyright rules and the stiff regulations laid down by broadcast officials, Shield had several assistants turning the place upside down for a week try-

ing to find out who wrote the music and if permission could be obtained to use it. At week's end, Mrs. Shield found the missing page at home—the composer's name, written on the margin, was—Roy Shield!

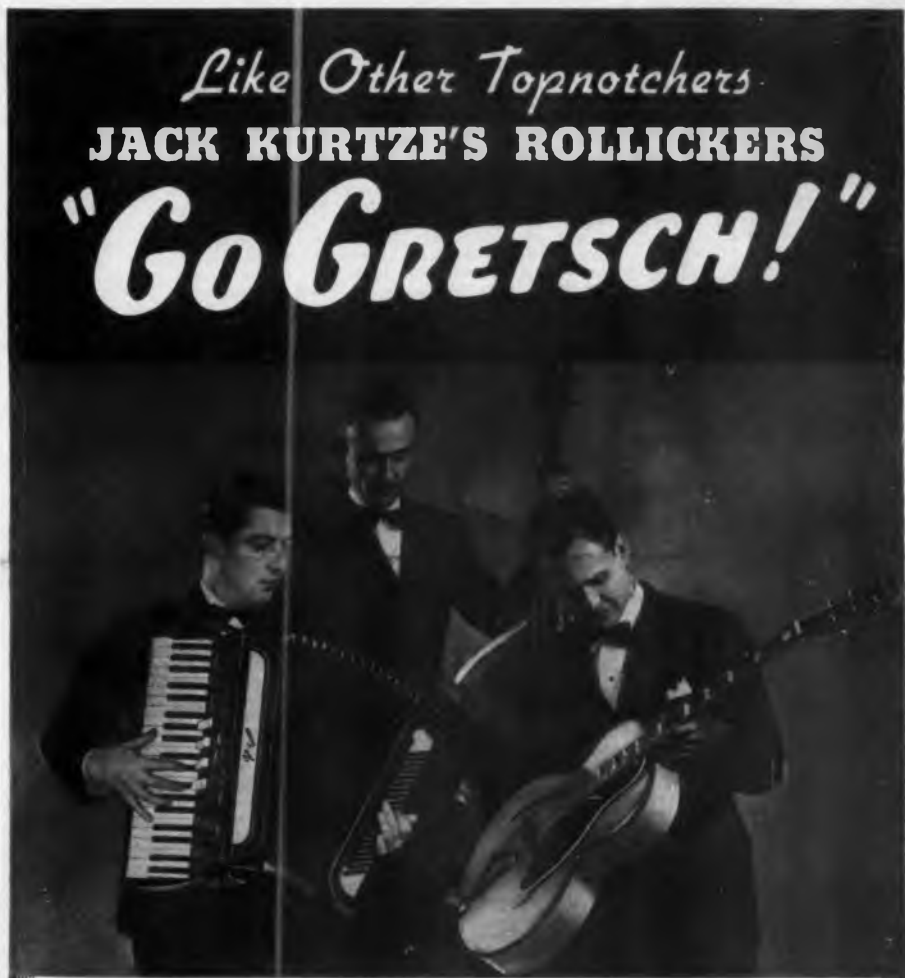
**HOLLYWOOD:** Meredith Willson believes that modern American tunes like *The Moth* by Lee Sims and *The Steeplechase* by Frank Churchill are gathering dust on the shelf. Willson feels that music of that type is far too fine for the discard and is therefore making a series of impressionistic arrangements which he will feature on the Good News of 1939 broadcasts.

**NOTES TO YOU . . .** Walt Disney disclosed in an NBC interview that he is doing a full length animated musical featuring background music by Leopold Stokowski. . . . At a recent Toscanini broadcast, it was discovered that the tone values, especially in the higher frequencies, were registering with unusual sharpness. Inven-

tigation revealed that this was due largely to the fact that most of the gentlemen in the studio audience were wearing stiff dress shirts. . . . The salutation "Hello, Mokey!" heard on the NBC Breakfast Club has been puzzling fans. It turns out the words are addressed by Drummer Ralph Smith to his Pekinese dog!

### Hot Dog?

Ork Leader Hunk O'Hare was given a chow dog and registered him as "Jazz." A son followed and he was named "Band." His son was registered as "Dance." Dance had a son recently which was named "Swing." Now O'Hare is wondering how to register "Swing's" son, when and if he has one. . . . Ray Noble's new wire-haired terriers have been named "Major" and "Minor." . . . Ted Fio-Rito's horse, "Cross Sign," romped home to "show," paying bettors at Santa Anita \$16.40. . . . It's a baby girl at the home of Bill (NBC-Chi trombone) Herring.



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# What About the Quality of Hot Jazz?

## Little Consideration Given What Is Being Played Rather Than How It's Performed, Says Record Critic

By Paul Eduard Miller

We've been hearing a lot these past few months about the sorry plight of swing music. Not from reformers or from critics of "legitimate" music, but from the jazz musicians and critics themselves. Of course, this has happened on a number of occasions in the past, but only recently has it been persistent.

Now, while I have found much to criticize in the records released during the past two years, I have never set forth the opinion that—generally speaking—swing is degenerating or stagnating. A blanket criticism of that kind represents a very vague kind of analysis.

### 'What' Is Vital Point

Rather, I have pointed to the fact that our jazz instrumentalists and leaders are concerned mainly with *how* a melody shall be played, rather than with *what* shall be played. In other words, the quality of jazz music gets little consideration. While excellence of performance is indeed essential, what is even more important is the qualitative aspect of the melody and its formal structure. And unfortunately, that aspect rarely enters into discussions about jazz. It is inevitable, I think, that some such standard of judgment will eventually become an important part of jazz criticism.

### MEZZ MEZZROW (Bluebird)

B-2 *Comin' On With the Come On* (Mezzrow)

### TOMMY LADNIER (Bluebird)

B-2 *Weary Blues* (Matthews)

C-2 *Ja Da* (Carleton)

The French critic, Hugues Panassie, personally supervised these recordings. In fact, in an article in the *Victor Record Review* M. Panassie refers to these groups as "musicians selected by myself as an example of the best type of small unit." We may assume, then, that these four sides meet the critical standards of the author of *Le Jazz Hot*.

### All Four Sides Weak

Judged solely on the basis of the quality of musical material, all four sides are deficient. Part one of *Comin' On* attains a fairly interesting melodic pattern, and is easily the best of the four not only in that respect, but also in the matter of performance. Only Sidney Bechet's instrumental virtuosity saves the two Ladnier sides. The work of Mezzrow and Ladnier, while it most emphatically is not first-rate, nevertheless has some merit, and as you will observe is in the best solos column. But on the whole, the music on these four sides is neither interesting or well performed in the same sense that, for example, are *Blue Light*, *I'm Prayin' Humble*, and *Viper's Drag*. Part two of *Comin' On* is so instrumentally jumbled as to be almost incoherent. This is due to the inability of the soloists to express themselves freely and yet not get in the way of the other instrumentalists. It's a perfect example of the ill effects of too much freedom and too little understanding of one another's aims.

### DUKE ELLINGTON (Brunswick)

A-1 *Blue Light* (Ellington)

B-1 *Slap Happy, Old King Dooji* (Ellington), *Boy Meets Horn* (Ellington-Stewart)

### Should Have Had 12 Inches

These four sides are quite the opposite of those just discussed. The arrangements are well organized, and yet there is plenty of soloing and ensemble swing—played by men who are the instrumental superiors of any in the Mezzrow-Ladnier groups, with the single exception of Bechet.

*Blue Light* ranks among Ellington's best. It is of the genre of *Saddest Tale*, *Mystery Song*, and *Azure*, and it creates and maintains a single mood—one cannot ask more of a short jazz piece of this nature. My only regret is that Ellington was not

allowed to expand his performance to two sides of a 12 inch disc.

The other three sides, while worth attention, do not measure up to the finest Ellington. *Boy Meets Horn* gives us a good sample of the trumpet tones with which Rex Stewart has been experimenting for the past year. His technique is facile, but gives the impression of technique for technique's sake.

### CHARLES BARNET (Bluebird)

A-1 *I'm Prayin' Humble* (Haggart), *Tin Roof Blues* (Jones)

The new Barnett band can hold its own among the best, but there's plenty of room for improvement. The excellent Bob Haggart composition does not achieve the supplanting mood of the Crosby performance (reviewed last month); at the same time, it's good enough to be placed in your record library alongside the Crosby interpretation. Barnett's dramatic tenor solo accounts for that. Although his performance of *Tin Roof* is harmonically colorful, it contradicts the mood which the word "blues" implies, and in that sense is not nearly so effective as the King Oliver Vocalion recording of the same tune.

### JAY HIGGINBOTHAM

(Hot Record Society)

B-2 *Higginbotham Blues* (Higginbotham-Russell), *Give Me Your Telephone Number* (Higginbotham)

### JIMMIE NOONE

(Hot Record Society)

C-1 *King Joe* (Scott)

### JOE MANNONE

(Hot Record Society)

C-2 *Isn't There a Little Love* (Mannone)

The historical value of these platters is immeasurable. Any swing fan who takes his music seriously must be familiar with records such as these. But the quality of the music is average or below average, and the performances are erratic. All the instrumentalists concerned have given us better solos elsewhere, and certainly Frank Teschmaker cannot even be mildly praised for his bad solo in the Mannone disc. The first Higginbotham title, best of the four sides, is of particular interest in that the coda, played by Higginbotham, has been popularized under the title of *Organ Grinder's Swing*. It's always a good thing to be aware of such little points.

### LEWIS-AMMONS-JOHNSON-TURNER (Vocalion)

B-1 *Goin' Away Blues*, Roll 'Em Pete (performed by Pete Johnson, piano, and Joe Turner, vocal); *Shout for Joy* (piano solo by Albert Ammons); *Bear Cat Crawl* (piano solo by Meade Lux Lewis).

B-2 *Boogie Woogie Prayer*, 2 parts (performed by pianists Lewis, Ammons, and Johnson).

The *Prayer* might be first-rate stuff were it better performed. But the three pianists become extraordinarily involved in their bass figures, with the result that the thumping monotony overcomes whatever merit might otherwise be found. This may be due to bad



**Pops Gets Off . . .** Sidney (Pops) Bechet, dean of soprano sax men, takes a hot chorus in the recording studio as Zutie Singleton, at right, pounds out the background. Bechet's latest discs are reviewed on this page.

recording, but much more likely, it is caused by faulty arranging on the part of the players. And if the piece wasn't arranged, but "improvised," so much the worse for the champions of "free" improvisation.

The Ammons and Lewis solos are worthwhile, but hardly measure up to previous recordings. In Lewis' case especially this becomes obvious when we recall his great *Honky Tonk Train Blues*, a boogie-woogie classic which has never been surpassed. Perhaps because they are new to us, the Johnson-Turner sides are the most diverting. Their collaboration on the blues seems genuine, and definitely worth attention.

### FATS WALLER

(Bluebird reissue)

A-1 *Viper's Drag*, *Alligator Crawl* (Waller)

B-1 *Clothes Line Ballet* (Waller), *Stardust* (Carmichael)

C-1 *Keepin' Out of Mischief* (Waller), *I Ain't Got Nobody* (Williams)

With a new generation of pianists coming into the limelight, we are inclined to overlook the unquestionably skillful playing of one Thomas Waller. Not as accompanist and vocalist for his "rhythm," but as piano soloist par excellence. These six sides remind us to once more take stock of his ability. All attest to his virtuosity, and the first two to his compositional ability as well.

### SIDNEY BECHET (Vocalion)

A-1 *Jungle Drums* (Bechet-Singleton), *Chant in the Night, What a Dream* (both Bechet).

Bechet's melodic, beautifully toned soprano horn makes these records great. Bechet spent most of his boyhood in the South, principally in New Orleans. He never learned to read music, and as a compensation, developed an unusu-

ally keen memory. Thus, when Bechet plays, the chances are a 100 to 1 he will play his own interpretation of a Negro spiritual, or blues, or work song, remembered from the long past. As an interpreter of the blues, Bechet ranks with the best, and if some of his melodies happen to remind you of something you've heard before, don't forget that those melodies are an integral part of the musical make-up of Sidney Bechet. He doesn't give us imitations, but rather genuine blues, based on melodies which he may first have heard more than 25 years ago. He's bringing those melodies to us in a direct line, without any intermediaries.

## PERSONNELS

### ALEC WILDER OCTET (For Br 8294)

Walter Gross, harpsichord; Gary Gillis, drums; Frank Carroll, string bass; Harold Goltzer, bassoon; Mitchell Miller, oboe; Toots Mon-BUNNY BERIGAN & HIS MEN (For Vi 26121-26122-26123)

Bunny Berigan, Irving Goodman, trumpets; Ray Coniff, trombone; Murray Williams; Gus Bivona, clarinet; and Eddy Powell, flute. George Auld (tenor), reeds; Joe Lippman, piano; Hank Wayland, bass, and Buddy Rich, drums. SEDRIC & HIS HONEY BEARS (For Vo 4552-4576)

Eugene Sedric (tenor), Jimmy Powell, Fred Skarret, reeds; Henry Autrey, trumpet; Henry Duncan, piano; Slick Jones, drums; Albert Casey, guitar; Credric Wallace, bass.

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Walter Cummins (Bernie Cummins Orch.)  
Jerry Lang (Bernie Cummins Orch.)  
Ralph Nishaus (Chicago Opera Co.)  
Mary Jane Walsh (Famous Radio Star)  
Lou Rapp (Abe Lyman)  
Hank Sanna (Orch. Leader)  
Bill Stoker (Kay Kover)  
Marvin Long (Fred Waring)  
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## BEST SOLOS OF THE MONTH

Selected by Paul Eduard Miller

**PIANO**  
DUKE ELLINGTON in *Blue Light* and *Jazz Potpourri*  
THOMAS (Fats) WALLER in *Viper's Drag*, *Alligator Crawl*, and *Yaht Club Swing*  
NAT JAFFE in *Swingin' at the Famosa Door*  
MARY LOU WILLIAMS in *Mean Stomp* and *Jump Jack Jump*  
EARL HINES in *King Joe*  
BOB ZURKE in *Honky Tonk Train Blues* and *Call Me a Taxi*  
PETE JOHNSON in *Roll 'Em Pete*  
WILLIAM (Count) BASIE in *Jumpin' at the Woodside*  
MEADE LUX LEWIS in *Bear Cat Crawl*  
JOE LIPPMAN in *In the Dark*  
ALBERT AMMONS in *Shout for Joy*  
TEDDY WILSON in *You're So Desirable*

**HARPSICHORD**  
WALTER GROSS in *Neurotic Goldfish*

**TRUMPET**  
BUNNY BERIGAN in *Davenport Blues*, *In the Dark*, *Black Bottom*, *Trees*, and *In a Mist*  
CHARLES (Cootie) WILLIAMS in *Delta Mood* and *Jazz Potpourri*  
STERLING ROSE in *Loopin' the Loop*  
TOMMY LADNIER in *Ja Da* and *Comin' On with the Come On*  
HENRY ALLEN in *Higginbotham Blues*  
BILL BUTTERFIELD in *I'm Free*  
ZIGGY ELMAN in *9th and Dearborn*  
BOBBY HACKETT in *Poor Butterfu*  
REX STEWART in *Boy Meets Horn*

**TROMBONE**  
JOSEPH (Tycky Sam) NANTON in *Slap Happy* and *Jazz Potpourri*  
JAY HIGGINBOTHAM in *Higginbotham Blues*  
LAWRENCE BROWN in *Blue Light*

**SOPRANO SAXOPHONE**  
SIDNEY BECHET in *Jungle Drums*, *Chant in the Night*, and *Ja Da*  
DON REDMAN in *Down Home Rag* and *I'm Playing Solitaire*  
JOHNNY HODGES in *Wanderlust*

**ALTO SAXOPHONE**  
DON REDMAN in *Milenberg Joys*

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 GEORGE AULD in *Black Bottom* and in *The Dark*  
 CHARLES BARNET in *I'm Prayin' Hum-ble* and *Tin Roof Blues*  
 EDDIE MILLER in *Call Me a Taxi* and *I Hear You Talking*  
 TONY FASTER in *The Curious and The Man I Love*  
 MILTON MEZZROW in *Ja De*  
 DICK WILSON in *Jump Jack Jump*  
**BARITONE SAXOPHONE**  
 HARRY CARNEY in *Slap Happy*  
**CLARINET**  
 BARNEY BIGARD in *Blue Light* and *Jazz Potpourri*  
 IRVING (Fasola) PRESTOPNICK in *My Inspiration*  
 BENNY GOODMAN in *Beck Goes to Town* and *Undecided*  
 ART SHAW in *Eigener and The Man I Love*  
 MILTON MEZZROW in *Comin' On with the Come On*  
 SIDNEY BECHET in *Weary Blues* and *Ja De*  
 JOHN HARRINGTON in *Messa Stomp*

**STRING BASS**  
 BOB HAGGART in *The Big Noise from Winnetka*  
 GEORGE (Pop) FOSTER in *Higginbotham Blues*  
**DRUMS**  
 RAY BAUDUC in *The Big Noise from Winnetka*  
 SONNY GREER in *Slap Happy and Jazz Potpourri*  
 GENE KRUPA in *Murdy Purdy*  
 MANZIE JOHNSON in *Weary Blues*  
 ZUTTY SINGLETON in *Comin' On with the Come On*  
**XYLOPHONE**  
 RED NORVO in *Undecided*  
**VOCAL**  
 DON REDMAN in *I Got Ya*  
 IRENE DAYE in *Boleto at the Savoy*  
 MILDRED BAILEY in *I Cried for You*  
 JOE TURNER in *Red 'Em Tote*  
 LOUIS ARMSTRONG in *Nobody Knows De Trouble I've Seen*

**RECORD BRIEFS**  
 Red Norvo (Brunswick) and John Kirby's Onyx Club Boys (Decca) both do well on *Undecided*. The latter combination offers a rather catchy bit of jive in *From A Flat to C*. Count Basie (Decca) gives us two originals of spotty quality in *Jumpin' at the Woodside* and *Panasia Stomp*. Andy Kirk (Decca) offers this month two of the best tunes he's put on wax in the past several years—*Messa Stomp* (by Mary Lou Williams) and *Jump Jack Jump*. Don Redman (Bluebird) returns to the waxworks with some finely arranged, well played stuff. The better sides include *Milenberg Joys* and *Down Home Rag*; the popular ditties, *Margie*, *Sweet Leliani*, *Deed I Do*, *I'm Playin' Solitaire*. Richard Himber (Victor) "rhythmic-pyramids" a couple of Raymond Scott numbers with fair success, specifically, *War Dance for Wooden Indians* and *Minuet in Jazz*. Trumpeter Ovie Alaton (Vocalion) now heads his own group; best recording to date is *Spaservis* and *Spaghetti*. Sedric and his Honey Bears (Vocalion) do some rather convincing lamenting with *Wail of the Seroph*. Of some eight sides, all popular junk, Fats Waller (Bluebird) does his best

on *Yatch Club Swing*. The Milt Herth Trio (Decca) present a rather catchy version of a pretty fair tune, *Goblins in the Steeple*. Gene Krupa (Brunswick) pounds the drums in great fashion in *Murdy Purdy*, *Boleto at the Savoy*, and *Apurksody*. With so-so novelty effect Tommy Dorsey (Victor) swings *Hawaiian War Chant*. Teddy Wilson (Brunswick) gives the once over lightly to four pops. Bluebird has issued an Art Shaw album comprising 10 sides. All are popular tunes from musical shows; all are performed in the finished manner for which Shaw has become so popular. But none are good jazz in the sense that his *Moonson* or *Streamline* are good jazz. Instrumentalists' work has been noted in the best notes column. The drummer may get on your nerves—as he did on mine—because of his unrelenting cymbal-whacking.

Louis Armstrong has laid down his trumpet recently and turned to other fields. Interesting for their phrasing are his vocals on *Shadrach*, *Nobody Knows De Trouble I've Seen*, and *I'm Gonna Shout All Over God's Heaven*. But even more entertaining are his Elder Estmore sermons *On Generosity* and *On Throwing Stones*. An expert delineation of the Negro character, these two sides deserve a niche in any well selected library. (All Decca). Bunny Berigan (Victor) gives us acceptable swingy renditions of *Black Bottom* and *Trees*. Take particular note of tenor-man George Auld, Don Redman (Bluebird) offers more of his all-around ability on *I Got Ya* and *Auld Lang Syne*. Eddie De Lang (Bluebird) rather laboriously beats out *Livery Stable Blues*. Ziggy Elman's (Bluebird) new recording group sounds like a carbon of the Goodman band minus clarinet. Not bad at that. Elman's trumpeting is technically facile and rather well phrased. Tunes recorded were *19th and Dearborn* (best side), *Sugar*, *Bubbitzki*, and *Fraich in Swing*.

**SHEET MUSIC BEST SELLERS**  
*Umbrella Man* (Harms)  
*Deep In A Dream* (Harms)  
*Jeevers Creepers* (Witmark)  
*You Must Have Been A Beautiful Baby* (Remick)  
*F.D.R. Jones* (Chappell)  
*They Say* (Witmark)  
*This Can't Be Love* (Chappell)  
*I Must See Annie Tonight* (Bregman)  
*My Reverie* (Robbins)  
*Thanks For Everything* (Robbins)

**SONGS MOST PLAYED ON THE AIR**  
*Jeevers Creepers* (Witmark)  
*This Can't Be Love* (Chappell)  
*Thanks For Everything* (Robbins)  
*I Have Eyes* (Famous)  
*You Must Have Been A Beautiful Baby* (Remick)  
*Get Out Of Town* (Chappell)  
*Could Be* (Santly)  
*Hurry Home* (Spier)  
*Between A Kiss And A Sigh* (Santly)  
*Two Sleepy People* (Famous)

**Publish Prisoners' Song**  
 Cincinnati—Crosley Radio Corp., owner of WLW, will publish the song *In All My Dreams* which two roomers at Southern Michigan prison penned. King Henly Fair, trumpeter, and Theo McGhee, guitarist, wrote the lyrics and music, respectively. Both are members of the prison's "Brown Bud-ties Swing Band."



**Youthful Guitarist** . . . George Barnes, 17-year-old Chicago guitarist, quit high school to play professionally with Jimmy McPartland's band at the Off-Beat Club in Chicago. Barnes' unique style is attracting wide attention of musicians and hot jazz devotees in the Windy City. Many believe his future will be bright if he continues to progress as he has in the last year.

**Muggin' Lightly In Tin Pan Alley**

Harry Link, installed as general professional manager of the Robbins-Feist-Miller publishing group with a five-year contract, has a new assistant in Elmore White, who joins Leo Feist as professional manager. Norman Spencer, formerly connected with Warner Bros. and First National as musical director, has opened a publishing firm under the name of Norman Spencer & Son. Hollywood Tunecsmiths Ousted Harms, Inc. has just released a series of six standard hits arranged by Artie Shaw and labelled *The New Artie Shaw Dance Series*. Includes *Begin the Beguine*, *Indian Love Call*, *Night and Day* and three others. Another neophyte publisher is Lou Levy, manager of the Andrews Sisters and formerly of songwriters Cahn and Chaplin, who has

opened up shop as Leeds Music Co. The departure of Ralph Rainger and Leo Robin from Paramount's song-writing department at the expiration of their contracts marked two more notches in the much-axed tune-writing staff of Hollywood studios. Just recently Warner Bros. dismissed the last of their staff tunecsmiths. Paramount has only a skeleton crew at present, studio having dropped Hoagy Carmichael some time ago and others recently.

Harms' Shaw Series Harms, Inc. has just released a series of six standard hits arranged by Artie Shaw and labelled *The New Artie Shaw Dance Series*. Includes *Begin the Beguine*, *Indian Love Call*, *Night and Day* and three others.

Robbins Music Corp. will include in its 1939 publications a large number of treatises on technique and original solos, authored by big-wigs of dance music. Among those currently in work or already released are Bunny Berigan's on trumpet, Chu Berry's and Jimmy Dorsey's on sax, Artie Shaw's and Benny Goodman's on clarinet, Ferde Grofe's on arranging, Milt Herth's on organ, and Bob Zurke's on piano.

**Authors Dorsey & Goodman**  
 Tommy Dorsey and George Lottman's *Love in Swingtime*, in book form, hit the book-stores two weeks before Benny Goodman and Irving Kolodin's autobiography of the hot pipe artist.

Fats Waller's newest folio, issued by Mills Music, contains excerpts from the famous operas and a Waller conception of each. . . . Bregman, Vocco & Conn have slanted their new *BVC Song Folio* to appeal to jitterbugs by including pix and biographies of name band-leaders and a glossary of Swing terms. . . .

**McDaniel Releases Cheer-Up**  
 Joe McDaniel released a new cheer-up novelty, *Look on the Bright Side*. His *It's No Fun Dancin' if the Band Don't Swing* is being featured by Carlos Molina, the rumba gent.

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# Fletcher Henderson Turned From Chemistry to Become Musician

By Sharon A. Pease

Chicago—The life story of a successful musician usually includes an account of the hardships encountered en route to the top.

Not so with Fletcher Henderson, who literally was forced into the music business against his will.

Fletcher was born in Cuthbert, Ga., in 1898. He was six when he took his first piano lesson. After three months, he wanted to quit, but his father insisted and he continued another seven years. In high school, he watched the keyboard while playing piano rolls and picked up a little more information. Then Fletcher went to

this job Fletcher arranged a date for Ethel Waters, who was singing in a small Harlem cafe. Among the numbers he selected was *Down Home Blues*, which sold 118,000 discs and started Ethel on the road to success.

### Cut Many Sides

Fletcher led the Black Swan Troubadours for numerous accompaniments to others of the era, and soon his talents were in demand. Within the next two years, he cut sides for Vocalion, Columbia, Victor, Brunswick, Emerson, Pathe, Perfect, Ajax and Paramount.

In 1924, during one of the re-

ording sessions, Fletcher received a telephone call from Sam Weiss, manager of the Club Alabam, 44th and Broadway, asking that he audition his band for a job. Fletcher explained that he was too busy, and that he had no definite band but used different men on each date. This manager was a persistent individual and after four calls, Fletcher agreed to take a group over to the audition. Much to his surprise, the band was accepted. The surprise was even greater when it was learned that Weiss had already auditioned 19 colored bands in New York, five in Philadelphia, and two in Washington.

### Seven Years at Roseland

After six months Fletcher left the Club Alabam for a more lucrative offer from the Roseland Ballroom, where he remained for seven years except for short road

trips. It was on one of these tours that he worked the Chicago Congress Hotel in 1928.

Henderson left the Roseland in 1931, for an engagement at Connie's Inn.

When contract time came, a year later, the Roseland refused to be topped and again Fletcher was back at the old stand. His band at this time was the one Benny Goodman recently named as "the best band I ever heard." Space will not permit telling the tragic story of the breakup of this band in 1933. However, it was through no fault of Fletcher, nor any of his men.

Following the breakup, Fletcher started arranging for Benny Goodman, and also sold arrangements to Jack Hylton, Isham Jones, the Dorsey Brothers and Casa Loma.

The story of how Henderson started arranging is an interesting one. He is one of the few musicians who possess perfect pitch. He has never studied arranging or harmony, except that included in standard piano. It was in 1932 while at the Roseland, one of the patrons offered to bet \$50 that he couldn't make an arrangement that would be playable. The bet was made, and Fletcher selected, of all things, *Hallelujah*, from "Hit the Deck." After two weeks he brought his arrangement down to rehearsal and was so knocked out after hearing it played that he told the band to "take five" so he could have some coffee.

The arrangement not only won \$50, but started Fletcher on a career, in which he is now rated one of the nation's best.

Of the hundreds of arrangements made since that time, he thinks *Sometimes I'm Happy* recorded by Benny Goodman on Victor No. 25090 is his best work.

In August, 1934, the Roseland insisted he get another band together. After opening with this new band and working for six months, he went to Chicago's Grand Terrace for a six weeks' engagement. After four weeks on the road, he returned to the Terrace, this time for a run of nine months. During this stay Fletcher placed his band under the management of Ed Fox, owner of the Terrace who also books the Earl Hines Orchestra. Since that time, Fletcher has alternated between road trips and runs at the Terrace, where he is giving forth nightly at present.

During his years in the orches-

tra business, Fletcher has employed many men who since have become "names" in the music business. Included in this list are Coleman Hawkins, Choo Berry, Roy Eldridge, Louis Armstrong, Buster Bailey, Don Redman, Benny Carter and John Kirby.

### Composer of Many Tunes

Busy as he has been, Fletcher has found time to dash off a few tunes which include *Stampede* (Robbins), *Henderson Stomp* (Robbins), *Waterboy Serenade* (Miller), *It's Wearing Me Down* (Harms), *Jangled Nerves* (Robbins), *Bumble Bee Stomp* (Robbins). He also had a hand in *Christopher Columbus* which he uses as a theme song. His latest effort *The Giddy Giddy* (Bregman, Vocco and Conn) is scheduled to be recorded soon by Henderson's Band for Vocalion.

While Fletcher is best known as an arranger and leader, he can still kick that old piano around, and herewith, is an example of what he does to *You Can Depend On Me*.

### Octaves are Rare

Note the scarcity of octaves in favor of triads, single tones and thirds. The latter are used to good advantage in the treble of measure eighteen. The G-flat augmented eleventh used on beat two of measure sixteen makes a nice lead into the F-major. The idea is used again in a less complete form on beat four of measure nineteen. (E-flat augmented eleventh).

After playing the 24 bars shown you can work out your own arrangement of the last eight bars or repeat measures nine to 16 inclusive, resting on the last beat of measure sixteen.

In counting measures the 2-beat pickup is not considered a measure.

Address inquiries to the author at Lyon & Healy Building, Chicago, Ill.)

### Savitt With Decca

New York—Jan Savitt's ork, currently at Hotel Lincoln, has signed to record for Decca. CRA set the deal.

### York Big for Mal

York, Pa.—Mal Hallett, here Feb. 11, scored with local cats. The band hasn't changed much since it was here three months ago, but crew, as a whole, is playing much better.

## How Fletcher Plays "You Can Depend On Me"

Words and music by Charles Carpenter, Louis Dunlap and Earl Hines. Copyright 1932 by Southern Music Publishing Co., Inc., 1615 Broadway, New York City. Reproduced by permission of the publisher and copyright owner.

### Atlanta University. Off to New York

That was in 1916. Fletcher majored in chemistry. In 1920 he was graduated with a B.A. degree and letters in football and baseball. After graduating, Fletcher went to New York, where he planned to enter school the following fall to do advance chemistry work. But a job was necessary and so he landed one, with the Pace and Handy Publishing Co., as song demonstrator. Jobbing dates at night became more frequent and Fletcher, noting his increased bankroll, began to lose interest in chemistry.

When Pace left Handy to head the Black Swan Recording Co., Fletcher accompanied Pace to act as recording manager. While on

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## An Open Letter to Harry James, Trumpeting Maestro, From Fighting John O'Donnell



Dear Harry:

To have a natural voice or a natural embouchure is a wonderful gift. It's sad when one of these naturals slips off perfect form and is left to the mercy of fate. Sometimes they get back on; 90 per cent of them never do. But with knowledge of what makes the old barking iron play, they all could get back on and live happily ever after.

#### Offers Prescription

With this in mind, I write this prescription for your many admirers, who say that they would gladly pull a couple of teeth to be able to play like you, and for you to use, if as years go by, you are in need of help. I sincerely hope that time never comes, but what I hope will in no way guarantee your security. But the prescription that is following will bring your embouchure back to health.

Don't bother with it now, Harry, a healthy embouchure needs no medicine. Just cut the prescription out, and put it in your safety deposit box, and if the time comes that you might need help, don't have any more teeth pulled, just take the prescription as prescribed and I will guarantee, with my word of honor, that it will do the trick.

#### Has More Influence Now

From the heart, sincerely, you told a couple of my pupils, who admire you and your work, the story of having the tooth or teeth pulled and the blow cheek.

Harry, you have realized your dream—that of heading your own band. With this new position, you have more influence than before. You, being a good man at heart, I know you would not want to harm one of your many admirers. So before they get a couple of teeth pulled out, let's get this thing cleared.

You say that you were playing two-thirds below and one-third above, and that you were experiencing some trouble. A man playing on that position, as you were, could expect nothing but trouble, because that's the worst position of all. You say you changed from two-thirds below and one-third above, to two-thirds above and one-third below. That change was your lucky card. Not because of the change, but because you picked up your three missing links connecting them with the two perfect points you already had, did the trick.

A lucky break, I'd say, and I am glad because I sure like to

hear you blow that trumpet. So many sound like they are sucking on them.

#### 'Shocked Your Mind'

The perfect way you accidentally picked up the three missing links, as you changed from two-thirds below and one-third above, to two-thirds above and one-third below, took place so smoothly and naturally that it would be impossible for you to tell just what really happened. Having a couple of teeth yanked, as the change was taking place, could have easily shocked your subconscious mind, and with the hole they left you could have easily laid the cheek blowing on to that, and your better embouchure to the changing to two-thirds above and one-third below.

Following is your prescription and what really did happen.

When you were having trouble, as you say, the three causes for that were: First, you were too low on upper teeth and chop spot; second, your upper lip was too low on upper teeth; third, you were playing too low on lower lip.

#### Had Two Good Things

The two good things you already had, which were the underdogs,



**Danger Sign** . . . Velma Raye, singer with Charlie Agnew, was nearly blown in Lake Michigan last month when the worst blizzard in 14 years hit Chicago. She's shown anchoring herself to a pole.

were: First, you were playing correctly low on lower teeth; second, you were playing correctly on upper lip, but because of the too low position of mouthpiece on upper teeth, you were choking upper lip, keeping lip from going up to its high correct position on upper teeth.

Now when you changed to two-thirds above and one-third below, that position let you play high on teeth and chop spot, which gave you your fine background. This condition automatically freed choked upper lip, letting lip pull up correctly high on teeth. That cleaned up upper formation.

This is what happened down below, changing to two-thirds above and one-third below, changed your mouthpiece position from two-thirds below on lower lip to one-third low on lower lip. This got you away from the killer, which was, playing too low on lower lip.

(John O'Donnell's letter to Harry James)

will be concluded in next month's issue. Address inquiries to the author care of the DOWN BEAT, 688 South Dearborn, Chicago.

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John O'Donnell

Consisting of 5 lessons, 28 pictures in all, 4 pictures, lesson extra drawings, and a personal letter each week answering all your questions. Following are just a few of the many points covered in course:  
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**ARTIE SHAW**  
AND HIS ORCHESTRA



George

### Wetting On Drums

#### Licks Used on Berigan's 'I Can't Get Started' Explained for Pupil

By George Wetting

Moving around the country with Paul Whiteman doesn't leave me as much time as I would like to answer questions you drummers send me, but I did my best this month to answer the ones printed below and hope they are all satisfactory.

Martin Bass, Topeka, Kas., asks: "I have Bunny Berigan's record of his theme, 'I Can't Get Started,' and on it I hear the drummer—they tell me it's you—hitting the snares behind Bunny's vocal like I've never heard the snares hit before. It's a sort of flutter stroke with the brushes that's really fine. I've also heard Red Norvo's drummer do it behind Mildred Bailey's vocals. Will you please explain the lick as used on the Berigan disc I mention?"

Ans.—It's the same beat I used to use behind some of Mildred Bailey's vocals, Martin. I have written out four bars of it. It just



keeps repeating and you can use it all the way through a chorus. I hope you will understand me when I say that when playing for a singer, or anyone playing on his own, try to play as well as they handle their end and the worse you can expect is a dead heat.

J. B. Forney, Pawtucket, R. I., has this query: "I'm left-handed, and as a result, my right hand doesn't function as neatly as my left. When I work my sticks on fast-tempoed tunes, the old right mitt holds me down a little. Have you any suggestions to increase my speed? I practice about an hour a day."

Ans.—Lots of southpaws are like that. Now I'm a right-hander and of course had the same trouble with my left. I think the best method for limbering up the right hand is to try using it more. For instance, try doing everything with your right hand that is possible. I know of no better exercises than playing rudiments hand to hand. I have heard several good southpaws, one in Cranston, R. I. His name is Tommy Dunn. Another great portside is Rollo Laylan, co-author with Gene Krupa of Krupa's great new drum method.

Here's one from Andy Janacaro of Omaha:

"Explain to me the difference between Dixieland drumming style and ordinary drumming. Or, to make it clear, how Ray Bauduc, playing *Muskrat Rambles*, varies his style from Chick Webb playing any pop number in swing time."

Ans.—That's a tough one. It would take a real critic and writer to answer it properly, Andy. All I can say is that Ray and Chick are mighty fast company on any man's track, and whoever sets the pace is a matter of choice.

Charles F. Wiggins, Spokane, asks:

"Don't think I'm nuts, man, but if the big bands come to town, is it okay for me to wait backstage and talk to the fellows in the band so I can learn more about drumming? Or do the fellows hate to be pestered by kids like myself who are intent on becoming greats in the band business?"

Ans.—Drumming in a big band is a pretty tough job, Wiggins, especially if you are working six shows a day as we often do. Sometimes I'm so worn out I can't even talk to myself and I am afraid some of us, beaten so badly, wouldn't be much help to you fellows if we wanted to be. I don't think you are nuts for asking. Here's hoping you get with a big band and find out yourself how beat a guy can get working theaters.

Memphis, Tenn., comes through with John McArney's question: "A friend of mine insists he needs three tom-toms in his work. It's a sweet band, with a lot of schmalz. Now I play in a 5-piece Dixieland crew and have one tom-tom. I can see where one more would be a help, but three is one

too many for me. What do you think? It will help settle our argument."

Ans.—Your equipment depends on the size and style of the band. Also how many tones you want. But for a 5-piece Dixie band such as you mention, one will fill the bill fine. You win. And how are those ribs at John Mills' place? Sure could go for some. Right now, I'm going for some shut-eye, so shoot more questions in to me in care of DOWN BEAT, 608 South Dearborn, Chicago, and I'll have another "column" in next month's issue. Thanks.



**Necessity Is the Mother of invention, so they say. And these jamming students of the Northern Illinois College of Optometry in Chicago prove it by using an inverted waste basket for a snare drum.** Shown above, left to right, are Ray Hutchinson, bass; Chuck Dugan, trumpet; Ira Levin, clarinet; Ollie Dantzig, "drums;" Vic Mueller, tenor sax, and George Hall, guitar. Photo by Jim Schaeffer, snapped at Oechiena Hall on the NICU campus.

### Philly Hotel Grabs Harry James' New Ork

Philadelphia—Harry James' new band made its formal debut here last month at the Benjamin Franklin Hotel, following Red Norvo's ork, with the trumpet-blowing batoneer leading his outfit for the first time. Al Monte is managing the ork on the road and Bernice Beers is serving as the canary.

Personnel includes James, trumpet; Dave Matthews, Claude Lakey, Bill Luther and Drew Page, saxes; Russell Brown and Truett Jones, trombones; Tommy Consoulin, Claude Bowen and Jack Palmer, trumpets; Thurman Teague, bass; Ralph Hawkins, drums; Jack Gardner, piano; Red Kent, guitar. Palmer will share vocals with Miss Beers. Music Corp. of America is handling the band. Buddy Rich, young drummer slated to play with James, stayed with Artie Shaw instead. Matthews is the only member of the Benny Goodman band who pulled out with Harry for the new undertaking.

### 'Swing Brings In Big Biz,' Says St. Louis Hotel Exec

By C. Lee Kelliber

St. Louis—Nitory and hotel managers are frankly puzzled by the Hotel Chase's allegiance to swing, what with virtually all spots using flesh orks leaning definitely to the sugary side.

Sydney X. Hartman, promotion manager and public relations director at the Chase, scoffs at the schmalz-dispensers and grins.

"Of course we get the Coca-Cola business at tables, instead of big dinner and fancy drink biz," said Hartman, "but then we sell Coca-Cola for a higher price. In addition, we retain the champagne business, and we have a bunch of kids going to their homes telling their parents what a great place the Chase is for having a good time. Don't worry about us not making money—we'll get by."

Hartman, a graduate of the University of Illinois, listens to more than 50 bands a week on the radio with an eye toward future book-

### Amberger Helps Guitarists Tuning the Instrument Worries a Young Chicago Pupil; Amberger Clears Things Up

By Charles Amberger

The subject is guitar tuning. And J. B., Chicago, has this problem:

"I am a former banjoist and intend to study the 6-string Spanish guitar for orchestra playing. Would you advise me to use the regular Spanish tuning or the inverted banjo tuning?"

Ans.—As yet, I have never heard of a method of using the inverted tuning. I am sure if you study under an instructor who teaches the regular Spanish tuning, you will be making the right move.

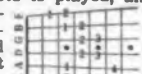
C. E. B., of Milwaukee, asks this

Now we continue with the third form minor chord and run built from the fifth of a minor chord on top. This is played in the manner described here. I have given the chord diagram to show quickly the strings on which each note is played, and also the correct fingering and picking. My next column will concern a dominant seventh chord and run built from the first

about purchasing a new guitar:

"I am now guitarist for a small orchestra, and am about to buy a new guitar. I would like to know if I can buy direct from the factory and then try out the instrument in the orchestra before purchasing it. Can this be done?"

Ans.—I believe it is rather difficult for you to buy direct from the manufacturer. If I were you, I should go to your local dealer. Tell him that you are interested in a guitar and that you would like to try it out before you buy it. I don't see why he should refuse you.



### AFM Elections

Results of elections held by AFM locals throughout the nation in recent weeks:

Watertown, Wis.—Clem H. Schoebert, president; William J. Kehl, vice-pres.; Reinhold F. Schmidt, reading and corr. secretary; Nicholas Braus, sergeant-at-arms, and Ray H. Fredrick, trustee for 3-year term.

Pittsburgh—Local 60 reelected Clair Meeder president, Edward Ebert, vice-pres.; Charles Grafelder, sec.-treasurer.

Louisville—All reelected. Lineup includes George P. Lafell, president; Edwin Lorenz, vice-pres., and Adam W. Steubling, sec.-treasurer.

Milwaukee—Volmer Dahlstrand, president, reelected; Walter Homann, vice-pres.; Roland Kohler, secretary; C. G. Wagner, treasurer; Jerry Follansbee, sergeant-at-arms, and Otto Henninger, trustee for 3-year term.

Philadelphia—Frank Liuzzi, president, in spirited election. He was an unemployed cellist. Others honored were Romeo Cella, vice-pres.; A. Rex Ricardi, reelected secretary; Harry Kammerer, assistant sec., and Joseph Boasle, Sr., treasurer.

Sedalia, Mo.—Leo E. Eickhoff, president; Larry Judd, vice-pres.; A. G. Ferguson, secretary, and T. H. Yount, treasurer.

Jefferson City, Mo.—Abe Radunsky, president; Nick McCumber, vice-pres.; Wilbur

Lamb, sec.-treasurer, and K. Joseph Calentine, business representative.

Walla Walla, Wash.—Ray Thompson, president; Brooks Manchester, vice-pres., and LeRoy Heric, sec.-treasurer.

Appleton, Wis.—Harold Menning reelected president. Others honored are Mert Lavan, vice-pres.; O. J. Thompson, secretary; Tom Temple, treasurer; John Wettenig, business agent, and Paul Johnson, sergeant-at-arms.

### Kuhn Tops at K. U.

Lawrence, Kas.—Louie Kuhn ork remains topnotch outfit on the University of Kansas campus here as second semester gets under way. Kuhn, a trumpeter, plays for virtually all the Pan-Hel parties and works most weekends in surrounding territory, giving Jayhawk swing fans a load of jive they can't get anywhere else in the state.

### GUITARS FOR SALE

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WHO'S WHO IN MUSIC . . .

Glen Gray and the Casa Loma Orchestra

GLEN GRAY (leader)—Boys call him "Spike" . . . big build; big dimples; big heart . . . takes care of all the boys' troubles . . . goes to gym regularly and plays golf irregularly . . . eats mostly home-cooked meat balls . . . sometimes sleeps in pajamas when they're not torn . . . a native of Illinois.

DANNY D'ANDREA, sax doubling violin—Took Gray's place on the sax when Glen became conductor . . . handsome young juvenile from Pittsburgh . . . likes to play poker . . . has a "desperate Desmond" mustache . . . pretty good arranger . . . looks very distinguished.

PAT DAVIS, tenor sax—The greatest self-sender in the business . . . gets about as big a kick from just plain living as from playing choruses . . . will try anything once . . . the weirdest of the Casa Loma golfers . . . an Arkansas product.

CLARENCE HUTCHINRIDER, sax and clarinet—Talks less than anybody in the band . . . single . . . out for a good time any time . . . has a Texas habit of sleeping in pajamas that are too small . . . really a fine singer . . . but one of those bashful babes . . . plays all those hot clarinet solos . . . eats garlic daily.

ARTHUR RALSTON, sax—One of those studious lads who has a really correct theory about everything . . . knows just why what happens when and how . . . plays almost every reed instrument in captivity . . . spends most of his time making new reeds for them . . . considered one of America's best sax men.

KENNY SARGENT, vocalist and sax—Clark Gable of the outfit . . . doubles in radio though he admits he doesn't know much about magic eyes . . . scared stiff of cameras . . . can't see any other singer except Bing Crosby and buys only his records . . . heard his own voice once and can't remember just what it did sound like . . . plays baritone sax often.

SONNY DUNHAM, trumpet and trombone—Rejoined the band at the Hotel New Yorker after having been away one year as leader of his own orchestra . . . hates to ride in lower berths and can't get high enough in the air when he takes his cross-country hops by plane on his annual vacation . . . likes to burn the midnight oil at making arrangements after his day's work of tooting is done . . . trombone work is as thrilling as the trumpeting he did on the Casa Loma record of *Memories of You* . . . a native of Boston and acts it.

FRANK ZULLO, trumpet—Awfully easy-going except on the golf links . . . he's there whenever he gets a chance . . . a great dialectician who can convince you once and for all how much a Chink doesn't sound like a Greek . . . the screwball of the band.

GRADY WATTS, trumpet—The home-loving lad of the band . . . just bought a house and is busy raising a bunch of embryonic ping-pong champs . . . much quieter than his horn and not nearly as young as he looks . . . plays mostly "hot" horn.

BILLY RAUCH, first trombone—Can think of nothing but his baby boy's smile and how adaptable it is for a trombone embouchure . . . a mean second baseman and tough man to set at any 3-spade bid . . . sleeps like an Indian rolled up in a blanket . . . plays melody of *Smoke Rings* when you hear band on the air.

PEEWEE (WALTER) HUNT, vocalist and trombonist—A Columbus, Ohio, product with a southern accent caused merely by an inherent laziness that won't let him talk any faster . . . dreams only of the days when he ran an amateur radio station . . . never worries . . . just eats, drinks, wrestles and gets his bulk around in a truly big way . . . a sucker for barbecued ribs . . . good natured.

MURRAY McEACHERN, trombone and sax—Newest member of the band and a Benny Goodman alumnus . . . ranks as the most quiet of all 16 Casa Lomans . . . favorite hobby is driving 75 miles an hour in a 45-mile zone on a country road and falling asleep exactly at 3 in the morning . . . has two babies . . . looks like Don Ameche . . . plays almost every instrument.

HOWARD HALL, piano—Mysteriously called Joe . . . one of those rascals who never gets enough—except enough cauliflower ears . . . habitually drops out for a night or two to mend a couple of busted shoulders . . . a great social mixer in a Tarzanic sort of way . . . nicknamed "Horse."

JACK BLANCHETTE, guitar—An embryonic motor car executive with a queer habit of peering under the hood of anybody's car at all . . . tries to remember what he saw and why and if so maybe not or who . . . is the time-table and travel booklet pest of the gang . . . hunts fur occasionally.

STANLEY DENNIS, bass—The man with the commuting mustache . . . a terrific salesman and interpreter of Polish . . . spends most of his time taking swimming lessons and snapping shots . . . Smokes corn silks only.

TONY BRIGLIA, drums—Has two ambitions: (1) a hidden log cabin; (2) a chicken farm with hens that lay eggs on the after beat only . . . a Canadian literate . . . often hidden behind a movie camera or toupee . . . quiet and a hard worker . . .

Is He The World's Fastest Guitarist?



Don McDougal

Miami Beach, Fla.—Is this some kind of a record? Don McDougal, guitar teacher here, had himself timed the other night. In one minute, he played 3,960 notes. Thus was his claim as being the "world's fastest guitarist" born.

McDougal, formerly of Indianapolis, is affiliated with several large public schools here.

Burke Moves Up

New York—Paul Whiteman has made Frank Burke general office manager of Artists Management, Inc. Paul Wimbish, head of the booking department, has resigned and is succeeded by Norman Campbell. Les Lieber is in charge of publicity. Burke formerly was with CRA.

WHERE IS?

Ted Mack, orchestra leader, who played Child's Spanish American Restaurant in New York last April, 1937?

Paul Simonetta (or Cimonetta), orchestra leader, played in Chicago about three or four years ago?

Lefty Farr, drummer, formerly lived in Canada but came to the United States?

A. H. Robins, drummer, formerly of Buffalo?

Alonzo Johnson, bassist, formerly with the late Irving Rose? From Moncton, N. B., Canada.

Leo Fortin, trumpet, formerly with Leo-Terry band?

Dick Frazier, band leader, who was used to play around Racine, Milwaukee, and Chicago?

Harold Bingham?

Harry "Slim" Greenloh, sax-trombone, last heard of in 1920 in Chicago?

Fred McElmurry, guitar player? last heard of at Wilshire Bowl, L. A., Cal.?

Joe Harris, please send current address?

WE FOUND!

George L. Johnson, 1025 32nd St., Parkersburg, W. Va.

Tommy (Red) Tompkins, c/o Teddy Napolon, 149 Bay 47th, Coney Island, N. Y., or c/o Murry Sokoloff, 22 VanBuren St., Brooklyn, N. Y.

Advertisement for Selmerize featuring a Selmer saxophone and the text 'SELMERIZE YOUR INSTRUMENT'.

Larry Lamont is working with his own band at the Grande Vista, St. Joe, Michigan. He has a small cocktail outfit of 4 men.

Ella Won't Wed

New York—Ella Fitzgerald isn't going to be married—at least anytime in the near future.

The diamond ring she has been sporting of late is a Christmas gift of Moe Gale, her personal manager, and not symbolic of a betrothal promise, she says. All along the route, before she and Chick Webb's band moved into the Park Central here, Ella denied she was to be married but at the same time, would not comment on the diamond she sported. Now the truth is out and Ella herself swears the marriage angle is a false tip.

Advertisement for Selmer featuring a close-up of a saxophone reed and the text 'Tune In ON OPPORTUNITY'.

To the musician with an eye to progress, no instrument offers greater spotlight opportunities than the Vibraharp.

For proof, spend an evening with the radio or with recent recordings.

Note the increased prominence of the Vibraharp in top-notch orchestras, its spectacular success in swing ensembles, its mounting popularity as a background for vocal groups.

The swing is definitely to the Vibraharp—and never has it been so easy to take advantage of a live opportunity. For now, in addition to the regular line of superbly styled and rich-toned Vibraharp, Deagan offers the sensational No. 30, with its brilliant array of unique features, at the history-making price of \$185.

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Advertisement for Vandoren Mouthpiece featuring a photograph of a musician and the text 'I PROMISE YOU Better Performance' and 'With the VANDOREN MOUTHPIECE'.

# Accordion Tips . . .

## Ensemble Player Should Be Prepared to Strengthen Weak Points of Combination

Penned by J. H. Sedlon



The accordionist playing with a small instrumental combination (such as a melody instrument, sax or violin; a rhythm instrument, drums, guitar, or piano; and an accordion) must be prepared to accentuate either melody, rhythm, or harmony. He must always improvise in such a manner as to strengthen the weak points of the combination.

If the melody is weak, it can be played an octave above or below the register of the melody instrument. This is often done in the larger orchestras where the melody is played in unison by two instruments an octave apart.

If there is only one melody instrument (violin, sax, or trumpet) in the combination, the second and third harmony voices can be played by the accordion by reading from the violin parts (where the 2nd and 3rd parts are given). Example 1:

VIOLIN I and II

EX 1

Combine voices II & III etc

If the rhythm is weak, it can be strengthened by using beat patterns, and stamp rhythms. Example 2:

ORIGINAL MELODY

EX 2

ACCORDION

BEAT PATTERN

Avoid dragging basses. Keep the bass accompaniment crisp so that it will cut through clearly without interfering with the sustained melody and harmony voices. To get a crisp bass accompaniment, apply a sudden pressure to the bellows on each beat of the bar. This bellows "whip" is more penetrating, and does not tire the player.

### He's Very Much Alive

Hollywood — In the February DOWN BEAT, S. B. Kibort wrote "One of the greatest of them all for show, style and musical rhythmic effect in drumming was Victor Berton."

Berton should not have been listed in the past tense, for he's very much a leader today at Universal Studios, RKO, Columbia and Republic Studios. He just finished working in the new Fred Astaire pic "The Life of the Castles" and has a name out here for being tops of all drummers. Berton is probably the busiest drummer in Hollywood.



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This is a beautiful, high quality, Astatic crystal microphone with two adjustable spotlights that throw a flattering halo of soft, warm, shadowless light upon the features of entertaining artists and speakers. Complete with Model T-3 Crystal Microphone, as illustrated, stand, transformer and cables, ready to plug in any light socket. \$42.50. Prices with other Astatic Microphones on request. Lamp assemblies may be purchased separately if desired.

See Jobber or Write for Literature

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### 40-Below Breezes Scare U. S. Bands

By George B. Beattie

Winnipeg, Man.—It may be the weather (40 below last month) that's been keeping top-flight American orks across the border, as the natives haven't danced to a Yankee name band since November, when the Casa Lomas made their debut here. Anyhow, our largest dance floor, the auditorium, reverberates only to the drum beat of Harold Green's 18-piece ork playing thrice-weekly.

City's main night-spot, the Cave, changed bands Feb. 13, Joe De Courcy abdicating in favor of an unknown ork batonned by Bus Totten, who gathered his boys on short notice. Bus was recently trumpeting with Claude Turner. He features the brass section and his new hot rhythms are expected to be just "what the doctor ordered"—a return of the big patronage the Cave had of old.

Wally Coster, tenor vocalist for De Courcy, stepped into a program on the C.B.C. hookup. . . . Irvin Plumm and his Royal Alexandrians seem to have supplanted Harold Green for the University proms. Plumm uses several violins and belongs to the Corn clan. . . . New Swing Jamboree is planned for C.J.R.C. Wednesday nites, directed by Eddie Huston and Freddie Haywood.

### R-O'K Name Changes

New York — With Corky O'Keefe's share of stock being taken over by other shareholders, that agency changes its name and carries on business as the General Amusement Corp. Joe Schribman joined the firm's one-nighter department, headed by Harry Squires, and Tom Thatcher exited from Chicago office to rejoin George Hillman and Charlie Richter. Agency also signed Hal Borne's and the Duke and their Duchess bands.



"Gentlemen of Note" . . . That's what Joe Costa calls his quartet, currently at the Hotel Chase in St. Louis. Joe is at the vibes, Carl Petersen is slapping the bass, Seymour Zapan is busy with his guitar and Bernie Saber is playing clarinet. All of them sing.

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"Top Names" wrote them!  
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DOG TOWN BLUES . . . . . Bob Haggart  
AT THE JAZZ BAND BALL . . . . . Bob Haggart  
JUST STROLLIN' . . . . . Bob Haggart  
GIN MILL BLUES . . . . . Joe Sullivan-Dean Kincaide  
IN A MINOR MOOD . . . . . Dean Kincaide  
LITTLE ROCK GETAWAY . . . . . Bob Zurke

#### Revival Series of Original Dixieland Band Tunes

SATANIC BLUES . . . . . ARRANGED BY Spud Murphy  
FIDGETY FEET . . . . . Charlie Hathaway  
SENSATION . . . . . Charlie Hathaway  
LAZY DADDY . . . . . Charlie Hathaway  
SKELETON JANGLE . . . . . Charlie Hathaway

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BROADWAY CONGA . . . . . Ernesto Lecuona  
POOR PEDRO . . . . . Eiseo Granell  
MY MARGARITA . . . . . Maria Graver  
MARIACHIE . . . . . Sigmund Romberg

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Exclusive Distributors for United States . . .  
Jim Payne . . . Syd Miller . . . Bud Farnon

### Voici Five For Y

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Arranging

Voicing Chords for Five Brass Is Difficult For Young Band Arranger

By Will Hudson

"I have had difficulty in voicing the following chords for five brass," writes a youthful arranger. "Will you please give illustrations showing how these chords should be voiced for three trumpets and two trombones?"

- 1.—F7—E-flat lead.
2.—F7—D lead.
3.—
4.—E-flat—D lead.
5.—F—C-sharp lead.

And here my answers are illustrated:

Musical notation for five brass voicing, including staves for drums, guitar, piano, and various brass instruments.

Earl Brundridge, Boston, submits these:

- 1.—"In a C chord with B for the melody, which of these two methods is the better for 4-part harmony, B, G, E, C, or B, A, G, E?
2.—"Is it okay to write entire phrases in 4-part harmony without being afraid of the progression sounding bad?
3.—"What note should be added to an augmented chord to produce 4-part harmony?"

Answers—1.—B, G, E, C is correct.
2.—In dance arranging, it is okay to write entire phrases in 4-part harmony and still retain good progression.
3.—"What note should be added to an augmented chord to produce 4-part harmony?"



factory band setups, but I print very few in this column because it is almost impossible to express ideas on the subject without being familiar with the exact details of the individual problem.

of the occurrence of the chord in the phrase, whether 3-part or 4-part will be best, and you will have to depend more or less on the judgment of your ear to determine which will result in better progression.

I received a great many letters regarding the problems of satis-

Diagram showing instrument positions: DRUMS, 2nd TRPT., 1st TRPT., 3rd TRPT., BASS, GUITAR, 1st TROMB., 2nd TROMB., PIANO, 4th TENOR, 1st ALTO, 3rd ALTO, 2nd ALTO, MIKE.

Where to Tune in On the Hot Air

By Harold Jovien

All time shown is Eastern Time. Subtract one hour for Central Time; two hours for Mountain Time; and three hours for Pacific Time.

KEY TO ABBREVIATIONS
CBS is an abbreviation for the Columbia Broadcasting System; NBC red or blue, the National Broadcasting Co. and red or blue indicates the individual network.

SWING ORCHESTRAS

- OVIE ALSTON—WHN (570k)—Wed., 9 p.m., Thursday, 10 p.m., Sat., 9:45 p.m. (Roseland Ballroom, NYC)
CHARLES BARNETT—NBC, blue—Wed., 11:30 p.m., Friday, 12:30 a.m.; NBC, red—Thursday, 11:30 p.m.; NBC, red except west coast—Sunday, 11:30 p.m. (Famous Door, NYC)
MARTIN BLOCK'S "MAKE BELIEVE BALLROOM"—WNEW (1250k)—Monday through Sat., 10 a.m. and 5 p.m. (recordings)
LES BROWN—KSTP (1460k)—Niteley schedule (Hotel St. Paul, St. Paul)
CAB CALLOWAY—CBS, except west coast—Monday and Thursday, 11:30 p.m. Louis Armstrong is due in here shortly. (Cotton Club, NYC)
THE CATS AND A FIDDLE—MBS—Monday through Friday, 8:30 p.m.
THE CLIPPER HOUR—MBS, west coast only—Monday through Friday, 11 a.m. (8 a.m. on west coast)
BOB CROSBY—MBS—Sun., Mon., Thurs., Sat., 12:30 a.m., Friday, 9 p.m., Sat., 6 p.m.; Chicago to west coast—Sunday, 2 a.m.; WGN (720k)—Monday, 10 p.m.

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The grammar of Music is Harmony—and if you have not studied the subject you should not delay any longer.

It is necessary to have a knowledge of these basic facts in order to learn arranging. Learn to analyze composition. Gain a real understanding of the basis of phrasing and accent, which is interpretation, through a knowledge of the chords used.

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□ Public School Music
□ Voice
□ Guitar
□ Mandolin
□ Clarinet
□ Saxophone
□ Piano Accordion

Name:
Street:
City: State:

- 8:30 p.m. (west coast rebroadcast, 11:30 p.m.)
HENNY GOODMAN—CBS—Tuesday, 9:30 p.m. (Johnny Mercer, M.C. on the Goodman commercial show, has a name for dancers who like serious music—calls them "legitizers")
GLEN GRAY—CBS, except west coast—Tues., 11:30 p.m., Wed., 12 midnight. Also Mutual—Mon., Sat., 12 midnight. (Waldorf-Astoria, NYC)
MILT HERTH—NBC, red except west coast—Monday through Saturday, 8 a.m.; NBC, blue—Friday, 7:30 p.m.
FLETCHER HENDERSON—NBC, red except west coast—Sunday and Monday, 12:30 a.m. WENR (570k)—Niteley except Saturday, 11:30 p.m. also Wed., 12:45 a.m.; WMAQ (670k)—Tues., Thurs., Fri., 12:30 a.m., Sat., 12 midnight. (Grand Terrace Cafe, Chicago)
ERSKINE HAWKINS—NBC, blue—Monday 12:30 a.m., Thursday and Sat., 5 p.m. (Savoy Ballroom NYC)
INA RAY HUTTON—MBS—Tues., 1 a.m., Friday, 12:30 a.m., Sat., 10 p.m. WGN (720k)—Heavy niteley schedule. (Versailles, Chicago)
HARRY JAMES—CBS—Tues., 11 p.m.; MBS, except middle west—Wed., 8:30 p.m. WCAU (1170k)—WFIL (560k)—KYW (1020k)—Scattered schedule. (Ben Franklin Hotel, Phil., Pa.)
CARL MARG—MBS—Monday and Friday, 12:15 p.m.
JOE MARSALE—WMCA (570k)—Mon., Fri., Sat., 12:15 a.m. (Hickory House, NYC)
GLENN MILLER—NBC, blue—Sunday, 12 midnight, Thurs., Friday, 11:30 p.m. Also Mutual—Tues., Thurs., Sat., 10:30 p.m. (Meadow Brook, Cedar Grove, N. J.)
MAX MILLER AND HIS SWING QUARTET—WIND (560k)—Chicago-Gary, Ind.—Monday through Sat., 5:45 p.m. Also Mon., Tues., Thurs., 10:30 p.m., Friday, 9:45 p.m., Sat., 8:45 p.m.; "Men About Town" series—Tues., Thurs., Sat., 4 p.m.; "Vibra Harmony"—Mon., Tues., Thurs., Fri., 8:15 p.m.; WJJD (1180k)—Chicago Daily except Sunday, 4:45 p.m.
FRANK PAPLIE and his JIVE FIVE—NBC, blue except East—Monday, 5:15 p.m.; NBC, red except west coast—Thursday, 1:15 p.m.
MERLE PITT'S JIVE AT FIVE—WNEW (1250k) New York City)—Monday through Sat., 5 p.m.
BEN POLLACK—CBS—Thursday, 7:30 p.m. (west coast rebroadcast, 8:30 p.m.)
RHYTHM AT NOON—WBBM (770k)—Sunday, 1:45 p.m.
RHYTHM TIME—WTMJ (620k)—Milwaukee—Niteley, 11:30 p.m. (recordings)
ADRIAN ROLLINI—NBC, blue—Tues., 6:30 p.m., Wed., 6:15 p.m.; National, red—Friday, 6:45 p.m.; WJZ (760k) NYC—Thursday, 7:30 p.m. (Belmont Plaza, NYC)
SATURDAY NITE SWING CLUB—CBS—Saturday, 6:30 p.m.
JAN SAVITT—Tophatters—NBC, red except west coast—Tues., Wed., 12 midnight; NBC, blue—Thurs., 11 p.m., Friday, 7 p.m. (Hotel Lincoln, NYC)
RAYMOND SCOTT—CBS—Sat., 10 p.m.
ARTIE SHAW—CBS—Sunday, 10 p.m.
SWING MUSIC HOUR—WNEW (1250k) NYC—Sunday, 11 a.m. (recordings)
SUNDAY SWING SESSION—KEHE (780k, Los Angeles)—Sunday, 5 p.m. (2 p.m. on west coast)
SWING STRINGS ORK, direction of Al and Lee Haines—WEAF (660k)—NYC—Thursday, 7:30 p.m. Harpist Casper Reardon, is occasionally heard as guest star.
TITO and his Swingette—NBC, blue—Thursday, 6:30 p.m. (Lincoln Hotel, NYC)
SKEETS TOLBERT—WMCA (570k)—Tues., 11:30 p.m., Friday, 10 p.m. (Plantation, NYC)
HERMAN WALDER—KCMO (1370k) Kansas City)—Niteley, 10:15 p.m. (Laclelle's, Kansas City)
JOHNNY WILLIAMS QUINTET—with Kate Smith—CBS—Thursday, 3 p.m. (west coast rebroadcast, 11:30 p.m.)
PAUL WHITEMAN—CBS—Wed., 8:30 p.m. (west coast rebroadcast, 11:30 p.m.)
BILLY WRIGHT—WBBM (770k)—Sunday through Thursday, 1 a.m., Friday, 1:15 a.m., Sat., 2 a.m. (Town Club, Chicago, Ill.)

INSTRUMENTALISTS and VOCALISTS

- DAVE BACAL—CBS—Tues., Friday, 8:45 p.m. Organ
RING CROSBY with Johnny Trotters and NBC, red—Thursday, 10 p.m.
MARTY DALE'S Piano Ramblings—CBS—Sat., 12:15 p.m.; Columbia, south only—Monday, 12 noon; CBS, west only—Friday, 11:15 a.m.
ETON BOYS—with Ray Block's ork—CBS—Monday, 8:30 p.m. West Coast rebroadcast, 11:30 p.m. (vocal trio)
BOB HAMILTON and RAY SNECK—WHN (570k)—Wed., Thurs., 7:15 p.m. Organ and guitar
BOB HOWARD—WEAF (660k) NYC—Thursday, 11 p.m. Pianist-Vocalist (Modulate to page 37)

Wed., 9:45 p.m. and 2 a.m., Thursday and Friday, 2 a.m. (Blackhawk Restaurant, Chicago)
EDDIE DELANGE and THE ANDREW SISTERS—CBS—Saturday, 9 p.m.
TOMMY DORSEY—NBC, red—Wednesday,



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HERE is a portable, recording and record playing turntable that you can attach to your present microphone, amplifier and loudspeakers to make and play records of your own music. You can also attach it to your radio set to record your own programs off the air.

IT'S THE NEW PRESTO 8-R SOUND RECORDER AND IT SELLS COMPLETE, READY TO OPERATE AT ONLY \$98.50

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Two years' trumpeting and he joined Glen Gray! You've never read anything so downright instructive and entertaining as this illustrated life story of Sonny Dunham, by his friend Rudy Mick. Book explains his embouchure for doubling and gives "Memories of You" solo notes-in-note. Includes chapter on Casa Loma Frank Zullo. Send 3c stamp today for 30-page Sonny Dunham book. Mention your instrument. Dept. 04 Daily Music Co. 127 W. 48 St., N. Y. C.

### ORCHESTRATION REVIEW

By Tom Herrick

**GOOD MORNING BLUES**, Bregman, Vocco & Conn, Arr. by Charlie Hathaway. This Count Basie series recently released by D, V, and C is sharp stuff. "Good Morning Blues" is a typical blues arrangement in the Basie style, copied very accurately from Basie's original arrangement. A 4-bar piano introduction is followed by a second trumpet solo on a blues melody, backed up by a sax organ. The trumpet man should stick to the melody as written and concentrate on interpreting it in a blues style. The sax and brass sections have choruses at C and D and there is a written-out piano solo at B. Typical Basie stuff. F and G are solid ensemble ride choruses. A splendid arrangement.

**JUMP JUMP'S HERE**, Robbins Music Corp., Arr. by Les Brown. There is nothing particularly outstanding about this tune, even though authorized by Red Norvo and Mildred Bailey, but Les Brown, who is a comparative newcomer to the ranks of stock arrangers, has done a very creditable job on it. A is an ensemble chorus with unison saxes carrying the first two bars of the melody echoed by the brass section. D is a vocal chorus with sax melody and muted brass figures. Tenor sax has a solo at E, followed by a brief second trumpet interlude at F. The final choruses at G and H are ensemble with the sax and brass sections alternately carrying the melody.

**BARCAROLLE**, Leo Feist, Inc., Arr. by Spud Murphy. Here is another of the Tommy Dorsey arrangements based on a staid old classical number, originally arranged for Tommy's band by Axel Stordahl and Dorsey himself. The trombone, of course, has a lead in the first chorus at A with a staccato sax in the background, with an occasional ensemble brass riff. B is ensemble, followed by another trombone chorus at C. D is ensemble saxes with more brass riffs in the 7th and 8th and 15th and 16th measures, followed by a hot trumpet solo for sixteen measures. The last part of E features a very fine bit of ensemble riffing in the Tommy Dorsey style. This is much like the rest of the Tommy Dorsey classics but one for the books if you like this style.

**HOLD TIGHT-HOLD TIGHT**, Exclusive, Arr. by Vic Schoen. Here is a swing tune which has lately been featured a good deal by the Andrews Sisters. It is arranged by another comparative newcomer, Vic Schoen, who has recently come into prominence as an arranger of that thing called "swing," both for the Andrews Sisters and for orchestras. "Hold Tight-Hold Tight" features some nice ensemble work and cleverly orchestrated backgrounds for hot second trumpet solos, among other things, and is a fine tune upon which to base a novelty for the band.

**IT TOOK A MILLION YEARS**, Lineon Music Corp., Arr. by Larry Clinton. Mr. Clinton, who is best known as an arranger and composer of the lightly and politely type of swing obviously sticks his neck out in submitting this ballad tune but its a honey—one of the best of the current season. Muted trumpets have the first chorus at A with a sax background, saxes taking the bridge. At C Larry has cleverly voiced a lead tenor with two clarinets for a pleasing effect and the last ensemble chorus at E is in the simple but effective swing style which has made Clinton the most popular stock arranger.

**THE BAND DON'T SWING**, McDaniel Music, Arr. by Emil Pridsada. This has all the earmarks

### Artie Shaw's Chorus on "Copenhagen"

2B Clarinet

Printed with permission of Melrose Bros. Music Co., Inc., Chicago.

of a potential hit. It's a nice swing tune and the lyrics are terrific—and so true. We quote from the lyrics "Lombardo is o. k. to listen to, the same goes for Garber and King, but I'll give a hand to a Dixieland Band, cause I like my music to swing!" This is another number which may be made into a novelty tune by the simple expedient of playing one of the first choruses in a corny manner and then really breaking it down on the last chorus which, by-the-way, is very adaptable to being "broken down." A nice solid arrangement and we should hear more from its creator, Mr. Podsada.

**SMOKE HOUSE**, Bregman, Vocco & Conn, Arr. by Fred Norman. This is one of the most original numbers that Benny Goodman has recorded in some time and one which the boys in the band got a big kick out of. Yours truly was present when they first tried it out. The intro and first two choruses are mostly ensemble work, but the arrangement really gets under way at C with staccato brass figures and unison sax riff that will really knock you out. The second trumpet takes the bridge with a sax background. The last chorus at E is a killer too with high brass figures backing some more sax riffs.

#### Also Recommended

- JUST A KID NAMED JOE**—Shapiro Bernstein, arr. by Le Roy Holmes.
- SPINNING THE WEB**—Famous, arr. by Wayman Carver.
- JOOBALAI**—Paramount, arr. by Jim Mundy.

### Harvard Finally Gets Hep —

(Continued from page 1)

tion, will be able to go individually and play their favorites at any time. Plan is to incorporate a course in contemporary music, with regular credits being given by the music department. Students will criticize and comment upon the discs, which should lead to some lively discussions, feeling on swing running as high as it does within their souls.

### Learn 'HOT' Playing

Quick course to players of all instruments—make your own arrangements of "hot" breaks choruses, obligatos, embellishments, figures, blues notes, whole tones, neighboring notes, etc. Professionals and students find this course invaluable for putting variety into their solos.

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these sacred confines.

#### Will Have Mag. Too

Another indication of official recognition of jive is the proposed *Harvard Jazz Review*, a minor collegian *Down Beat*, to be edited by Jack Long and Charlie Miller, who ambitiously plan to cover Boston, New York, and, apparently, all points west, from the college angle. As yet we have seen no sign of the *Review* on the newstands.

In line with the Harvardian swing to swing is the Swing Club being promoted by freshman Mike Levin, who has had several years of commercial experience, and who conducts a swing column in a middlewestern news sheet.

#### All Eyes On Norvo

Jeff Fuller, as much hep as his well known last year's roommate, Jim Higgins, since his graduation last June has made a tour of the South picking up records, and plans to open a strictly jive shop in Manhattan, in the near future.

Most Harvard interest in Boston niteries is centered around the Southland where Red Norvo's new outfit has succeeded Berigan. Richard Himmer, soon to play at a house dance here, is considered strictly off the cob and as such is being received coolly in the advance sale. Claude Hopkins, to play at another house, is receiving more attention.

### Lanin Bucks Shaw

Princeton, N.J.—Lester Lanin's ork will buck Artie Shaw's on opposite stands at the Princeton Junior Prom March 17. Lanin's crew was busy last month playing debutante parties.

### SAXISTS!!! SWING CHORUSES

Get into the Swing with these modern, up-to-the-minute

- 3 Way Sax Choruses
- Hot "Ride" Tenor Solos
- Hot "Ride" Alto Solos

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### Mojica in Frisco

San Francisco—Leon Mojica's ork, coming here from Ratliff's Ballroom, San Diego, currently is playing for dancers at the El Patio Ballroom here. Mojica rated two NBC wires weekly.

### Olinger with Hughes

Los Angeles—Charles Olinger has taken over management of Johnny Hughes' ork, a 14-piece combination playing niteries and parties here.

### Chicago Hotels —

(Continued from page 1)

spent some time the past few months "persuading" hotel men to break down and install the wires. General understanding is that Petrillo noted with alarm the avoidance of name bands from Chicago, where they were practically buried with no air outlets, and the brief stay of those which did come in.

#### Webb Revamp Schedules

Networks are busy rearranging schedules, as their Chicago stations already have a flock of ballroom and club bands on the air, those spots having kicked in with the C-note more promptly than did the inna. Aragon, Trianon, Merry Garden and Melody Mill ballrooms have wires, as do half-a-dozen clubs. Rose Bowl, with Ina Ray Hutton, was latest to install a wire, spot going on air night of Hutton's opening, Feb. 15.

### Is Your RUPTURE HERE?

Why continue to suffer with rupture? Stop your worries and fears. Send for the facts about my perfected truss invention—the Brooks Appliance for reducible rupture—with the automatic AIR-CUSHION support that gives Nature a chance to close the opening. Thousands bought by doctors for themselves and patients.

Send on Trial—Made-to-measure, individual fitting for man, woman or child. Low-priced, sanitary, durable. No obnoxious springs or hard pads; no metal girdle to rust. Safe and comfortable. Helps Nature get results. Not sold through stores—be ware of imitations. Write today for full information sent free in plain sealed envelope.

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USED BY THE COUNTRY'S FINEST SWING DRUMMERS  
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MUSICAL INSTRUMENTS

# Chi Hotel Builds Jungle For Krupa's Wild Rhythm

Chicago—A jungle in purples, reds and greens will be the setting in the new Panther Room of the College Inn to match the tempos of skin-beater Gene Krupa and his lads when that ork blows into town for a March 11 opening. Krupa comes from the Coast, where he's been working in a jitterbug movie production. His arrival boosts the town's name swing band content to three, with Crosby at the Blackhawk and Stuff Smith at the La Salle.

Al Trace took the Inn stand for a two-weeker preceding the redecorating for the Krupa premiere.

### North Side Goes Rhumba

Ina Ray Hutton and her femme crew opened to a packed house at the Rose Bowl Feb. 15. Except for the blonde gyrator, the north side's music is generally rhumba with Jose Manzanera at Colony Club. Juan Pineta at Monte Cristo, Eddie Varzos at the 885, and Ramon Arias in the reopened Miami Club. Chez Paree and the Blackhawk also present rhumba outfits during intermissions.

When Crosby and his Dixielanders returned to the Blackhawk Feb. 10, local cats breathed a "Whoops, my dear," and went downtown to shag it. Crosby brought with him an ace jitterbug, Dorothy Clare, Pittsburgh, for the floor show.

### Tucker Draws the Shetels

Biggest job in town is that of Orrin Tucker in the swank Empire Room of the Palmer House, where his ork handles floor show and dance music, doubles as chorus boys for an 1890 number in the show and turns out some fine glee club numbers. Roger Burton, fiddler, has composed a complicated solo labelled *Fly and the Fiddle*, which he plays with finesse. January Bonnie Baker has husky males palpitating, and the Bailey Sisters do a neat bit, too. Tucker leaves in April to open at the Mark Hopkins in San Francisco.

High "C" Club hit a false note when spot neglected to pay off Fritz Miller's ork and landed on union's unfair list. . . . Three Flats and a Sharp left Bartel's for New York to cut eight sides for Decca, and to play the Apollo theater (with Basie) and the Howard in Washington. . . . Avia Kent, local thrush, decided not to front the

band which Faith Carlton formerly batonned—it's not "her type." . . . Russ Morgan replaces Lou Breeze at Chez Paree March 3.

### Bouche Opens Cuban Spot

Al Bouche, operator of suburban Villa Venice, took a Cuban jaunt and was inspired to open a Villa in Havana, which he stocked with two score of girls and a native ork fronted by Chicagoan Frankie Quartell. . . . Al Kvale's leading the State-Lake pit ork. . . . Jay Mills begins a repeat date at Edgewater Beach. . . . Joe Vera's piano capers astound patrons of Congress' Peacock Room.

Joe Mitchell's ork, now booked by Gus Sun, has built a vaude show and begins tour of Eastern states, with Detroit the first stop. . . . George Foster opened at the Southmoor with Fred Minife, formerly with Augie Knapp, on drums. . . . Madura's Danceland brought in Byron Dunbar's band. Nichols' Knockout

Red Nichols got a big hand at Aragon ballroom when he played a one-nighter there in February. His tenor sax man is really hot—for that matter, so is the whole crew. Dick Jergens, who lingers at the ballroom indefinitely, has the crowd in the palm of his hand. . . . Bill Carlsen, at the Trianon, draws a lot of repeat trade with his musical gagsters and "just among us folks" attitude.

### Ambrose Back on Air

London—Trouble between Ambrose, ork leader, and the BBC has been remedied and the Ambrose crew is back on the air. Band will have three Saturday shots in March, with Ambrose's unique octet featured.



### Chicago Likes 'Em . . .

Charlie Agnew stands by as Velma Raye, his chirper, gives out with the lyrics at the Merry Garden Ballroom in Chicago. Agnew's band—and Miss Raye—drew a looklover ticket last month. Seymour Rudolph photo.

### Elmo Tanner's Romance Breaks Speed Records

By J. H. Lang, Jr.

Indianapolis—Elmo Tanner, famed whistler with Ted Weema, got a "yes" on the marriage question before a stage show here from Eleanor Jones, Birmingham school teacher. Then things happened fast.

The marriage license was obtained between the first and second shows. Between the second and third, they bought the ring.

After the third show, they had the ceremony. And after the fourth show, they were showered with rice! The Rev. Howard G. Lytle tied the bonds and they were accompanied by Jack O'Brien, Weema's pianist, and Ted Nicholas, manager of the Lyric Theater.

### Purdue Ork Impressive

Tom Devine, manager of the Indiana Ballroom, has had luck with his Sabbath afternoon dance-swing sessions. Amos Ostot and his gang, on the stand, make the sessions fine. Lloyd Martin is Amos' new arranger and Sammy Runyan, vocalist, now fronts. A top-ranking combination in all.

Harry Atkins left Dennie Dutton to fiddle for Herbie Kaye. . . . Count Basie put on a swell show. . . . Dick Hutchins wrote Ostot's theme. . . . A new college band at Purdue led by Harry McGrady recently proved it knew how swing is played.

### Sanders Makes Two Changes in Flint

Flint, Mich.—Red McKenna is trying to fill the spot left vacant by Bob Kettner in the Athletic club. It's a tough job. . . . Jimmy Raschel is pleasing the public and fancying up his organization in his spare time at the Knickerbocker. . . . The IMA auditorium still supplies beat bet for Saturday night dancers. Joe Sanders was best received band during last month.

Malcolm Crain replaces George Wendt as first trumpet with Joe Wendt in San Francisco hiring for the exposition. Jack Calheart, who has been holding down second trumpet, left the band to do arranging. He was replaced by Red Hodgson.

### Femme Ork Brings 'Chummy Spirit' To Michigan Musicians

By Louis Cramton

Port Huron, Mich.—That cooperative feeling among musicians has never been better illustrated than in this city's leading nitery, the Wonder Bar.

Proprietor Al Gaines has booked an all-girl combination that possesses musical ability as well as feminine charm. The combination is not a common one in this section, and it has clicked.

### Cats Are Prowling

Local cats are prowling in after job dates and purring around with hopes of being petted. Favorite arrangements are being shown to the girls, who are under the direction of perky Lillian Temple. Many an evening the band threatens to assume symphonic proportions as one local yokel after another brings his weapons to sit in. Some of those local boys are better than all right. Notable are Dorm Lane, tenor sax; Dick Short, string bass, and Ed Kemp, drums.

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# Horse Races, With Gals As Jockeys, In Omaha

By Ed Koterba

Omaha—Midwest ballrooms are importing and originating several stunts to increase business. Al Wolf, Chermot major domo, who devised the unique "clothesline" dance, now has started handicap horse races. Metal donkeys are used—jockeys being girl dancers. Both Chermot and Music Box are featuring Instruction Nights.

### The Deacon Returns

Records at the Music Box tumbled when Rudy Bundy, clarinetist, hit town. Bundy's outfit, one of CRA's key "buildup" bands for 1939, is back at the Box for a 3-week run. He features deep saxes, with the ork majoring in sweet stuff. Ork has a red NBC wire here and Bob Pace, singer formerly with Denny, has the fens ga-ga. Personnel includes Dick Bixby, piano; Chet Bundy, Rudy's cousin, and Earle Schmitz, trumpets; Mickey Butler, trombone; Walt Tracy and Junie Ferrel, tenors; Sam Simon, baritone sax; Paul Helvey, Joe Weyand and Russ Goltry, rhythm. Helvey, who also arranges, hails from Fairbury, Neb.

With several spots signing up, Local 70 bis is best ever for this time of year, according to Pete Christman, new proxy. . . . Lawrence (Local Boy Makes Good) Welk is slated to bring his Champagne musickers home for a solo. . . . Freddie Ebener's WOW staff ork, top band in this area, is now aired over NBC red. . . . George Johnson's 7-piece combo is holding down duties at KOIL. . . . Franklyn Vincent's job at Ches Paroo is dangling because of recent newspaper publicity that gambling is going on at the spot. . . . Bobby Bowman, former Vallee saxist, has moved his boys from Hotel Hill to Hotel Rome. . . . Philo Hansen keeps his men at the Paxton. . . . Philo, by the way, is the Paxton's laundry chief by day, their band leader at night!

### Serpan Tops on Tenor

Art Randall continues at the Fontenelle. . . . Territory bands are angling for a couple of high school kids who won't quit school to join. The boys are Carl Erca, Harry James' prodigy, and Nuncio Pomodoro, clarinet wizard. . . . Gene (Benny) Welsh, new vocalist with Freddy Martin, hails from North Platte, Neb. . . . Ickies are getting a load of swell clarineting from Web Fierman's band—the gate is Vincent Hate. . . . Orpheum has Jan Garber for March 3 week. . . . Frank Serpan has been selected hottest tenor man in town as was Chuck Mann, former longhair, on trombone.

### Alto Man, on Tenor, Socke with M. U. Cats

By Freddie Middleman

Columbia, Mo.—Matt Kenny's band underwent a revamping this month, ending up as a dynamic—although unsmooth—young outfit with punch and power that Missouri University dancers like.

Vocals are by Matt and Neil Hord since Florence Eastman, former fem chirper, married Joe Humphrey, Matt's old trumpet man. Lineup now includes Neil Hord, Doyle Jay, Dick Asel, trumpets; Bob Davidson, trombone; Jack Hayes, Red Nichols, Sam Ellis and George McElroy, saxes; Harry Dooley, piano; E. Lovett, drums; Bill Crawford, bass, and Conrad Squires, arranger. Hayes, a former alto man—strictly a section man at that—is amazing the cats and Hot Clubbers with his brilliant tenor work.

Eldon Jones' and Carl Stepp's orks still hitting it off in fair shape, too, with Stepp's stacking

up as more thrilling. Griff Williams here for the Pan-Hel party Feb. 17—seems that it is tradition at Mizsou that no "go bands" or swing crews be allowed to appear for the event.

## Lunceford Is A Big K. C. Draw; Niteries Close

By Bob Locke

Kansas City—Jimmie Lunceford's double date here was the high spot of the month, Lunceford rolling up good grosses for both Will H. Wittig, Pla-Mor manager, and William Shaw, president of Local 627, AFM. Many of Jimmie's boys are former Kaycee cornerites.

### Niteries Are Raided

Lani McIntire and a flock of Hawaiian hula dancers are cluttering up the Muehlebach Terrace Grill. . . . Night clubs in the doldrums, with many folding because of raids on gaming houses. The number of musicians not working reached a new high last week. . . . Red Blackburn is at the K. C. Club under John Tumino's agency's banner. . . . George E. Lee, once a man of Bennie Moten fame, is at Reno Club, Count Basie's old hangout, and Buster Moten, Bennie's smiling brother, stays on at the White Horse.

### Negro Is Best Writer

Formerly a canned music proposition, the Golden Arrow finally began using flesh, Dean McKay's ork getting the call. . . . Jess Price back at Lucille's, his traps flashier than ever but all the more monotonous, too. . . . At Martin's-on-the-Plaza, Bill Scott, tenor man and arranger, took over Jay McShann's band when Jay and Gene Ramey, bass, got the call to appear at Chicago's Off-Beat Club. . . . Gus Johnson, Earl Jackson, Orville Minor, Selma Long and Bob Mabane still are with the band. . . . Bill Martin took over half the Tommy Douglas band—now neither band is worth a damn. Bill Shaw, of the colored union, reports Everett Johnson, boogie-woogie pianist supreme, is not Pete Johnson's brother, but Everett makes no comment. He still plays fine boogie-woogie. . . . E. LeRoy Brown's column in the Call outshines the white columnists for news flashes, human interest, humor and everything else that goes into making a column interesting—and the lad knows his bands.

### Early's New Post

Camden, N. J.—W. Wallace Early, for 37 years affiliated with RCA Mfg. Co., has been named manager of recording and record sales. John L. Hallstrom will assist Early.

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Chicago—Presenting Jimmy McParland's jam band, one of the big attractions at the Off-Beat Club. Top—Jimmy and Joe Rushton get off. Then, in order downward, Pianist Floyd Bean, Lennie Esterdahl, Pat Patterson and Russ Winslow.

## St. Louis is Overrun With Schmalz Bands

By C. Lee Kelliher

St. Louis—Any way one looks at it, St. Louis wants its rhythm solid but its music sweet. And sweet is synonymous with shekels.

Don't get the idea the Mound City doesn't know good, solid swing when it hears it. It does. Remember Frankie Trombar began his musical ascendancy here, as did Gus Haenschen, Gene Rode-mich, Gordon Jenkins, Ralph Rainer, Joe Reichman, D'Artega and Carl Hohengarten. The citizens know music both swingy and sticky—but them what has coin like it sweet. Now for some case histories to support the contention.

### Lorch Learns

When Carl Lorch breezed into Hotel Jefferson five weeks ago, Manager Carl Roessler went into a huddle with the leader. The result was lots of sweet music, with Lorch keeping his warmer 'wange-ments under wraps. Lorch clicked with those who carry the pelf and stayed an extra three weeks—would have been booked longer except for previously signed dates. Al Hahn, in the Jug of Hotel Coronado, also plays for the money

crowd, and Bobby Swain's outfit, gaining in popularity here, has lush strings at the Park Plaza.

### Chase Aim: Bow

Swing's stronphold is the Cham Hotel, but Clyde Lucas—with seven fiddles and muted brass—moved in the other night and the maitre d' hotel gleefully counted 300 more dinners served in the room than usually are served at the same haah house on Saturdays. "Swing is flash," says Clyde, "and flash doesn't last long."

## Iowa Terp Biz Good Despite J-Bug Ban

By Bob Frasier

Ames, Ia.—Despite the banning of jitterbugs in this great corn state, there has been no slump in ballroom business. Many ballrooms which once used swing bands now are using more versatile collegiate combos.

The big attraction in Iowa is Tom Archer's Tromar Room in Des Moines. Frankie Masters and George Olsen played there last month. Chase Evans' ork is at Cedar Rapids' Pla-Mor and other good territorial bands here include Gene Pieper, Paul Moorhead, Wally Wallace, Leo Piper, Pieper, Stan Stanley, Doc Lawson, Don Strickland, Tiny Little, Hal Leonard and Al Menke.



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### Texan Swings Beethoven Opus

By Thaine Walden

Houston, Tex.—George Olsen and his ork set a new record at the Rice hotel, playing to near-capacity crowds three weeks and five days—longest stand of any band in spot's history. New number, *Beethoven Wrote It but It Swings*, by Hubert Roussel, music critic for the *Post*, was introduced. Very okeh. Eddie Fitzpatrick followed Olsen into the Rice.

Chan Chandler's up-and-coming band played a 2-weeker at Aragon ballroom, which has a local wire. Followed by Phil Baxter, composer of *Piccolo Pete* and other perennials. . . . Kid Reid still rocking the 400 Dinner Club with his fine trumpet. Kit's a busy man, what with being band director at Rice Institute, giving private lessons and running a music store besides.

### Dallas Has J-Bug Contests in Pens For Livestock

By William Covey and Arthur L. Coleman

Dallas, Tex.—Top event of a quiet month was the windup of the Jitterbug jamboree, at the Livestock Arena (Honest to God!) . . . Band was 14 pieces, fronted by Ben Ribble, 19, whose unholy trumpeting caught Red Nichols' ear. Red says Ben is on the way up—as if we didn't know—but the kid needs a band that can read and with good drums.

At the Nite Spot, a white club, Johnny Porter's Negro co-op band is very fine. Johnny, formerly with Redman, took over when the band voted out Clarence Love. Driven by 4-man rhythm, inspired by Riff Tucker's drums, the outfit makes big music. Given an honest

booker, it would go places fast. Tommy Tucker replaced Eddie Fitzpatrick, then bowed out to Art Kassel, in the Baker's Mural room. Adolphus has George Hamilton. Southwestern Auto show had Art Jarrett and Herman Waldman's ork. There also was a line billed as "Casa Manana" girls, but we don't believe it. We saw the original Casa Manana.

### Olsen Rates Big Mardi Gras Honor

By Gordon Strachan

Galveston, Tex.—George Olsen brought his Music of Tomorrow to this isle Feb. 20 to give out in a special "George Olsen night" session as a feature of Galveston's Mardi Gras celebration, which is second only to that of New Orleans. Olsen is first bandleader ever to have a Mardi Gras night dedicated to him, as far back as this correspondent can recollect, and his payoff plum for the performance was plenty sweet, according to inside dope.

The jovial Swede and his gang, plus a mammoth floor show which he brought with him from Houston's Empire Room, played to a crowd which jammed the city auditorium.

Earl (Father) Hines and his ork rocked the same roof when they moved in for a one-nighter Feb. 15.

### Baton Rouge Proves Jinx Spot For Orks

By Cleve Currier

Baton Rouge, La.—This town is fast acquiring a reputation for being a jinx spot to play in. Fletcher Henderson, Louis Armstrong and Husk O'Hare are a few who were big fions. No sooner had Husk opened in Jackson, Miss., than the old jinx returned by taking Ann Barrett—without a doubt one of the fastest rising warblers in the land—away and nutting her with Layton Bailey's

ork. Then Phil Johnson, pianist, had a breakdown. Husk is moaning—and rightfully so.

Toby Veitin, manager of the classy Cedar Lane Club at Opelousas, rates Bailey as "the finest band ever to play for me" and said Bailey did more for him than any other band to play there more than one night.

Jack Tracy followed Bailey. Boasts of good singer in Juanita Bishop, former Kaycee canary, but the band is below Bailey's par.

### Wagner Ork and Sepia Revue Top N.O. Doings

By Max Blanchard

New Orleans—George Wagner and his ork are back at Club Plantation, drawing in the shekels for Owner Pete Herman. It's Wagner's third engagement at the spot, the previous one a record run of 26 weeks. Band had been on tour of the South between Plantation engagements.

Angy Gemelli, manager of Club Chez Paree and bandleader there, took a new step in nite life entertainment in his stride when he introduced an entire colored band and revue, *Harlem on Parade*. Brought Jimmie Givens' 15-piece crew from the West coast and a floor show featuring movie comedian Troy Brown. Givens has been tying the crowd in knots with his comical songs and dancing. Show also includes Jazz Jesters (string quartet) and Mabel Hunter, a little dusky gal who shakes like rubber.

Whiteman Plays Tulane Ball  
Whiteman played for the Tulane Cotillion Club, and did he pack 'em in! He got the Orleansians to doing the jitterbug—mildly. A sax trio of New Orleans boys—Al and

Frank Golodoro and Sal Franzella—came forth to shine on Whiteman's jazz rendition of *Bebe's* and got the big hand of the show.



**Funny Man . . .** And it's not W. C. Fields, either. Jules Mendelsohn, comedian with Eddy Brandt's Rhythm Boys ork at Chicago's Hotel Stevens, goes into his routine for the benefit of the photo man.

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**'Ballroom' Skipper . . .** Eddie Chase last month, on his famous "Make Believe Ballroom" radio program on WCFB, Chicago, announced he would send a free copy of the DOWN BEAT to everyone who wrote him requesting one. The result is shown above—more than 6,000 letters dumped on his desk in one day.

### PW to Play for Texas Steer Riders at Rodeo

By Charlie Carden

Fort Worth, Tex.—Paul Whiteman and his band will play the Fat Stock Show and Rodeo in March. While the rodeo contestants are doing their "bulldoggin'" and taking spills, we wonder if he will change his *Rhapsody in Blue* to "Black and Blue."

Casa Manana will open July for its fourth season with big names. Included are Russ Morgan's ork, Kenny Baker, the Three Stooges and Gomez and Winona, dancers. Casino Park now running week-ends, with Bert Massegale's band recently of New Orleans, and the 400 Club, Shreveport. George Smith, manager of the park, says such names as Artie Shaw and Tommy Dorsey are booked for the summer season.

Few bandleaders have received so warm a reception as Everett Hoagland in Hotel Texas' Den, when at least 200 rug-cutters were turned away. Hoagland returns to Ft. Worth after a 2-year absence. Three months of that time he was on a theater tour with Tony Martin.

### Cleo Revived It

Cleo Brown, believe it or not, revived the boogie-woogie piano style in Chicago in 1933 and two years later recorded it for Decca, although the boogie-woogie, for many years before, had flourished both in Chicago and in the South.

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# With One Tooth in His Head, Detroit Trumpeter Hits High E

By Lou Schurrer

Detroit—Attention, "pokechops" and belly-cheekers. Does your bridge-work tremble when you riff? See Irving Lewis, who hits "E's" above high "C" with one tooth in front of his face . . . Business was had in Detroit last month with the snows . . . Matti Holli's CKLW band will play the Bob-Lo Island Pavilion this summer. Holli still takes advice from Maurice Warner, the Symph's fiddle star . . . Murray Williams, former Krupa and Berigan tenor man, replaced Lix Riley with Henry Buase and Bob Mayheu took Bill Haley's chair. Bussie scored here, old pied piper that he is . . . Art Mooney held over at Vanity Ballroom . . . Frank Sidney at the Chop House . . . Westwood Gardens, Eastwood Garden's big competition, was bought by Eastwood Gardens, which will operate Westwood Gardens—things are sure getting complicated these days.

First Saturday afternoon swing session attracted plenty of high school bugs at the Graystone with Jack Campbell's ork getting the call . . . Walt Schuster, former music head of WXYZ, now is sax man with Campbell . . . Bass man, Mr. Baggott, will soon be a pappy. Evelyn White, sepiu songstress, is quality plus at the Cozy Corner . . . Clark Carlyle and his "Whispering Style" in Charles Lazin' old crew . . . That corny blow, the sheriff man, stopped the show at the Downtown Casino . . . Bobby Grayson's band back from Cleveland . . . The liquid, swiny rhythms of Sonny Kendis' crew are delighting Book Casino crowds . . . Hank Finney, whose band played a spell at the Casino, arranges at WXYZ, jumps to Wilding Pictures to wax his compositions and tears back to the Adams ave. nitery for shows . . . King's Jesters were glad to leave this town for warmer climes. Marvin Kahn is now Tommy Marvin.

## Cleveland's Famine Broken; Fight Over Basie Jive

By Bud Anthony

Cleveland—Dick Stabile's highly rated band opened at Hotel Statler Feb. 15, the first band of any name value to be booked into the spot. Stabile is the first in a long time to play Cleveland for more than a week-theater-engagement. In spite of what other name bands have done for this town in previous one-night stays, Cleveland is still one of the "black sheep blots" on our map. The town certainly has enough people in it to support more, what with the Great Lakes Exposition and the nite clubs (what there are of them), everything promoted up to date has turned sour. Every name band or otherwise, in the country, will if possible, steer clear of Cleveland, because of the poor support given bands, entertainment, and the like in the past.

Cleveland's Trianon will not play host to any more colored dances due to a recent occurrence at Count Basie's last appearance to a white crowd. A small uprising caused by the presence of a few colored boys out to enjoy their own band resulted in a scuffle. Jack Amram and Hal Lyn have put their efforts together and turned out one of Cleveland's better dance bands. The outfit really jumps together, aided by Hal's swell tenor and Jack's selling percussion work.

RAWLINS, Wyo.—Wade E. Crew, carnival man, married Hollis Joyce, singer with West coast dance orks, last fall here, it has been revealed.



Hazel Scott

## New Fem Batoneer, Only 18, Sings Pop Tunes Seven Ways!

New York — Introducing this town's latest entry, an 18-year old gal who fronts an all-male band and who sings pop tunes in seven languages!

She is Hazel Scott, billed as the "glamorous darling of Harlem," whose parents came from Trinidad and who was playing jive piano when she was 5. A "find" of Ken Harrison, Hazel opened at the State Palace last month with a band which included Gus McClung, Bernard Flood and Edward Anderson, trumpets; John Horton, Faunley Jordan and Needon Hurd, trombones; Roger Boyd, Alvin Moss, Raymond Hills and Eric Miller, saxes; Andrew Jackson, guitar; Larry Hinton, drums; Selwyn Warner, bass, and Eddie White, piano, all colored.

Miss Scott shares vocals with Flood. She also writes her own tunes and most of the arrangements, including her theme, *A Swingy Serenade*. She plays fair trumpet, writes short stories, does noteworthy etchings and designs her own hats, taking time out occasionally to read papers printed in Yiddish, French, Italian, Spanish, German, Chinese and English.

Outside of that, the gal has nothing to do but rehearse with her band, learn new arrangements and go to a Catholic church, which she never misses. Charlie Dixon is helping her organize the band.

## Barney Rapp Takes Over Cincy Nitery

By Bud Ebel

Cincinnati—Barney Rapp announces he will open his own nite club April 10, when he takes over the 4444 which has been closed for two years. Seating about 700 and being redecorated, with solid sending music by the new Rapp band, this spot should be a good hang-out. Will have a WLW-NBC wire.

Clyde Trask, feeling fit as a fiddle, returns from Florida to take over the Island Queen bandstand . . . Ross Pierce out at Old Vienna, with Buddy Fisher replacing.

Rudy Vallee is most likely band to open Beverly Hills . . . Deke Moffett and his band slated to play a 6-weeker in the Gibson Rathskeller. Deke's been playing the Schubert theater, but stage show policy didn't go, and now Cincy has 500,000 people and only one flesh show in town—the Gayety.

Al Jordan, trombone, and Jimmy Wilber, sax, joined staff band at WLW, with Roland Fanscher, bass, exiting . . . Two-word description of the Dick (Hot-Cha) Gardner band playing Lookout House: HOT-CHA! . . . That Cherniavsky show, My Lucky Break, from WLW is really big time.



## Missouri Maestro . . .

Eldon Jones, whose ham is fave of Missouri University students at Harris Cafe, Columbia. Of the three band leaders on the campus, Jones has more experience than any. He leans toward novelties and use of vibes in his arrangements, and M.U. dancers seem to like the idea. Carl Stepp's and Matt Kenney's Orks also are popular in Columbia.

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## Switches Bands . . .

Jayne Dover, who chirped the ballads for Bunny Berigan before Bunny reorganized in December, now is starring with Van Alexander's ork.



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### Toronto Skin Beaters Plan Huge Party

Toronto—The Toronto Percussion Club, composed of 75 drummers, is again sponsoring the biggest dance of the season. This year they are calling it "notes to you" and it will be held March 21—at the Royal York Hotel. Proceeds go to the Musicians Relief Fund of Local 149. Event is being helped greatly by pre-dance broadcasts by Bob Shuttleworth's band and Harry Bedlington's ork.

Orchestras playing at the ball will include Don Romanelli, Carroll Lucas, Eddie Stroud, Jack Crayford, Gord Richardson, Jack Evans and Bert Niosi.

Norm Lye, "skin-beater" with Gil Watson's ork at the Old Mill, is wondering just how long the boys will continue to call him "Pop."

Jack Crayford's band, currently at Oriental Gardens, is drawing capacity crowds. Jack Burt, ace tenor man with the band, has set aside "the old horn" for a well deserved rest. Vocalists with the band are Ruth Cameron, and the maestro himself. . . . Bill Thompson's ork, at the Hollywood Hotel, is doing the best business in five years.

### Local Jerks Hartley From Montreal Spot

By Irv Mauer

Montreal—After months of effort, local union has finally ousted Hal Hartley and his band from Chez Maurice, popular St. Catherine street oasis. Cocktail consumers are now hearing Jack Bain's 9-piece combo. Jack has provided dance tempos in the past for most of the deb dances, proms and high school fops. His band, which includes four B.A.'s, has also oozed over CKAC.

Dave Schouler and his up-to-the-minute girl band treated Lowe's patrons to the unusual during their week stay in February. Girls nobly served up an ultra-modern arrangement with each section playing a different tune. They played eight different tunes simultaneously—and harmoniously. Their efforts grossed a rough \$10,000.

Irving Laing and his Auditorium band supplying the jive for around 800 jitterburge every Sat-



### Twenty Years in one spot.

That's the mark chalked up by Luigi Romanelli, Canadian maestro, whose orchestras have played at the King Edward hotel in Toronto without a miss since 1919. Currently, Luigi is using Mildred Morey, Detroit canary, as singer with his ork in the King Edward's swank Oak room.

Many local cats think Laing and his boys can outswing Niosi of the Queen City. . . . Dana Brown, bass-slapper with Lloyd Huntley, injured his leg in a "skiness" incident.

(Editor's Note: In last month's Montreal column, "Stan Wood" was reported as playing in Huntley's ork. Item should have read "Norman Calvert, formerly with Stan Wood, now playing with Huntley.")

### Chet Lincoln's Ork Into Penn Lighthouse

By Dick Gehman

Lancaster, Pa.—It's time Chet Lincoln's band got a break. Recently it played the inaugural ball for Governor James at Harrisburg, getting the nod over several name outfits in the area at that time. When the band starts into Stan Kreider's *Ode to a Doodle-*

bug there's no stoppin' it. Roy Lincoln, trumpeter, is certainly one of the greats of the business. Personnel includes Roy Lincoln, Bud Lincoln and Harold Yeagley, trumpets; Bill Benedict and Phil Lester, trombones; Duke Cramer, Bill Lefever, Rudy Bleckner and Phil Sergeant, saxes; Johnny Walters, bass; Ken Schucker, drums; George Glick, piano, and Stan Kreider, guitar.

Bob Lestz is latest to form a band. . . . Johnny Hamp in town auditioning bands to fill a Southern spot. . . . Harlem Dictators from Philly at the Casino.

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### Frank Trombar Launches New Jam Policy

By Don Lang

Minneapolis—Town was all Trombar in February, with Frankie at the Nicolet. He not only brought a good band, but also a good idea that Monday night be set aside as musicians' night so the boys could come in, get their kicks at low prices, on the night when ordinary patronage is slow anyway.

Trombar's plans call for sending each member of the local a special rate card for Monday nights, card to be used to get the "no minimum" and "knockoff on drinks" privileges. Plenty of jam, in Trombar's hands, would be provided. Frankie plans to try the idea in several cities before springing it to Ralph Hitz to have it made a feature of all Hitz hotels.

St. Louis rates high with Frankie. He started there, and now discovers Carl Maus and Jean Webb there. Maus plays drums and vibes wonderfully and Jean changes key and slides into choruses without effort as if reading with the band.

Minneapolis is now five miles from Dixie. Meaning that in Mendota, Minn., Lou Plummer's seven pieces, with girl pianist, are about the hottest and finest ever to hit this area. . . . Carlos and Louis Prima in St. Paul. . . . Southern Gentlemen were impressive here.

. . . Bob Bass and Art Kates are back home since Barney Rapp split up his band to become a nitery owner.

### Hartford is Hot As a Pistol—BG Big

By Theo. P. Zembruksi

Hartford, Conn.—Town is hot as a pistol now, with the State Theater bringing in the big boys. Management refuses to reveal grosses, but Benny Goodman's must have been terrific. . . . Henry Zaccardi is new prexy of Local 400, AFM, and Robert Stannard is vice-pres. . . . Bill Tasillo's ork played for the President's party, with Goodman and crew also on deck. . . . Pride of Hartford is Sid Perlmutter, who started with Norm Cloutier's Madcaps and now is a \$10,000 a year man with WABC. . . . Gil Bayek, WDRC spieler, has a Swing Club which is the best in this area. Gil's hep and a rabid student of *la jazz hot*. . . . Hartford still lists Benny Goodman as swing king. His recent date here proved that to us all.

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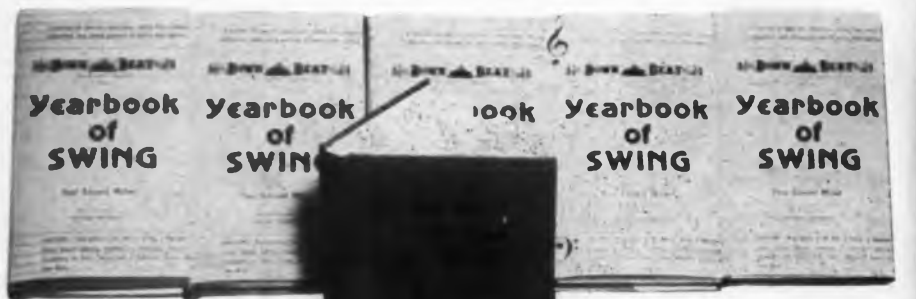
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### Mannie Klein Refuses Offer To Be Longhair

By Dave Hyltone

Los Angeles—Mannie Klein, one of the greatest of great trumpeters, had an offer to join Fritz Reiner's famed Pittsburgh symphony orchestra the other day. Reiner said he admired Klein's vibrato—"much preferred to the stiff and dead tone used, as a rule, by symphony men," he said. But Mannie has too many things out here on the Coast and did not accept the maestro's gracious (and spectacular) offer.

Local 47 has made some new appointments for administrative jobs: Harry Batho is now head of employment department; Catherine Lewis is in the commissary department; Art Tynan, Charles Fling and Cecil Harnack are new on the trial board. The assistants-to-president remain unchanged.

Ken Baker never got to the Roseland Ballroom in New York as he had planned. It seems he took the engagement against the advice of MCA, which was doing some of his booking, and the band got as far as Phoenix, Ariz., on one-nighters after which there were no more to be had. Local 47 paid the boy's fare back home and now Baker is doing a few casual dates hereabouts.

### Tatum "Buried" In Ads

Art Tatum did a week at the Paramount Theater just recently and there was practically no advertising put out on him except a small spot in the theater's regular newspaper ads. Maxine Sullivan followed. She also is singing out at the Cafe La Maze with the "St. Louis Blues Orchestra" which is the same and used in the film.

George Olson brings his "Music of Tomorrow" and a complete show into the Palomar March 8 for six weeks after which the management expects to have Art Shaw on hand to follow... Gus Arnheim plans to use the Vido Musso band for an early appearance at the San Francisco Fair... The Four Squires moved from the Town House into Stage One out on Wilshire, where they probably will stay until they leave in April

for Chicago... The Four Playboys returned to the Town House following their three months at the Blackstone in Chicago... Ben Pollack is doing one-nighters around town with that fine band of his. It is really the most solid bunch in these parts and features Bob Laine at the piano.

### 'Egbert' Big Help



Johnny Sterling, tenor man with Enoch Light, shown with Egbert on the rack.

New York—Egbert is doing "his" bit to see that the boys in Enoch Light's ork keep their "sour notes" to a bare minimum. And take it from Enoch himself, it's a system that really works.

Egbert is a small cardboard sign which is placed on the stand of the man who hits a clinker, remaining there until another erring musician lets go with a bad note. Then the boys pass it on, quietly, to the guilty horn-blower. Egbert once made the rounds often during a night's work at the Hotel Taft, but it's getting so now he has plenty of time to rest between jumps from one stand to another.

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### 'Divorcee's Heaven' Remodeled in Reno

By Paul Jones

Reno, Nev.—Proprietors of the Dog House, publicized as the divorcee's heaven, have decided to remodel so the thoroughbreds will feel more at ease. It will open about April 1 with a large band and first rate show.

Delli Quadri's ork still attracts the divorcees to the Town House. Janice Morgan and Chet Christianen share the vocals elegantly. Charles (Duke) Gillogly followed Joe Astria in the Montecarlo, and Madeline Morris takes over at the Silver Dollar. George Tong, with Virginia Gillette as chirper, replaced Jake Flores at Club Fortune. Jake joined Lou Levitt and his mates at the Ship and Bar.

Rabe Meister, temporarily, has shelved her drums to become hostess at the Ship and Bar... Maury Garson offers sweet swing at the Columbo Cafe... Jackie Sherman is doing a fine job at the Inferno and Harriett Barnum's Silver String trio plays semi-longhair stuff at the "exclusive" Riverside Hotel.

### Barrie, Becker and Sheurman In Denver

By Charles M. Hillman

Denver—Dick Barrie's band, after three months at the Brown Palace, wound up their stay in Denver with a week at the Denver Theater. The Barrie ork proved a smash hit here, as did Anita Boyer, his cute canary.

Rainbow Ballroom boasted a high gross this month with Howard Becker's crew. The band started as a high school unit in Altoona, Pa., and has progressed mightily since. Becker uses both string and metal bass and handles most of the vocals himself.

### Seattle Swing Fans Get New Rhythm Deal

By Gene Rickey

Seattle, Wash.—The Century management cheered local cats when it announced that Ram Wilde, Buddy Rogers and Gene Krupa will appear in March. Wilde plays the University of Washington Junior Prom March 3.

Gene Coy, having left Lyons here, one-nighted at the Century, with the fine tenoring of Henry Powell as the highlight... Commodores played the Ellensburg Normal dance and were immediately booked for the Washington Frosh hop.

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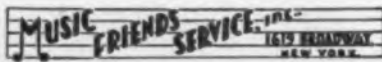
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President



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Vice-President and General Manager

# Attention Songwriters!!

## AN IMPORTANT MESSAGE FROM JOE DAVIS

1. Have you ever thought you could write a lyric, melody or complete song suitable for publication?
2. Have you ever submitted your song or songs to a publisher only to receive a rejection?
3. Have you ever wondered what your song lacked in merit, construction, form or technique that caused its rejection for publication and commercial use?
4. Have you ever desired (without receiving) a competent, honest and constructive criticism of your song from the publisher's (or commercial) point of view?
5. Is it worth \$2.00—to have your lyric, melody or complete song carefully analyzed, honestly and frankly commented upon and constructively criticized by QUALIFIED EXPERTS under the personal supervision of JOE DAVIS, one of America's outstanding music publishers?

IF YOUR ANSWER TO ANY ONE OF THE ABOVE QUESTIONS IS "YES" THE FOLLOWING MESSAGE SHOULD BE OF VITAL INTEREST TO YOU

While we must realize at the outset that there are no magic formulas or shortcuts in the writing of "hit" songs (some of our greatest writers toiled hard and long before attaining success), we also know that there is a "RIGHT" and "WRONG" way of doing everything—whether it be building a house or creating music. And this self-evident truth is applicable particularly to the writing of music for publication and commercial use.

In recognition of the song writers' long-sought need for aid and assistance in the construction of songs commercially acceptable, MUSIC FRIENDS SERVICE, INC., was founded by JOE DAVIS, its president. Mr. Davis is also president and owner of JOE DAVIS, INC., one of America's foremost music publishers and a member of the AMERICAN SOCIETY OF COMPOSERS, AUTHORS & PUBLISHERS. Publisher of over one thousand important musical compositions, JOE DAVIS for a great number of years has encouraged and developed "unknown" talent. He is responsible for giving many outstanding composers and artists their first "break" by issuing their first copyrighted musical publication. Included among them are:

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EUGENE GIFFORD,  
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writer of  
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PAUL DENNIKER,  
FRANK WELDON,  
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writer of  
writer of  
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"My Reverie"; "Dippy Doodle"; "Shades of Hades," etc.

"Silloquy"; "Spring Fever"; "Serenata," etc.

"Grand Canyon Suite"; "Sues," etc.

"Please Be Kind"; "Until the Real Thing Comes Along";

"Bei Mir Bist Du Schoen"; "Darkies Have Music in Their Souls,"

"Christopher Columbus"; "Queen Isabella," etc.

"My Blue Ridge Mountain Home"; "Little Green Valley";

"Banacle Bill the Sailor," etc.

"It Don't Do Nothin' But Rain," etc.

"Rosetta"; "Deep Forest," etc.

"Serenade to a Wealthy Widow"; "Deep Forest," etc.

"Honeymoon Waltz," etc.

"I Would Do Anything for You," etc.

"Stormy Weather"; "Minor Calf," etc.

"Casa Loma Stomp"; "Smoke Rings," etc.

"Daddy, Your Mama Is Lonesome for You" (He is the famous radio picture and stage star).

"Eppie"; "Beside an Open Fireplace," etc.

"I Like Mountain Music"; "Breakin' the Ice," etc.

"You Go to My Head"; "Santa Claus is Comin' to Town," etc.

"Dynamite," etc.

MUSIC FRIENDS SERVICE, INC., offers a legitimate and valuable service to you song writers who desire to have your musical efforts—lyric or melody, instrumental selection or complete song—carefully analyzed and honestly commented upon by qualified experts under the direct personal supervision of JOE DAVIS in an effort to aid you in writing a song the "RIGHT" way. If your song possesses merit but may be improved upon, appropriate suggestions will be made to you; if it is lacking in any important essential or fundamental, these defects will be pointed out and suggestions for their correction will be made. In any event your song will receive an impartial, FRANK and authoritative opinion by our staff of song experts.

Please bear in mind that we DO NOT PROMISE TO HAVE YOUR SONG PUBLISHED. We provide only a criticism service to aid and assist you in correctly writing your songs.

However, should your song have unusual merit, it will be submitted to JOE DAVIS, INC., and if accepted you will be offered a song-writers' royalty agreement providing for the publication of your song at a specified date with ABSOLUTELY NO FURTHER COST TO YOU WHATSOEVER. This is not a promise to publish every song sent in for criticism, but writers with talent have always been encouraged by JOE DAVIS and you may be one of the fortunate ones to have your song published by one of the nation's leading music publishers, JOE DAVIS, INC.

You may now avail yourself of this service, our expert opinion and criticism for the small cost of \$2.00 for each lyric, melody or complete song submitted. It may prove a profitable investment.

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# Out-of-Towners Steal Jobs From Pitt Musicians

By Milton Karle

Pittsburgh—The music business thinks as far as local musicians are concerned. A brief idea shows 1,700 musicians on Local 60's rolls, of which 800 are active, and only about 100 of the total working at all. Out of town bands have grabbed the work—most with regrets, for only two of 'em left an impression.

Al Kavelin and Bernie Cummins are well liked. Al Mariaco was given the go-by for Jay Starr at the River nitery . . . Mike Riley was a "herring" at the Penn Club, even going so far as to steal Kavelin's "Cascading Chords" style.

## Honey Boy Gets Break

For more than a year DOWN BEAT has been good enough to print this scribe's ravings over Honey Boy, a not-appreciated colored drummer and vibe man who gave Smoky City musicians many a kick at the old Harlem Bar on the hill and at the C & G on the same street. Now, Honey Boy finally is being given a chance to strut his stuff—at the Off-Beat Club in Chicago. Sam Beer and Carl Cons, Major domos at the spot, threw the spotlight on Honey Boy Feb. 14 by using him with Jay McShann and Gene Ramey, pianist and bass man, from Kansas City. From here on out, we shall gladly let Honey Boy's talents speak for themselves. He's deserved the break too damned long.

## The Bob Crosby Mystery

Dave Gifford's swinging strings went to Birmingham, Ala., following the silencing of music in Child's . . . Billy Sherman, featured singer with Maurice Spitalny at KDKA, took his own band into Bill Green's Casino for a 2-weeker and by applying good music sense, in using danceable even though commercial music, scored well . . . Lynn Chalmers sings with Sherman . . . Signing of Dorothy Claire, Joaquin Giffa vocalist, by Bob Crosby and Gil Rodin for Crosby's Chicago stretch at the Blackhawk is a mystery here. She's a showmanly little singer with very little voice, selling herself a actions alone. Dorothy used to sell her lungs out and never once showed signs of even having a voice that could handle a ballad . . . According to a New York tabloid, she joined the band to be near one of its married members—we only heard. Marian Mann still is singing with Crosby, too, at this writing.

## Bowen's Wife Dies

By Bulk Hollingworth

Richmond, Va.—We extend our sympathy to Claude Bowen in the recent loss of his wife. Claude led the new Harry James outfit . . . CRA has taken over the old Chuck Thomas is with . . . battle of music at the Tanager drew a full house even if they weren't name bands . . . Larry Mann is playing during dinner at the Marshall Room . . . Bill Aiken and his boys are still doing four a week at the National (dressed in their little blue smocks) . . . Abe Lyman, in spite of his waltz reputation, really swung out at the Westwood 'tother nite . . . Ralph Webster only uses nine men and three of them play trombones . . .

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New York—Max Baer was just a softie the other night at the Hotel New Yorker, where he dug Jimmy Dorsey's band and new singer, Helen O'Connell. Jimmy's shown getting away with straightening Maxie's tie—something few others dare attempt. Dorsey celebrated 15 years in the band biz a few nights later with a host of celebrities present.

## Air Listings—

KING COLE'S vocal and instrumental trio—NBC, red west coast only—Sat., 6:30 p.m. (8:30 p.m. on west coast)  
MERRY MACS with Peter Van Steedan's ork—NBC, red—Wed., 9 p.m., Tues., 8:30 p.m. Rhythmic trio  
TOMMY OTT AND MAX MILLER—WIND (560k) Chicago-Gary, Ind.—Mon., Wed., Fri., Sat., 3:45 p.m. Ott is also heard Mon. through Sat., 1:15 and 6:15 p.m. (Organ and Vibratone)  
PALMER BROTHERS—WNEW (1250k) NYC—Friday, 8:30 p.m.  
SIX HITS AND A MISS with Shirley Ennis' ork—NBC, red—Tuesday, 10 p.m. (Vocalists)  
VAGABONDS—NBC, blue—Friday, 8:30 p.m., Wed., 10 p.m. On Club Matinee, Mon. through Sat., 4 p.m. Vocal quartet.  
VINE STREET VARIETIES—WHS (940k)—Sat., 8:45 p.m. (Fast moving variety show from the stage of the Vine Street Theatre, Kansas City)  
VOCAL VARIETIES—NBC, red—Tues., Thurs., 7:15 p.m., west coast rebroadcast, Tuesday, 11:15 p.m.  
KIRBY WALKER—WHN (570k) NYC—Tues., Wed., Thurs., 6:15 p.m. (Piano Rhythms)

MAN WYNN—CBS—Monday, 4:45 p.m., Thurs., 6:45 p.m. One of the finest songstresses on the air.

## SWEET BANDS

ARAGON-TRIANON ballroom ork—MBS—Thurs., 11:30 p.m., Wed., Sat., 11:45 p.m. WGN (720k) Chicago—Nightly except Mon. and Wed., 11:15 p.m., also Sunday, 7 p.m. Dick Jurgens and Bill Carlsen are the current purveyors of dance rhythm.  
BAND WAGON—NBC, red—Sunday, 7:30 p.m. Prominent guest orchestra weekly  
David Broeckman—CBS—Wed., 9 p.m.  
EDDY DUCHIN—NBC, red—Monday, 9:30 p.m.

PERCY FAITH—MBS and Canadian network—Wed., 9:30 p.m.  
ERNIE FIORITO—MBS—Monday, 8 p.m.  
MORTON GOULD—MBS—Tuesday, 8:35 p.m.  
WAYNE KING—CBS and WBBM (770k)—Sunday, 12 midnite, Tues. through Sat., 12:30 a.m. (Drake Hotel, Chicago)  
KAY KYBER—NBC, red—Wed., 10 p.m.  
ANDRE KOSTELANETS—CBS—Thursday, 10 p.m. Also Kay Thompson and her Rhythm Singers.  
GUY LOMBARDO—CBS—Thursday, 10 p.m.; National, red—Friday, 10 p.m.; Mutual—Wed., 11:15 p.m. (Roosevelt Hotel, NYC)  
FREDDIE MARTIN—NBC, blue—Monday, 11 midnite, Tues., Sat., 12:30 a.m. (Cocoanut Grove, Los Angeles)  
NOBLE SIBBLE—NBC, blue except west coast—Sunday, 11 p.m. National, red except west coast—Tues., 11 p.m. (Discothèque, NYC)  
ORRIN TUCKER—NBS and WGN (720k)—Nightly schedule (Palmer House, Chicago)  
FRED WARING—NBC, red—Sat., 9:30 p.m. West coast rebroadcast, 12 midnite

## Norvo in Boston

By Bob Doucette

Boston—Red Norvo opened at the Southland for a 4-week stand, following Bunny Berigan. Red's band, though only a few weeks old, is by far a better aggregation than the one he disbanded. Its style is like that of the first Norvo coalition, with that soft, subtle and relaxed feeling. Red's opening was a huge success. Southland has Duke Ellington and Jimmie Lunceford lined up for future dates.

Jimmie Lunceford lined up for future dates.

## Herman Solid as a Rock

Woody Herman and his boys dropped into town to permeate Boston's blue-bloods with a much-needed transfusion of the blues. Band was to fill in for a week at Raymor ballroom, but public reaction was so favorable that band was held over for four weeks. Joe Bishop and his fugalhorn helps make the brass section the superb group it is. Frankie Carlson is doing great percussion work.

## Burping with the Blue-Bloods

Business at the Marionette room has gone up 100 per cent since Harry DeAngelis and quintet moved in, removing all doubt as to which patrons prefer—canned music, or the real McCoy. . . . Micky Alpert moves into Bradford Penthouse, replacing Leighton Gray. . . . Lynn Sherman returned from successful trip to Detroit with Jack Marahard's band. She has the stuff that it takes to be one of the country's leading vocalists.

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