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CHICAGO, MAY, 1939

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Bookers In 'Dog Eat Dog' Battle

Local 802 Launches New Bank System

By H.E.P.

A little over a year ago, DOWN BEAT campaigned on its editorial pages for reform in the New York territory, recommending that Local 802 institute a new method abolishing under scaling, laxity in payment of taxes and dues, and in general, cleaning up those vices, which at the time were rampant. Local 802 this month has started preparations to put into effect a plan, taking into consideration every point suggested in DOWN BEAT.

In short, Local 802 intends to set up a banking system whereby orchestra leaders would deposit with the union musicians' salaries, which in turn would be apportioned to the instrumentalists, themselves. Where it was suggested that hotels, cafes and other employers put up a 2-week bond to insure payment, Local 802 is making the orchestra leaders, themselves, responsible for salaries. While not at all unfair to musicians, it is thought in some circles that the union should go even further by protecting band leaders, too, who also are members of the union.

In its campaign, DOWN BEAT included record companies, as well as (Modulate to page 11)

Murdered



—Leroy Zengler Photo

"Buzz" McCann

Long Beach, Cal.—Bludgeoned almost beyond recognition, the body of Clarence Marion (Buzz) McCann, 38-year-old pianist and organist who was prominent in Southern California music circles as a member of AFM Locals in Long Beach and Los Angeles, was found at the foot of a rocky cliff near here. He had been beaten to death with a hammer.

Police later arrested William D. Vaughn, 17-year-old sailor on the U. S. S. Vincennes, who wrecked McCann's motor car the day after the murder. Vaughn was held for investigation. McCann's body had been thrown over a 150-foot cliff, police said.

William Morris Grabs MCA's Ace Swing Booker; Zucker Out

New York — The knock-down and drag 'em out fight between America's major booking offices took on new enthusiasm in mid-April with Music Corp. of America, Rockwell-O'Keefe-General, Consolidated and William Morris agencies all figuring prominently.

Alexander Joins Morris

Willard Alexander, whose success as manager of Benny Goodman, Red Norvo, Count Basie, Harry James and other bands gave MCA a wide edge in the swing department, resigned suddenly and went to Florida for a rest. He was a vice-prexy of MCA. Alexander rested only a few days before the Morris agency announced he had been signed to head Morris' fast-growing band division.

Situation now makes it appear

that Goodman, Basie and the other ace MCA swing units will eventually be under the William Morris banner. Alexander, until those bands' contracts expires with MCA, will meanwhile direct their activities as personal manager. Morris office, only a few months old, ap-

(Modulate to page 14)

Only Negro Left



Lionel Hampton is the sole survivor of all the Negroes who at one time were working with white name bands. Hampton's work on vibes and drums remains a Benny Goodman feature and will until Lionel gets his own band in September. He's shown with Leonard Vannerson, Goodman's road manager, the "man behind the scenes" who keeps the BG outfit moving on schedule.

Jimmy Cannon Loses Long Fight

Saranac Lake, N. Y.—James V. (Jimmy) Cannon's 3-year battle against tuberculosis ended April 3. Death overcame a fighting spirit which from time to time had been inspired by readers of DOWN BEAT.

Jimmy and his family had been assisted in the last year by contributions of readers. He was a Chicago boy and played tenor sax with Ray Noble and Don Bestor, among other bands, before he was forced to a hospital.

Jimmy leaves the widow, Mrs. Marion Cannon; two sons, two sisters, two brothers and his father. Burial was in Davenport, Iowa.

Ellington And Mills In Split

New York—William Morris agency captured its biggest name to date in mid-April when it signed Duke Ellington and band to a contract. The move brought to an end a partnership between the Duke and Irving Mills begun in 1927.

From 1927, Mills owned a piece of Duke's band, but in January, 1937, they made a stock swap which gave Ellington full control of his own attraction. Ellington, now with his band in Europe, will dock here May 8, and make final arrangements with the Morris office for a series of ace theater, ballroom and nitery bookings that he hasn't been able to land under his former management. Mills also is in Europe.

The move also put another notch in the Morris belt—a belt which in the last few months has been adding one ace "notch" after another.

Cleveland Leader Slays Stickup Man

Cleveland—Cletus Muenker, 21, well known leader here, used a pocket knife the other night to defend himself and rout two bandits at the Canteen Cafe. In the scuffle, Muenker and two of his men, Robert Finley, drummer, and Remington Arnold, pianist, grabbed the bandits' guns, wrested them away, and slashed the bandits with knives Muenker had used to trim reeds. One of the bandits, identified as Leonard Kocian, bled to death as a result of the slashing. Muenker and his men were not held, and were only slightly injured in the brawl.

On the Cover

New York — Micha Auer, screwball of the screen, gets off on tenor sax, and we mean he really "gets off." Charlie Barnet takes it with a smile, but he is banging some hard lead chords to ease the pain. Confidentially—Auer steerkul! Shot was taken backstage at the Paramount Theater when Auer appeared on the same bill with Barnet's band.

'Novachord Won't Throw Men Out'

Chicago—"We do not at all agree that the Novachord will throw musicians out of work. . . . We believe that the blanket ruling of President Weber of the American Federation of Musicians, banning use of the Novachord with orchestras, works an unnecessary hardship not only upon ourselves but upon musicians who otherwise might be earning good money playing the Novachord."

This reaction, expressed by sales promotion manager J. B. Allen for the Hammond Instrument company, concerned the recent Joe Weber edict forbidding AFM members to play the Novachord in orchestras on the theory that it is capable of imitating so many other instruments and lends such fullness that several musicians can be dispensed with.

The Novachord, an invention of Laurens Hammonds, inventor of the Hammond Organ, has the appearance of a piano but produces tone electrically through vacuum tubes. It can be made to imitate (Modulate to page 10)

In Pictures?



New York—It's goodbye to New York for Betty Bradley, canary with Gray Gordon. She leaves the Hotel Edison this month with the band after making movie tests which may find her in pictures shortly.

'Hell, They've Driven Me To It,' Says Bob Zurke

By Ted Tell

Chicago — "Hell, they've driven me to it. I figure I might as well take a flier at it."

Thus did Bob Zurke affirm the rumor that he is leaving the Bob Crosby band in May to form his own orchestra. By being "driven to it" Bob meant the pestering and querying on the part of his friends and fans which had followed widespread publicity given the report.

Fishman Signs Him

"I was offered a swell deal by Ed Fishman (representing the William Morris office, who will book the Zurke band), so I gave Gil Rodin my notice and I'll leave Crosby May 15. Fud Livingston's in New York getting men and making arrangements. Everything's all set. We are going to record for Bluebird."

Zurke had just been released from jail (see other story in this issue) when he broke the news of his plans. Signed by Fishman when the Crosby band played New York's Paramount two months ago, the deal was kept secret until Fishman let it slip last month. Robbins Music, New York, also figures in the deal inasmuch as Robbins signed Zurke to a pact last month which will insure several new Zurke "piano albums" being issued shortly.

Search for Successors

"I still don't know who'll be in my band, or where we will play,"

said Zurke. "Fishman's lining all that up. But I'm going to be a leader of a swing band soon."

Rodin is looking for Zurke's successor. It definitely will not be Joe Sullivan, who is doing fine, from a health and financial standpoint, in Los Angeles. According to members of Crosby's band, Fishman made "tempting" offers to other Crosby musicians but was turned down to a man—except Zurke.



BOB ZURKE

Chicago—Want to know how to get publicity for yourself?

Bob Zurke can tell you, for in addition to the talk about his new band, Bob rated dozens of pictures and columns of type last month when his wife, Hilda, took a policeman to an apartment to arrest Zurke on a disorderly conduct charge. Zurke was in bed. According to police, a blonde (without (Modulate to page 10)

Jazz Fans Demand CBS Reconsider

Chicago—Response to action of Columbia Broadcasting System officials, who shelved the CBS "Saturday Night Swing Session" program, amounted to more than 100 letters and as many postcards two weeks after DOWN BEAT appeared on the stands with the story last month.

Typical of the letters received are the following:

Atlanta, Ga.—There are several musicians here who really want for the Swing Session in a big way. We all were very much disappointed when it went off the air. It was enjoyed by all patrons, whether musicians or not, and we hope it will return.
Charles E. Baber,
Battie Hill Sanitarium

Miami, Fla.—Thanks for your invitation to register protest on the scuttling of the Swing Session. I think it's a crying shame. I agree with you that there will be no "new type"

Jazz. The only kind we'll ever have is the New Orleans street corner type, with the modern embellishments of the Dorsey, Tomgardens, etc. Let's have the session back!
G. W. Jurgens
825 NW 25th Terrace

Yuba City, Cal.—What an outrage, stopping such a good program. . . . Everybody around here wants CBS to start the Swing Session again.
Louis Lucci
517 Beatt Street

West Hartford, Conn.—I herewith voice my protest. . . . The Swing Session was without doubt the finest on the air, with respect to giving the public a weekly opportunity to enjoy the excellent and various outstanding musicians of the day. . . . Raymond Scott's rise to fame was due to their guest spot on the program; there are others who might rise similarly.
Helen A. Hasley
1923 Boulevard

(Modulate to page 15)



—Photos by Otto Hess

This Session Really is a session. It took place on a recent Friday afternoon at New York's Belmont Plaza, and was arranged by Paul Smith and Ernie Anderson. Upper—Roy Eldridge, Max Kaminsky and Bobby Hackett, trumpets, backed up by Brad Gowan on valve trombone. Lower—Rex Stewart, Benny Carter and Bud Freeman. Sessions are held every Friday; musicians are paid by Smith and Anderson; patrons simply pay for their drinks. It's "righteous jazz" at its best.

Palomar Pulls Seven Stunt Nites a Week

By George Anderson, Manager of the Palomar
Los Angeles—Every night in the week is a "special" at the Palomar.

On Mondays, we have a "candid camera" night, the only evening in the week when John Public is allowed free reign with his camera. Invited to snap the show, the dancers, soloists, orchestra, etc., he also may compete for prizes with his pics through a tieup with a local jewelry firm. It's a surefire idea.

Horse Races Attract Many
Free dancing instructions are available on Tuesdays. The class runs from 7:30 to 8:30 o'clock, with "pupils" being invited to stay the remainder of the evening. Members of the Palomar's "400 Club" teach.

"Carnival night" is Wednesday. There are hats, noisemakers, balloons and a real Mardi Gras atmosphere, including four miles of serpentine from the Palomar's ceiling. Most successful.

The unique "Palomar Handicap" takes place every Thursday. We use mechanical horses constructed to run in such a simple way that anyone can ride them. Members of

the audience are invited to serve as jockeys. Holders of tickets on winning ponies share \$50 prize money, and cash prizes are awarded the first three jockeys to finish in a race. The course is one and one-half times around the dance floor. It's very much of an attention getter.

Free Dinners to Some
Friday is our "collegiate night," with special parties for U. S. C. and U. C. L. A. collegians and others.

Saturday is the day we simply designate as "Palomar night." Naturally, it is always good. No specials needed.

To attract attention on Sundays, the Palomar offers a special dinner-dance ticket, on sale at the box-office until 9:30 p. m., at \$1.25 a person and entitling the buyer to a complete 7-course dinner on the Palomar Terrace, floor shows, dancing and a reserved table all evening.

Two Nightly Stunts
In addition to the weekly calendar, Palomar has two nightly fea- (Modulate to page 11)

Harvard Cats Dig BG Discs

New York—Jazz is here to stick, if Harvard University, with a little help from Benny Goodman, can do anything about it. For no less an illustrious guy than Harvard president Dr. James Bryant Conant has announced that the university will set aside \$250 annually to build up a collection of the finest jazz platters.

Chawing his perennial wad of gum meditatively, Goodman, at a press meeting along with Harvard shots last month, gave the Harvard collection a marvelous send-off by donating to it his invaluable personal collection of some 100 odd jazz discs. The contribution was announced simultaneously with the appearance on the bookstands of Goodman's biography, "The Kingdom of Swing," written in collaboration with Irving Kolodin, music editor of the New York Sun.

Goodman's collection, which dates back more than 15 years, was officially accepted at the press meeting by William Jackson, associate prof. of the English department and assistant librarian in charge (Modulate to page 15)

Horn Maker Pays Rudy \$26,000

Chicago—A check for \$26,000 was given Rudy Wiedoeft, noted saxophonist, the other day, thus ending a long litigation between Wiedoeft and the Frank Holton & Co., musical instrument manufacturers. Suit by Wiedoeft was begun in 1930, three years after he originated a new type saxophone. He was to have six weeks' work a year for 10 years at \$500 a week, and \$5 for each horn sold.

When the suit was first heard in Superior Court, there was a complaint about the sweetness of Wiedoeft's notes and it was charged they were not worth \$26,000. Case went to Appellate Court three times and the Illinois Supreme Court twice, reverting back to Superior Court again. The settlement then was made. Wiedoeft returned to New York with his dough and said he would teach and make recordings in the future.

Sanders Joins Glaser

New York—Bob Sanders, band booker, has joined the office of Joe Glaser, Inc. He'll be in charge of one night and location jobs for Louis Armstrong, Andy Kirk, Roy Eldridge, Eddie South, Don Redman, Lips Page and other Glaser bands. Sanders formerly was with CRA in Dallas, Hollywood and Chicago.

They Both Swing



New York—Joe Louis, who fights Tony Galento in New York next month, and Erskine Hawkins, who swings a trumpet as solidly as Louis swings his fists, talk over the coming fight. Hawkins says Louis will flatten the beer-drinking bartender after two minutes of the second round.

Zucker Joins MCA May 15

Chicago—Stan Zucker no longer is with Consolidated Radio Artists.

For the last year, Zucker has headed the local CRA office. He was with the company three years. A brother, Ben Zucker, remains with the company here.

Succeeding Zucker is Russ Lyon, who comes here from New York. Lyon entered the booking biz under the man he now replaces. Zucker, in revealing that he will join forces with MCA May 15, added that the parting with CRA was "most friendly, but because of differences of opinions." For eight years he was a lawyer before entering the booking field. Right now, Zucker is planning two weeks of golf and rest under sunny skies of the West Indies.

Ray Kammerer, With Red Nichols, Dies

Cincinnati — Ray Kammerer, tenor man with Red Nichols and one of the best in the game, died last month of a heart attack. The Nichols band, with which Kammerer had played for a little over a year, had just concluded a date at the Netherland Plaza hotel.

Kammerer, who was 29, is survived by his widow, Mrs. Ardith Kammerer, and his parents, Mr. and Mrs. Otto Kammerer of Mankato, Minn. Ray had suffered frequent heart attacks for several months before his death.

Petrillo Marshals Maestros For Political Campaign



Chicago—"I want you boys to dedicate tunes on your broadcasts to Mayor Kelly until the election is over," said Jimmy Petrillo, head of the Chi local 10, last month after summoning band leaders to his office. It was a strategic move, for air time used for the "plugs" for Kelly was bought by owners of the hotels and ballrooms where the broadcasts originated. Kelly won easily.

Shown here, agreeing to boost the Mayor's campaign, are (left to right) Jay Mills, Herbie Mints, Emil Flindt, Ace Brigode, Hank Isenberg, Correy Lynn, Charlie Shanks, Ray Parsons, Orrin Tucker, Louie Panico, Dick Jurgens, (Petrillo), Gene Krupa, Stuff Smith, Bob Crosby, Freddy Martin and Wayne King. Backing of the unions was listed as the reason for Kelly's reelection.

No Fleas On Her



Dog Buyer . . . Vi Mole, chirper with Henry Busse's band, looks a bit pensive as she shops for a pet (stuffed) dog at a toy preview held recently at the Hotel New Yorker. Vi is a former Jimmy Dorsey singer.

Rogers Junks Jazz Band

Los Angeles—All members of Buddy Rogers' band, including Elizabeth Tilton and Arthur Wright, singers, and Art Mooney, arranger, were fired last month when Music Corp. of America issued an ultimatum that Rogers junk his swing combination in favor of a sweet band.

Band broke up after a date at Balboa Beach. It was the old Frank Dalley crew, which Rogers bought in 1937. Jack Garity, Rogers' personal rep., resigned in March, as did Bob Hannon, singer, and Ben Lipkins, trumpet man. When they left, the band floundered. MCA climaxed it all by sending Murray Olsen from New York to L. A. to rehearse a new outfit for Buddy. New crew is strictly on the sugary side, as MCA is reported to have told Rogers better bookings would be his if the band didn't swing.

Marks the sixth—or is it the seventh?—outfit that Rogers has fronted since he left Kansas University to alternate between making movies and waving a stick.



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"Blue-Chip" Lang Fluffed PW's Dough

By Paul Whiteman

In the all-American band I named some time ago in "Collier's" I selected Carl Kress as the best rhythm plunker this side of heaven. If I ever get to heaven and have to choose a post-mortem all-celestial band, I'm afraid angel Eddie Lang would get the call before angel Carl Kress. With all due respect to all the guitar men living today—the fine improvisations of musicians like Django Reinhardt, Artie Ryerson, Van Epps, the steady stroke of the Kresses and the Reusses—the man who inspired soloists to their greatest choruses was and remains Eddie Lang.

Eddie played with our band over a long period of time during which I had less trouble with rhythm than at any other time except perhaps the present, when, with George Wettling, Artie Shapiro and Artie Ryerson, we're breezin' along on all four-fours.

"Eddie No Thriller-Diller"

Now get this straight. Eddie Lang never thrilled an audience in his life. He had a short crisp stroke and that was all. The only person he ever thrilled was the instrumentalist behind whom he played his solid rhythm. No jitterbug would ever listen to him twice. But to the men in the band Eddie was a God-send. In my eyes Lang was one of the greatest musical geniuses we ever had in the orchestra. I never saw him look at a note of music. I don't even know whether he could read or not. It made no difference. What's the use of bothering with those pesky black blotches when you can anticipate the next chord change five bars in advance? No matter how intricate the arrangement was, Eddie played it flawlessly the first time without ever having heard it before and without looking at a sheet of music. It was as if his musically intuitive spirit had read the



Paul Whiteman

arranger's mind, and knew in advance everything that was going to happen.

Of course it's no secret that although Eddie played in my band, he never regarded me as the leader. (Modulate to page 14)

Off the Stand Jive

DUKE ELLINGTON will use a new girl singer, Jean Eldridge, when he returns from his current European tour. She's from Buffalo, N. Y.

FREDDIE SLACK, pianist with Jimmy Dorsey, is composing a boogie-woogie suite.

ARTIE SHAW recovered from recent illness which saw Rockwell O'Keefe canceling theater and solo dates for the band in Chicago, Cleveland and other spots in the Middle West. Shaw now at Palomar, L. A.

CHARLIE BARNET booked solid through October 1.

JOHNNY MORRIS, for nine years drummer with Vincent Lopez, has left Lopez to form a band of his own, to be booked through William Morris. Succeeded by Bob Spangler, of Jan Savitt's crew, in Omaha.

INA RAY HUTTON'S girls to play at N. Y. World's Fair next month.

COUNT BASIE'S new theme is *Rockabye Basin*, an original waxed on Vocalion in April. Second time Basie has changed themes, *Motors Stomp* and *One O'Clock Jump* preceding new one.

Brilliant!

Try the new Sparkle-are, the most brilliant reed ever made. Cut with the sensational new Vibra-tip and so alert you can "blow it with your nose." Ask your dealer about the Sparkle-are reed . . . Woodwind Company's new sensation.

Write for free circular

THE WOODWIND CO.

191 West 45th Street

NEW YORK CITY, N. Y.

POISED
CENTERED
VERSATILE

FEATURES THAT ARE IMPORTANT TO YOU!

POISED FOR ACTION
WHEN you try a BUESCHER Saxophone you'll discover a mechanism that's POISED for action . . . ready to obey your every command in a flash. Basic reason for the faster action of the BUESCHER is the exclusive patented NORTON SPRING. Made of special resilient steel. Norton Springs screw into the post (are not hammered in like old style springs). Modern "killer diller" arrangements are easier to master on a POISED ACTION BUESCHER Saxophone!

CENTERED INTONATION
Ever played a saxophone that's out of tune on certain notes? Had to favor those notes didn't you? Had to change your embouchure to play them in tune . . . Eventually such an instrument will ruin your tone! BUESCHER'S

Centered Intonation eliminates the need to favor a single note. For BUESCHER'S are designed for True Tone. On the BUESCHER you play every note full and round . . . right in the center!

VERSATILE TONE
Soft or loud . . . mellow or brilliant . . . sweet or swing . . . BUESCHER'S Supreme! Yes . . . regardless of the style of music you are playing you'll discover that the BUESCHER Saxophone fits. It has that added sock and brilliance when it is needed . . . and yet you can play soft and sweet when the score calls for it. Reason for this is the famous BUESCHER patented Snap-on Pad which has a metal center that acts as a tone resonator . . . sends tone waves along. BUESCHER'S secret brass treating process helps also, in accounting for BUESCHER'S greater Versatility of Tone.

We invite you to try a BUESCHER. Check its POISED ACTION . . . its CENTERED INTONATION . . . its more VERSATILE TONE. See for yourself how much better a BUESCHER lets you play!

BUESCHER

MADE BY MASTERS
BUESCHER
SINCE 1898
PLAYED BY ARTISTS

WRITE FOR FREE LITERATURE AND 16 PAGE 1939-40 BUESSCHER MAGAZINE MENTION INSTRUMENT NO. 124 BUESCHER BAND INSTRUMENT CO. CHICAGO

Maxine Gray Settles Suit for \$14,000

Chicago—Maxine Gray's \$100,000 suit against the Wabash Railroad and the Peerless Paper Co. came to an abrupt end here the other day when a settlement for \$14,000 was made out of court.



Maxine Gray

Maxine, 23, was featured chirper with Hal Kemp's band before she was injured Feb. 22, 1938, in a train wreck just outside Chicago while she and the band were returning from a one-nighter in St. Louis. Late reports have it that she has succeeded Judy Starr as Kemp canary at New York's Waldorf-Astoria. Maxine got her tart when Ted Weems signed her during the Chicago World's Fair. She went with Kemp shortly afterwards and was starred with Hal's band until the accident.

Here's the Latest—Dorsey Signs Own Discs!

New York—They've got Tommy Dorsey autographing his records now!

RCA-Victor has introduced the first of a new series of "limited editions" of discs by pressing 1,000 copies of Tommy's *Milenburg Joys*, which occupies both sides of a 10-inch record. To the first thousand members of the Victor Record Society who order them, at \$1.50 each, will go to each a disc carrying the Dorsey signatures. Other records—personally autographed—will be issued by the company later, featuring other big names of the dance band world. Only 1,000 of the "limited editions" will be sold.

JOE MARSALA, current at N. Y. Hickory House, enlarges band to 15 May 30 and takes to road for Shribman office. Adela Girard, harpist, will stay on.

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Here's the Lowdown on Joe Blow and Mates!

Survey Shows He's 26, a Record And Camera Fan, Maybe Married

By Dave Dexter Jr.

CHICAGO—Let's take a look at the average musician. How old is he, what does he do, what does he smoke and drink?

It was almost a year ago that an enterprising young gent named Cliff Bowman undertook to learn a few things about Mister M. By the personal survey method, Bowman contacted 2,000 leaders and side men. Of that number 1,115 took part in the deal. A total of 558 bands were represented in all.

The results are announced. And they're plenty surprising. Statistics as a rule are cold barometers, but certainly they are not in this instance.

About Half Are Married

What about the average musician? He's 26 years old, he owns a car—maybe not a new model—and he is a camera and record enthusiast. He is careful of his appearance, he travels a lot, he drinks moderately and he has a wide acquaintance among persons whose names make news. He's a high school grad and has attended college almost a year. He may be single or married—the count on that question came about 50-50, indicating matrimony is not everything in the average Joe's life. About 75 per cent of America's musicians, active in dance bands today, are between 20 and 30 years old. Only 5 per cent are under 20 and the remaining 20 per cent are over 30. Exactly 54 per cent are parents.

Camels Are a Fave

Getting down to facts, as revealed in Bowman's survey, 78.3 per cent smoke, and 86 per cent of that number smoke cigarets. Here's the way the brands line up, in percentages:

Camels	22.18
Lucky Strike	19.61
Charterfield	12.47
Philip Morris	11.85
Winston	5.30
Old Gold	3.57
Kool	2.95
Pall Mall	.82
Cornwallia, other brands	6.38

Whisky Popular Subject

Compilers found that 57 per cent drink whisky, 23 per cent gin, 57 per cent like beer best, and 20 per cent enjoyed wine. Only 20 per cent said they did not drink. The brands? Whiskies stack up, by votes, this way:

Four Roses	71
Seagram's	71
Calvert's	64
Old Taylor	60
Black & White	48
Old Grand Dad	33
Camelion Club	33
Ten High	28
Ballantine's	27
Blat & Hale	25
Mattigally & Moore	25
Teachers Cream	20
Quay Beer	17
White Horse	15
Hiram Walker	15
Johnny Walker	9

There are duplications here, of course, as the list above was taken right off the questionnaires without attempting to separate brand names and names of distillers. In all, some 60 brands of whiskies were mentioned as being faves of musicians.

Here's Reading Habits

The Readers Digest, a monthly, was voted the favorite reading material, next to the DOWN BEAT, with 74 votes out of the 484 musicians who listed their reading preferences, newspapers excluded. Metronome was next with 43, then in order: Life, 40; Collier's, 38; Esquire, 33; Liberty, 26; American

per cent of that number buy new releases consistently, indicating our musicians are vitally interested in the doings of their colleagues.

Krupa Has 35 Suits!

Clothes? Mr. A. M. confesses he has but two suits and a work uniform, but there was one notable example. Gene Krupa said he had 35 different suits. He uses them all because he changes at every performance—the perspiration pouring through after he's been on the stand 30 minutes! But Gene admitted his case was exceptional.

Most everyone seems to be inter-



—Courtesy of Al Brackman

The Band That Plays the blues . . .

Woody Herman's gang got the best break of its career last month when it went into the Famous Door on New York's 52nd Street to dispense a gang of jive for Manhattanites. Mary Ann McCall and Woody are shown up front. Pic was snapped during one of the Herman Crew's airshots.

Magazines, 20; Billboard, 19; Cosmopolitan, 17; Saturday Evening Post, 16; Time, 14; Look, 13; Ken, 11; Detective (Assorted) Stories, 8; Redbook, 7, and Photography, 6. Two dozen others were listed by a few Joes.

Do you have a watch? The survey revealed that 71 per cent do. Elgin, with 34 per cent of that total, led, and was followed in order by Bulova, 16; Waltham, 13; Hamilton, 10; Illinois, 5, and Gruen, 3. The trusty Ingersoll is owned by 2.51 per cent.

Electric Shavers Lead

Of 1,070 musicians answering the question "Do you have an electric razor?" 415 said yes. Another 91 said they used safety razors. Sixty use straight razors. Of the 415 electric converts, 56 said they often used a safety razor in addition to their mechanical whisker-removers.

Surprising are the musicians who own phonographs, and who collect records regularly. A 45-per cent total own phonographs, and 40

ested in sports, as well as records and cameras. Golf is the fave active sport; football most popular to watch. Photography rated tops as a hobby, by a wide margin. The term "music," indefinite as it is, came second. Show position was clinched by reading.

Do You Drive a Ford?

Henry Ford's auto still is the musician's standby, with 31 per cent ownership among musicians. Chevrolet, with 15.5 per cent,

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Here's What The Survey Shows

Seventeen per cent of America's dance band musicians own their own homes. Apartments are the most popular dwelling.

The average musician is 26 years old. He has attended high school and nine months of college.

Negro musicians, as well as America's white musicians, took part in the survey.

A total of 1,115 musicians responded out of 2,000 invited. More than 500 bands are represented.

The average American dance band includes 12 men. One band out of three, in 1939, sports a girl singer.

Travel? Exactly 82 per cent of the bands travel annually. Forty per cent cover at least 10,000 miles each year.

Only 15 per cent of America's bands travel by air, but those that do use that method often.

An average of \$50 a year is spent by bands for uniforms.

Forty per cent of the musicians are record collectors.

Ninety per cent own suitcases; 63 per cent own trunks.

Fifty-three per cent own cameras; electric razors are more popular than safety or straight-edge razors.

Fashions in Music

Cy Leeds, one of Broadway's leading fashion designers, whose clothing styles have been featured by Benny Goodman, Duke Ellington, the Dorseys and many others, will write the first of a series of articles on "fashions in music" in the June Down Beat. It will be one of a dozen features of the issue.

from Hollywood —
MICKEY GILLETTE says;

"You can quote me"

in recommending the new
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Mickey, as you know, is one of the foremost saxophonists in the country—author of the popular Mickey Gillette Saxophone Course—and noted professional coach to many of Hollywood's finest radio and movie artists. He is enthusiastic about his new Martin and makes this interesting comment: "It is my very sincere conviction that any musician's or singer's performance, if well done, is two-thirds inspiration. One cannot expect to duplicate this with a balky or sluggish instrument that lacks perfect intonation, fast action, and evenness of tonal quality in the three registers. The Committee II Martin has an even register from the lowest to the highest tone—and many other incomparable features—that will very definitely inspire and help you better your work. Just to look at the instrument itself with its beautiful streamlined construction is enough to arouse your interest."

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A. W. BATES DIRECTS THE FLORIDA STATE PRISON BAND

Florida's Prison Head 'Sold' on Music; Keeps Band and Ork Active

By Dave Dexter, Jr.

Raiford, Fla.—"The value of music in building character cannot be questioned. Often I have noted the mellowing influence of music within the prison—and many, many times in the lives of individuals here."

Thus does L. F. Chapman, superintendent of the Florida State Prison, sum up his belief that a band and orchestra are necessities in an institution which thousands of men call "home." For five years Supt. Chapman has laid emphasis on music in the Florida prison, and in his own words, it has proved "of tremendous value in building the morale of the whole institution and also in placing a wholesome atmosphere over the prisoners which they otherwise could not get."

Band and Ork Active
"The band is used four times daily during the week," says Supt. Chapman, "and there are concerts on Sundays before the motion picture show and at the baseball games. Prisoners march out to music in the morning, in again at noon, out in the afternoon and in at night on weekdays. The orchestra plays at church, often at picture shows, and more often for special occasions in the dining room."

Twenty men are in the band, under the direction of A. W. Bates, a member of the prison's staff. The band includes four trumpets, three clarinets, two trombones, two alto horns, a mellophone, two alto saxes, one tenor, a Sousaphone, an E-flat bass, a baritone, a snare drum and a bass drum. The ork consists of a piano, three fiddles, one tenor, two altos, two trumpets, two trombones, two Spanish guitars, an Hawaiian guitar, a Sousaphone, a snare drum and a bass drum.

"Four of the members of the band have had professional experience," Supt. Chapman declares, "and quite often members of the band write their own numbers. Two of the men are especially talented along this line."

Heard on Radio Often
Unlike musical groups of other prisons studied in this series, the Floridians are veteran broadcasters. By remote control, the FSP band has often been featured over WRUF, Gainesville, and WMBR and WJAZ, Jacksonville. "In fact," Supt. Chapman points out, "the demand for air work is far greater than we can permit."

"A number of our musicians have secured work in good bands and orchestras on their release. It is true that music—and plenty of it—in prison does away with much of the necessity for punishment. The minds and lives of men are filled with something besides their own restlessness."

Chapman Enthusiastic
Supt. Chapman, a big, kindly fellow you like right from scratch, is so enthusiastic and proud of his band and orchestra that he convinces one that music is more or less his "pet" inside the tall walls. And a glance at the inmates leaves

a deep-etched impression with one that the superintendent is on the right track in boosting music as he does.

"Music is steadily expanding its usefulness and influence here," Supt. Chapman concludes, "and you may be sure we will continue to stress its importance more as time goes on."

The great exponents of the "Chi-

Is The Chicago Style Dead?

By Robert G. White

It is by now almost generally conceded that the "Chicago" style of playing hot jazz is, in many ways, the most sincere, the most thrilling, and perhaps the most lasting of all the ways of playing this sort of music. The eminent Hugues Panassié has devoted one entire chapter in his "Le Jazz Hot" to explain clearly what this style is, and what its characteristic features are.

It is interesting to note, in addition, that perhaps the one instrument which, when played in "Chicago" style retains a uniqueness all its own, is the tenor saxophone. Nowhere, I believe I am safe in saying, is the difference in the style of playing a particular instrument more pronounced than a saxophone playing "Chicago," and a saxophone playing in what roughly might be described as the Hawkins' tradition.

But what, precisely, is this "Chicago" style; what sets it off from the other? In brief, it consists of creating a melodic line, made up of as few notes as possible, each note played with precision, and a more or less staccato rendition. It is a style analogous to trumpet or trombone playing (in the "Chicago" manner of course) and it is quite often true that when one is half listening to a record of this sort it is easy for a brief second or so to mistake the saxophone for a trombone, or even a trumpet played in the low register. Perhaps the best way to realize the difference in this style of saxophone playing from that of Coleman Hawkins is to contrast any of the early examples mentioned below with "One Hour" by the Mound City Blue Blowers on which Hawkins plays tenor.

"Chicago" style were originally Bud Freeman, Babe Rusin, Mezz Mezzrow, Pee-wee Russell, and the Negro, Happy Caldwell. The essence of Chicago playing is unfortunately only retained in three of these men today, and completely, only in two.

Happy Caldwell plays excellent "Chicago" tenor in "Knocking a Jug" with Louis Armstrong (1927). The style is well developed, the attack sure. Babe Rusin, likewise, plays excellent tenor in "Caravan" by the Louisiana Rhythm Kings (1927). His style is a little more delicate perhaps, and his attack not quite as sure as Caldwell's, but the result is, none the less, very good.

Rusin Changes With Time
Alas, however, these musicians



"The Jive's got me," says Haig Stevens, bass man with Richard Himber. And the photographer, snapping his shutter, proves that Haig may have something there.

today seem to have lost a great many of the elements of the great tradition which they themselves helped found. Caldwell still is playing Chicago well in "Who Stole the Lock" by Jack Bland (1932). But if you listen to him in "Would You?" by Red Allen (1936) for example, you will discover his style to be more Negroid, the vibrato richer, throatier, the rendition more flowing, and finally in the Mezzrow records of 1937 he is playing almost exactly in the style of "Choo" Berry, Cecil Scott, Eugene Cedria—in the Hawkins' tradition in other words. And although one style has lost a great exponent, (Modulate to page 28)



"SOME LIKE IT HOT"
AND some like it sweet—but for those who like their swing backed up with a tremendously solid rhythmic drive, it's that "ace drummer-man," Gene Krupa, winner of swing contests from here to Halliç. Never before have hep and un-hep alike taken to an individual musician like they have to Gene. Joe Public likes his showmanship. And Joe musician—well, breathes there a hot man with soul so dead who never to himself hath said, "I'd like to play with that guy backing me up in a rhythm section just once!"

Krupa, now packing them in at Chicago's Sherman Hotel in the new Panther Room, recently hired himself, his band, and his SLINGERLAND "Radio Kings" out to Hollywood to make the picture "Some Like It Hot," to be released May 26th. Don't forget to get a load of a real drummer beating it out on a real set of drums. You'll get plenty of kicks. A list of the drummers using and endorsing SLINGERLAND 'Radio King' Drums and Tunable Tom-Toms, reads like the "who's who" of drumming: Buddy Schutz with Benny Goodman; Ray McKinley with Jimmy Dorsey; Buddy Rich with Artie Shaw; Davie Tough with Tommy Dorsey and scores of other nationally famous skin-beaters swear by SLINGERLAND equipment. See your dealer — and don't forget to send in for your FREE copy of the new 98-page Slingerland Catalog.

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Interior of Cliff Kyes' dream bus. Top row shows Merky Merklin scraping his jaw electrically. Then Kyes, covered with dew, is shown hanging from the bus' shower. Del Lee hands the towel. Then a little band: Buzz Brady, Eddie LePaix, Snuffy Morris, Merky, and Bill Pierce. Poker session includes Pierce, Adrian Moore, Morris, Lee and Ray Knittel. Pierce chucks his modesty into the washbowl; LePaix jots off an arrangement. And at the right is an exterior shot of the bus.



Band Carries Its Own Kitchen Sink In Kyes' Dream Bus

By Bob Blackball

Ft. Wayne, Ind.—It all happened one night when Cliff Kyes and his boys were making a 400-mile jump, in cars, over rough Nebraska highways.

"What we need," said Kyes, "is a big fancy bus with running water, radio, phonograph, beds and electric lights."

"Yes," chimed in Paul Morris, who was wrapped around his bass

fiddle, "and a swimming pool with showers."

Save \$2,000 Annually

Kyes' boys laughed and continued driving. Suddenly they realized that it might be possible to actually have such a bus—perhaps with the swimming pool idea junked. The farther they rode, the more they talked. A few days later, Cliff was making the rounds of motor companies and body builders, asking for estimates of what he had in mind.

Kyes' men have their bus now. They call it their "dream bus" because of the way they all planned

and helped design it. Instead of spending the \$2,000 a year for hotel rooms in small towns, as they had been doing several years, they save the dough by sleeping in fancy berths inside their bus.

Telephone a Feature

Entrance into the bus is made through the cab, which contains driver's seat and controls, enclosed motor, the electric light plant, a telephone to the bus' rear compartment and a business desk. The light plant furnishes 110-volt a.c. electricity making the use of electric razors and other appliances possible. Also, the boys plug in their sound system sometimes, riding through a town to ballyhoo a date. The desk is used to write arrangements on—and to handle business correspondence.

Three large, fancy studio couches are first to catch the eye when one leaves the cab to the "main room." The couches are used at night to make three tiers of bunks for

sleeping. Mattresses are inner-spring. Near the ceiling are two fans which operate continuously to ventilate the entire bus. The floor is carpeted, big league style, and venetian blinds and drapes are in the windows. Farther back is an individual chest of drawers for each musician, and also business files, a place for phonograph records, magazines, wastepaper baskets and linen closets. The wash basins have hot and cold running water, supplied by a 40-gallon tank in the ceiling, and there are individual towel racks and an electric hot plate. On the right side is a wardrobe which is large enough to accommodate overcoats, two uniforms and two suits for each member of the band.

Acoustics Like Studio

Another soundproof partition shuts off the rear of the bus, which is kept for instruments. Heat is supplied the whole bus by a large hot water heater. Then there's a fancy new 1939 Philco combination radio-phonograph.

Acoustics within the bus are similar to those of a radio studio and jam sessions and rehearsals are a part of the band's weekly routines.

"Besides giving comfort, convenience and prestige to the band," says the proud Kyes, "we can have regular rehearsals that are denied most bands on the road. Also, the drudgery of riding all day long is eliminated."

What else does the Kyes band save?

"We save \$40 to \$50 a week, or a little more than \$2,000 a year," Kyes answers, "which we convert

into salaries to get better musicians, and also, of course, to pay for our 'dream.'"

Nine Men in Band

Kyes' boys not only attract plenty of attention with their flashy transport, but they find it easier to get work because of the reputation the band has gotten from its mode of travel. In his band are Buzz Brady and Bill Pierce, trumpets; Eddie LePaix, Merky Merklin and Adrian Moore, saxes; Ray Knittel, piano; Paul Morris, bass; Del Lee, drums, and Kyes, whose marimba playing is a feature.

Permanent address of Kyes' crew is Columbus, Neb. But most of the time, you'll find the boys rolling along the open road, playing records, shaving, rehearsing, jamming, bunking and sleeping at once. Their "dream bus" is no longer a dream.

Willard Alexander, who manages the Benny Goodman and Count Basie bands, for several years led a band of his own in the East.

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Yo Ho For The Life Of a Bandleader's Wife

By Ted Toll

It's a great life, an upside-down middle-of-the-night life we jazz musicians lead. But we love it. We get our kicks, and as long as we do we don't worry about much else.

Which is all very fine, but how many of us have ever stopped to think of how bandleaders' wives like the idea of the nomadic day-to-day existence most of us lead? What do the little women think of this hectic chiseling game we're in? How contented a life do they lead? What do they do with their time?

Well, take Mrs. Paul Whiteman: "I stopped being Margaret Livingston the day I walked down the aisle with Paul and there were five motion pictures, for which I was contracted, left unmade," she says.



"I try to help Paul in his business as much as I can. In fact, my hobby is running the office while Paul is out of town." Mrs. Whiteman is treasurer of the Whiteman business organization.

Her Happiness Recipe

The Whitmans have a farm in Stockton, New Jersey, which Paul knows more by hearsay than by actual acquaintance. Although he planned all its buildings and will gas about cattle and crops at the drop of a hat, he has spent only about six hours there in the past year. He really loves the place, which is Mrs. Whiteman's dream home.

"Yes, Paul's profession is a demanding and a hectic one," Mrs. Whiteman concludes, "but the contentment of our home, having Margo (age eight) come home from



—Bill Salathe photo, KOMA

Send Me, Mister T! . . . Mrs. Helen Teagarden, mother of Jack Teagarden, and Mrs. Norman Teagarden Gilruth, a sister, get their kicks from a broadcast of the Big Gate's band from New York's Roseland. They were snapped in the studios of KOMA, Oklahoma City, the other night while Jackson's band was on the air. Mrs. Gilruth is a pianist in her own right, as is the mother.

school to relate the excitement of the day, has no parallel between the covers of any book. To any woman who hesitates to sacrifice her spot in the limelight for marriage and children—well, I can only say let her make sure that she knows what makes for happiness."

Martha Kemp Has Fun

"I have a lot more fun now than before we were married," Mrs. Hal Kemp's sentiments on being married to a top-notch bandleader are definitely expressed in that statement. Mrs. Kemp, the former Martha Stephenson, first met Hal about four years ago. "But the romance didn't begin until last August," Mrs. Kemp added. "I happened to visit the Astor Roof where Hal was playing . . . we recognized each other . . . Hal asked for a date, and . . . well . . . now we're married."

Martha, socially prominent, attended the Spence School and Miss Porter's School, and before her marriage modeled for John Powers. "I travel everywhere with Hal now, one-nighters, theaters, everywhere. . . I'm crazy about traveling and am really seeing the country for the first time." DOWN

BEAT correspondents in more than one city have reported that Mrs. Kemp is one of the most popular and attractive persons at college dances Kemp has played.

Dixie "Drum Expert" Rollini

One musician's wife who manages to keep herself pretty tied up with her own affairs is Mrs. Adrian Rollini, although her affairs can be called Adrian's as well. In a field held exclusively by men, she has become an expert. It's percussion instruments. You can put your trap troubles before Dixie and if she doesn't know the answers it's a safe bet that there aren't any.

"I can't say that I 'mind' the life a bit," she says. "You know, White Way (White Way Musical Products, drum equipment firm of which Adrian is pres. and treas.) keeps me pretty busy, and I really don't have much time for 'sittin' at home' even if it were necessary."

Dixie handles most of the business detail for White Way, and is held in high esteem by all of the country's tough drummers, because she knows her stuff. And she meets the unknowns with the same charm and interest she shows the top-notchers.

"I met Adrian in Larchmont, New York," she muses, "on a yachting party. It was in the summer of 1925. We have no children. Our wire-haired terrier gets all our affection, when we find time to give any. We have a new boat, too, a 29-foot Chris Craft cruiser. It sleeps four, has accommodations for cooking, and everything. It's our seventh boat, named Rambler VII. Guess you know that Adrian used to be leader of the California Ramblers—hence the name."

Glen Gray Eloped

"Of course that was eight years ago," says Mrs. Glen Gray, "but Glen and I eloped. Glen soon became 'head man' with my family, although his being a musician at first caused prejudices. Although I don't particularly relish Glen's being in the music profession, I am afraid I would become pretty restless after a while if we did settle in one place with a nine to five job. After we were married we traveled

for two years on one-nighters which we thought horrible then, but which seem to furnish many highly amusing incidents in retrospect, despite a continuous lack of funds. Of course we have no home of our own in the full sense of the word, but we 'buy a farm in Connecticut' (Modulate to page 14)

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Mrs. Hal Kemp

Breeze at Festival
Benton Harbor, Mich. — Lou Breeze's band got the call to play the Blossom Festival here May 8. Band, which recently left Chi's Chez Paree, is playing solos and theaters under CRA direction.

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See write-up on CLIFF KYES transportation bus on page 6.

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—Courtesy of James E. O'Reilly

Here is the 1924 band of Bernie Cummins, which helped Bix Beiderbecke and the Wolverines start on the road to fame. Left to right—Walter Cummins, banjo; Jack King, alto sax; Buster Locks, trombone; Bernie Cummins, standing, drums; Ambrose Baringer, trumpet; Archie Miller, pianist, and an unidentified official of the old Gennett recording studio, where the pic was taken.

Cummins Gave Bix The Push to Fame!

By Milton Karle

Pittsburgh—The immortal Bix Beiderbecke, if he were living today, would count among his many musician friends a dark-haired young gent named Bernie Cummins.

Wolverines Laid Eggs

The story goes back to the spring of 1924 when Bix and the original Wolverines were playing the Stockton Club in Cincinnati. Cummins, then a drummer with his own 6-piece combination, had moved into Cincy at the Toadstool Inn. He had just completed an engagement at the Stockton and was followed by Bix's gang.

"The Wolverines were really new in Cincinnati," recalls Bernie, "and their music was above most everybody's heads. The result was, the Wolverines did miserable and were at the point of busting up for good."

Got Bix Another Job

Bix and Bernie knew each other well. On Saturday nights Bernie used to go over to the Stockton to drum and put on a show. But it was no go—the band was a flop. So Cummins went to Doyle's Dances, persuaded Mr. Doyle to grab these "fellows" and really build business. Doyle had a lot of con-

fidence in Cummins and said to bring the Wolverines on. At the same time, Bix's bunch started making records for Gennett, where Bernie's band also recorded. The rest is history, for the Wolverines with a fresh start, enjoyed a fast rise which sent them later to New York's Roseland Ballroom and national fame.

Squires Quits Krupa

New York—Bruce Squires, young trombonist with Gene Krupa, left the band in mid-April to go with Benny Goodman. The Goodman brass section now includes Irving Goodman, Ziggy Elman and Chris Griffin, trumpets, and Red Ballard, Vernon Brown and Squires on trombones. Marks first time Benny has used three slyphorns.

Ethel Waters' Nitery

New York—Ethel Waters, whose singing style has thrilled thousands in vaude, on the screen and more recently, in the Broadway production "Mamba's Daughters," soon will open her own night club in Harlem's Sugar Hill area. Spot will be a deluxer, according to plans. Ethel's husband is Eddie Mallory, noted trumpeter.

|| The New Books ||

BG's Book, Despite Errors By His Co-Author, Packs a Potent Punch

The Kingdom of Swing, by Benny Goodman and Irving Kolodin; 266 pages. Stackpole Sons, New York, \$2.

"When the public wants you, they want you all the time; and when they don't, they don't want you even a little bit."

Which just about sums up Benny Goodman's philosophy of the band business, as Benny writes it on page 221 of *The Kingdom of Swing*, just released.

Actually, it isn't Benny's book, for Irving Kolodin's literary style is pretty well in evidence throughout the book; sometimes too much so, I fear. As music critic of the

New York Sun, Kolodin strays into a field which he has, on several occasions, admitted is not his own. Yet his ability to interpret Goodman's spectacular rise to international prominence is undeniable, masked though it is in the first person of BG. Occasional grammatical errors which Kolodin slipped into the manuscript—purposely, of course—could have easily been corrected. Benny uses better taste in his own conversation; there is no need for Kolodin to "write down" in order to capture Benny's personality.

Aside from that irritating habit—and a few minor errors which include the misspelling of such names as Bauduc, Mannone and Allan Reuss; the reference to Denver's smart Lakeside Park as "Lakeville," and the labeling of Jess Stacy's home as "Mississippi"—the book has just about everything to interest musicians and the millions of Goodman followers.

Benny's early days in Chicago, his family, his first jobs with his clarinet, his work with Ben Pol-

lack, Gil Rodin, the Dorseys, the Teagardens, Red Nichols, Dave Tough and scores of others; his associations with Willard Alexander, John Hammond and others who helped him along the road—add up to choice reading. How Benny finally got a band, the troubles he had, and finally, how he landed on top—it's all there. What's more, it's presented interestingly. Not a single page could I classify as "dull stuff."

No matter how much you admire Benny Goodman now, you'll like him a lot more after you finish *The Kingdom of Swing*. It should be on your list.

DAVE DEXTER, JR.

Maxine Gray Returns to Kemp; Judy Heads West

New York—Maxine Gray is back with Hal Kemp, whose band is doing record biz at the Waldorf-Astoria. Kemp's new commercial begins May 2 with the Smoothies assisting on vocals, on CBS Tuesdays.

Maxine replaces Judy Starr, who goes to the Pacific coast. Ironically enough, it was Judy who replaced Maxine a year ago when Miss Gray was injured in a train crash. Hal's band set at the Waldorf-Astoria until June 2.

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LOPEZ SWINGS FOR PHILLY MENTAL PATIENTS

Will Swing Cure Mental Cases?—Lopez Says 'Yes'

New York—Up until now many have thought of swing as the cause for emotional disturbances. But along comes Vincent Lopez with the startling news that swing has great potentialities as a therapeutic aid for victims of mental disorders!

Jam in Philly Hospital!

Lopez proved his point, too, when he took his band to the Philadelphia State Hospital at Philly the other day at the invitation of Dr. Albert C. Woolley, superintendent of the hospital. With 30 minutes of real jam and jive, the Lopez swingers saw 400 mixed patients jump for joy, proving unquestionably, said Dr. Woolley, that the effect of swing was "a great socializing influence on the inmates."

"Many of the patients who previously had been impervious to all attempts to rouse them from their stuporous attitude actually applauded vociferously and swayed and stomped their feet in time with the music," Dr. Woolley reported. "Who knows? Perhaps

swing music will set off a spark in some patients that may lead to complete recovery."

Swing Music Invigorates

Lopez has been a believer in "swing therapy" for a long time. "Feed a patient slow melodies and he remains indifferent," says Vincent. "What he needs is the elemental rhythmic joy attained in stamping feet and hand-clapping in time. In short, he needs the physical invigoration of swing. With it, he can be started on the road to a better feeling of emotional well-being and satisfaction."

The plain, rhythmic beat of swing, in Lopez' opinion, is the best remedy for group treatment by music.

"No one will dispute the fact that

French J-Bugs In Wild Welcome For Ellington

By Onah L. Spencer

When Duke Ellington landed in Paris last month with his band, hundreds of French jitterbugs stomped and shouted at the dock. And it was to the tune of tinkling champagne glasses and toasts of success that the Duke left for a Norway trip, one of about 30 dates he is playing abroad.

Webb Feeling Better

Cab Calloway is clicking on Broadway (Cotton Club) with his "Ghost of Smoky Joe" tune. . . . Discharged from Johns Hopkins Hosp. in Baltimore after a checkup which saw him leaving his band temporarily, Chick Webb returned and will be okay when the Webbsmen go back into the Park Central in N. Y. next month for a repeat date. . . . Louie Armstrong is jamming 'em at Boston's Southland. . . . Jimmie Lunceford's European tour nears. He will play Holland, Belgium, Paris and other cities if war doesn't cancel his arrangements. . . . Neither Ellington nor Lunceford will touch England because the British Labor Ministry will not allow foreign bands to play dates on British soil. . . . Andy Kirk's stock has soared faster than any other colored band in the last month, what with Floyd Smith's sensational guitaring and the singing of June Richmond. Kirk will not go with MCA, as rumored, instead staying with Joe Glaser. The Clouds of Joy are on a Southern tour. . . . Fletcher Henderson on tour. His farewell Chi date was a pseudo battle with Jimmy Rachel's "Swincoaters" at the Savoy. . . . Horace Henderson opened at Harry Eager's 5100 Club in Chi, with Viola Jefferson singing the vocals. . . . McKinney's Cotton Pickers are dispensing rhythm at the Plantation, Detroit, and are set through May 25.

Carter Back Swinging

Benny Carter, alternating on trumpet and sax, is back with a big band at New York's Savoy. Personnel includes Cary Fry and Jimmie Powell, altos; Ernie Powell and Cas McCord, tenors; Hayes Alvis, bass; Teddy Fields, drums; Tyree Glenn, Vic Dickerson and

persons respond to certain vibrations. The strongest vibrations perceptible are those of music. When a doctor is helpless in influencing the moods of the mentally afflicted, musical vibrations—properly applied—can do a lot of good," Lopez says.

Now he's proved it!

James Archer, trombones; Arnold Adams, guitar; Link Mills, Louis Bacon and Archie Johnson, trumpets, and Eddie Haywood, piano. . . . Inez Lester is the singer. . . . Erskine Hawkins' torrid trumpet clicked at Loew's State, and Ida James, his chirper, went big. . . . She's an ex-Earl Hines girl. . . . Orlando Robison and Jimmy Anderson are now a vocal team at Mammy's chicken farm in New York.

Chicago Kittens Okay

Latest "wower" on Chi's south side is a 3-piece fem trio with Doll Amenra, trumpet; Ruth Murray, piano, and Sadie Crosby on drums. . . . Clarence Williams, composer and prexy of Clarence Williams Music Pub. Co., is recovering from an attack of pneumonia. . . . Chick Carter now at the Coral Gables in Lansing, Mich. . . . Down in Noo

Orleans, Sidney Desvigne's band and Fats Pichon's crew held a real battle, with no punches barred. Both bands are old-timers, in the best N. O. tradition, and most of the men worked on 'Sippi steamboats years ago. But as is the case with all battles—no winner was announced.

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DOWN BEAT

Gray Gordon Says: Don't Sell America Short!!!

(A Guest Editorial)

The entertainment field seems to serve as the best example of the opportunities offered an individual under our Democratic form of government. In the amusement world, more than any other large scale industry, the chances for obtaining "overnight" success have been—and always will be—great regardless of what pessimists contend.

To those who feel that the entertainment field is waning, let me acquaint them with the recent contract signed by a fellow maestro, Artie Shaw, with the RCA-Victor company which guarantees him \$100,000 for the next two years. His other income from theater dates, motion pictures, one-nighters, radio programs and other sources will place him among the "higher brackets." The fact that Shaw was "in the red" only four months ago serves as a compliment to his genius, and as a "shot in the arm" to musicians and entertainers in general. Is there any other country in the world offering such grand opportunities?

Producers, directors, actors, scenic designers, stage managers, playwrights and others connected with the legitimate theater have found added incentive in the success of such hits as "Hellzapoppin," "The American Way" and "Abe Lincoln in Illinois."

We should all be sincerely thankful that America offers us a free hand to sell our wares, whether it be suits, desks, pencils, cars or entertainment. And instead of lamenting the fact that "business is dead," it would be wiser to spend that time creating a superior product or service the public can use.
Don't Sell America Short!



Gray Gordon

GRAY GORDON

Will Novachord Throw Men Out?

(Continued from page 1)

the piano, clavichord, harpsichord, violin, trumpet, cello, steel guitar, French horn and other instruments.

Ruling Only Temporary

The Weber ruling is a temporary pending study of the instrument and decision to be made at the AFM convention in June.

Plans of Ferde Grofe to appear at the Ford exhibit of the New York World's Fair had to be abandoned because of his intention to use a Novachord.

The Philadelphia local of the AFM has forbidden the use of either the Novachord or the Hammond Organ except in solo work.

Eddie Dumstedeter's band was using a Novachord in Los Angeles on a thrice-weekly commercial over KNX when the edict came through.

"We Don't Blame Them"

"We realize, of course, that the chief function of the union is to protect the interest of its members and we sympathize with that aim," Mr. Allen added. "If they really felt that the Novachord would throw men out of work, they had no other alternative than to rule against it and we don't particularly blame them."

"We feel sure that the American Federation of Musicians will soon see that the Novachord not only does not displace men but that it will add to the number of union musicians gainfully employed. We are confident that the AFM is in-

telligent and fairminded on such matters and will modify its policy as soon as the real function of the Hammond Novachord as an effective additional feature of an orchestra becomes recognized in the entertainment world."

Zurke Arrested—

(Continued from page 1)

clothes) also was there. Police records show that Mrs. Zurke smacked the blonde, Olga Laske, in the eye.

In Judge Sullivan's Court the next day—Zurke spent a night in jail, composing a tune he named "Jailhouse Blues"—he said Miss Laske was his publicity agent, and claimed he got drunk and woke up at her apartment. "My wife hounds me," said Robert, "and I drink to drown my troubles."

Judge Sullivan released Zurke. But a few days later Mrs. Zurke went to another court suing for separate maintenance for herself and the two Zurke children. Bob went through it all okay until it was over. Then he got sick and went to bed. The Crosby band got along without him.

Lanins Open Office

New York—Lester Lanin, prominent "society" maestro, has joined forces with his brother Howard Lanin. New office, handling about 20 bands, is known as "Howard and Lester Lanin Orchestras" and is at 590 Madison avenue. Lester's band remains active.

Musicians Off the Record



George Auld, hot tenor man with Artie Shaw, played alto when he was 11 years old, when this shot was snapped. But he later took up tenor and attracted attention with Bunny Berigan before he went with Artie last December.



Emerson Gill, with fiddle, at the age of 8. The lad at right is Emerson's brother, Dr. Dalton Gill, now a Toledo dentist.



RAG-TIME MARCHES ON . . .

TIED NOTES

FAYE PARKER (singer with Markos Sphaly's orchestra) to GEORGE YOUNGLING (arranger at KDKA, Pittsburgh, and member of Howard Baum's orchestra), in Pittsburgh.
 JEAN KENNELLY (dancer) to JAMES PATRICK BLADE (pianist) in Chicago, April 18.

BARBARA WALSH to SMITH HOWARD (drummer with Enoch Light orchestra) in New York City.

MARY GIBSON (singer with Jimmie Grier orchestra) to Jimmie Grier, in Tucson, Ariz.

BEVERLY MARTIN to CLEMENT WILLIAMS (trumpet with Jimmie Grier orchestra) in Tucson, Ariz.

MILDRED HARRIS to RAY MERRELL (with Sterling Young orchestra) in Pittsburgh, Pa.

PAULA KELLY (singer with Al Domabue orchestra) to HAROLD DICKERSON (of the Modernaires with Paul Whiteman) Jan. 1 in Paterson, N. J. Just announced.

DORIS BRIER to ABE LEWIS (sales mgr. for Wm. R. Grata Co.)

NEW NUMBERS

MILLER—Diane, born in Chi. to Mr. and Mrs. Eddie Miller. Dad is tenor saxist with Bob Crosby orchestra.

RAPP—A girl born to Mr. and Mrs. Barney Rapp, in Cincinnati, April 18. Dad an orchestra leader. Mrs. Rapp in his band's former vocalist, Ruby Wright.

RICHARDSON—A girl born to Mr. and Mrs. Forrest (Bob) Richardson, in Santa

Po. N. M. Dad is drummer with Johann-Hamilton's orchestra.
 BROWN—A girl to Mr. and Mrs. Walter Brown, in Cleveland. Dad is violinist and staff orchestra leader at WGAR.

LOST HARMONY

MAPLES—Mrs. Dorothy Eileen, from NELSON MAPLES, (orch leader) in Pittsburgh, Pa.

OLSEN—Mrs. Ethel Shutta (singer and comedienne) from GEORGE OLSEN (orch leader) in Chicago.

NYBERG—Mrs. Paula Spoutina, from WALTER NYBERG, (orch leader) in Bridgeport, Conn.

FINAL BAR

STRAVINSKY—Mrs. Katherine, wife of Igor, in Paris, France.

TRONSON—Eugene Lester, 42, orch leader, in Wausau, Wis., of a heart attack. Had been on WLS, Chicago, for ten years.

HALL—Mrs. Lydia, wife of orch leader George Hall, in New York.

CHESKIN—Mrs. Anna, mother of David Cheskin, cellist with the Buffalo Symphony, in Buffalo.

DRING—Mrs. Rosini, 68, mother of Perry Dring of the Eddy Brandt orchestra, in Newport, R. I.

BOEWIG—Henry, 88, retired and oldest member of the New York Philharmonic orchestra; died in Brooklyn. Joined the orchestra in 1884 and was its librarian for 40 years.

CHORDS and DISCORDS

"Rappollo's Father Did Not Operate a Saloon"

New Orleans, La.

To the Editor:

My attention has been called to an article appearing in the March Down BEAT in which you grossly misrepresent the early status and training of my brother, Leon J. Rappollo.

I represent the entire family in resenting this most unfair article. "Leon's father owned a Negro saloon" is a false statement as are other assertions throughout your article. My late father at no time owned or operated a saloon, and besides, my brother's early environment was in the home and under the closest surveillance of his father, who supervised his musical training. Your article was poignant to my brother and me because there are so many fine and splendid things that can be written of Leon's musical career. He soared the heights, as investigation will prove. And now that his baton has been stilled, because of illness, I must tell you that your article has hurt us keenly.

Mrs. FRANK L. PURPE

Down Beat has many times published articles regarding the brilliant career and talent of Leon Rappollo. If it erred in the story carried in the March issue, the editors apologize. No matter how closely sources of news are checked, mistakes sometimes creep out. Our thanks to Mrs. Purpe for setting us straight.—ED.

Ellington Corrects a Statement Re Hammond

To the Editors:

In my April article for Down BEAT, I am quoted as referring to critic John Hammond as being associated with the interests of the "Communist party."

I wish at this time to correct this statement, which was the result of a misunderstanding. It was my intention to merely infer that the political affiliations of Mr. Hammond bordered on the "left wing." The impression conveyed that he is in any way associated with the Communist party was both accidental and erroneous. I will appreciate the publication of this letter in your magazine.

DUKE ELLINGTON

Pinetop Wasn't Stabbed—He Was Shot Dead!

Chicago, Ill.

To the Editor:

I have noticed in your magazine several articles on how Pinetop Smith, the boogie-woogie pianist, was killed. I am a saxophone player and the night Pinetop was killed I was playing in a small dance hall on Orleans street. Pinetop came to the dance about 11:30 p. m. and was shot accidentally. He died on the way to a hospital. Your writers insist he was stabbed. Out of fairness to Pinetop would you correct this?

Miss CURTIS MAE BURSON Local 208, AFM.

Other versions of the untimely death of Pinetop Smith have it that he was stabbed in an altercation on Chicago's South side. Down Beat is happy to correct the story; grateful for Miss Burson's letter.—ED.

English Have Little Ability to "Get Off"

Dumfriesshire, Scotland

To the Editor:

Why refer to the bands over here as English? The word is British. Most of our top line bands are composed of Scots and Jews. With a few notable exceptions, the English musicians have little conception of "get off" work. Keep it dark, or we may have another Battle of Bannockburn on our hands! Seriously, though, the boys all say Down BEAT is tops.

WILLIAM S. BAIN
6 Bruce Street Annan

Milwaukee Musician Adds to Leonard Raves

Milwaukee, Wis.

To the Editor:

Why doesn't this guy Ed Phillips write more often? His story in the April Down BEAT about Harlan Leonard's great band in Kaycee was the best. Certainly, it's one of the finest colored bands I have heard in my jaunts over the nation. Freddie Culliver's and James Keith's tenor styles rate with the best, and the band's arrangements are the nuts!

The agencies are overlooking a terrific bet in Leonard, but then I suppose they see more possibilities in orks led by Shep Fields, Sammy Kaye and the other "jive" crews. It's a damned shame.

G. O. O.

"Variety Adds Spice," Says Al Kavelin

New York City.

To the Editor:

Apròpos of the current controversy among music lovers on the subject of Swing vs. Sweet (Swingless) music, my own observation and experience as an orchestra leader leads me to the opinion that most people like music in all its manifestations, variations and tempi, so long as the compositions played or sung are distinguished by a basically beautiful melody and highly pleasing harmonic arrangement. A jazz piece can be turned into a choice classic. A classical number can be transformed into a vibrant, dynamic thing of swing.

Much depends upon the treatment. Swing to the exclusion of the more lyrical tonalities and nuances in music becomes extremely boring. If "variety is the spice of life," it is probably more so in music. Look at the current renaissance of romantic Viennese (before Hitler) waltzes side by side with the swingiest swing, for instance! Some of our better orchestras even dare to follow up a very fast "furissimo" number with as soft, smooth, sleek and slow moving a dance piece as a classical minuet—and not always in jazz. My own "Cascading Chords" arrangement of the famous Minuet appears to find favor even with those who are not averse to occasional "jitterbug" jamborees.

ALBERT KAVELIN

Local 802 —

(Continued from Page 1)

night clubs and hotels. It was suggested that musicians be clocked in and out of the studio and these time cards would act as an authorization for payment at the union for the wages coming from a recording date. So far, the union has not made mention of its intentions with regard to payment from phonograph and electrical transcription recordings.

However, in spite of the fact that it will entail an increase in personnel and office space putting more members to work it is a commendable step that bears watching by other Locals throughout the country.

Esquires May Join BG

Bobby Hackett's orchestra has put in its first date for Vocalion and begins a series of one nighters, before opening at the State Ballroom in Boston, where it will be heard twice weekly over NBC. Arthur Schutt's scheduled appearance at O'Leary's Barn, has been postponed due to license trouble. . . . Bud Freeman's band has bowed out of Kelly's Stables, after a month of stomping. . . . A new outfit called The Esquires is causing a bit of talk along Fifty Second Street (at Bert Frohman's), after making an appearance on Benny Goodman's radio show. Unit will soon be on platters, and also may join BG's crew permanently, comprised of Joe Giordano (violin), Joe Spata (accordion), Danny Mazzalo (bass) and Sam Cocchio (guitar). . . . Bea Wain is exiting from the Clinton ensemble, new canary being Marion Dugan. . . . Peter Dean has organized a new swing combo, opening at Nick's Tavern, April 23.

"Hold Tight" Troubles

A report from Paris stated that Duke Ellington and his orchestra played two concerts in a new bomb-proof theater, built 100 feet underground and capable of holding 2,000 people! No truth to the rumor, though, that two machine guns were added to the sax section and a howitzer in the trumpet division. . . . After four months on radio, NBC asked for a new lyric on the song "Hold Tight," but MBS and CBS still okay "Sea Food Mama" version. Question arose when Walter Winchell misunderstood jive in song and thought published version similar to Harlem version. Harlem version is done by singing title of song backwards!!!

Hawkins Delayed

The new record company which was scheduled to invade the industry during April seems to have hit a snag. To date, there is no

studio, no license, no bands, no nothing. Looks as though the boys backed out instead of up! . . . Frank Karle's "Sunrise Serenade" appears to be the "sleep tune" of the month. After two years, it jumped into the best selling grooves (Casa Loma arrangement) . . . Frank Froeba's piano tinkling with the Milt Herth Trio is still tops around town. . . . New Cotton Club show panicked the local press gentry, which went overboard for the Ted Koehler-Rube Bloom score ("Don't Worry 'Bout Me," etc.) . . . Seems as though Coleman Hawkins can't make up his mind about returning to the States, but the odds still say he will be with either Webb or Ellington by July. . . . Tommy Dorsey is juggling around the idea of forming his own music publishing firm. . . . ditto B.G. . . . Local hip cats are calling three shots for coming bands: Glenn Miller, Woody Herman and Benny Carter. . . . Frank Newton back at Cafe Society after several weeks reoccupying in Hot Springs, Ark. . . . No one at Local 802 is willing to be quoted nor explain the recent resignation of one of its officers!

Palomar Stunts—

(Continued from page 2)

tures, every night, including Saturday, Sunday and holidays. One is a "lucky table" drawing. All tables are numbered, and correspondingly numbered pellets are put in a cage. The winning party receives a validated check for everything offered up until the time of drawing (11 o'clock) and includes dinners, a la carte, cocktails. Sometimes we hit checks as high as \$15 or \$20, which naturally attracts a lot of favorable comment. A very successful stunt.

The second nightly feature is a dinner-contest drawing. By using a register, which guests sign, and through repeated announcements on the p. a. system, we secure a practically complete roster of names each night. Using the same cage and pellets numbered to conform with the lines and names on the pages of the register, we select one dancer to receive two free dinners at Palomar, good for one week.

Artie Shaw Is Current

The Palomar caters to both a dining and dancing class. The two stunts above take care of both classes, and no one is slighted.

Artie Shaw's band followed George Olsen here April 19. It's the first Southern California date for the young clarinet maestro and his men.

DOWN BEAT's articles are written by musicians FOR musicians.

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Leaders, Use Personal Contact; Here's How!!

By George Oveson

There is no substitute for personal contact. Bookers, managers, press agents, personal managers and promotion men all serve definite purposes, but no representative can completely relieve you of the necessity of following-through and following-up on all business transactions.

Sure it's a lot of trouble! And a nuisance, too! But so what? It's a lot of trouble and nuisance holding down ANY job—and the bigger the job, the more trouble it is. But if you're going to make a living at a job, you might as well become reconciled to the trouble of it.

And if the job is that of being a bandleader, you might as well make up your mind that there are a lot of things that no one else can do as well as you can.

Personal Letters Necessary

Outstanding, among these, is correspondence. No matter how big and important you may become, you'll still have to write a lot of personal letters if you want to stay there.

Most of these letters will be devoted to creating, and maintaining, a demand for your band.

The moment that ANY kind of an engagement is definitely set, you should get off a personal letter to the buyer. If you've played for him before, the problem is, of course, much simpler.

If you haven't played at his place, then your letter should not only introduce yourself, but should offer cooperation and ask for suggestions.

If the job is a "permanent," that is, anything more than a 1-niter, letters should also go out to the more prominent newspapermen in that locality. If you've played there before and you know "the boys," so much the better. Invite them to drop over on the afternoon before you open. If you are having a show rehearsal, ask them to watch it, and ask for suggestions. And don't forget the free food and liquor!

Your letters should also include special exclusive pictures and stories—unusual candid shots and little, previously unprinted, human interest anecdotes—if possible, tie the anecdotes to the pictures.

Remember Your Friends!

If you have already played the town, you have undoubtedly met a number of prominent local individuals who spend well and who have wide circles of friends. People like these are vital to you—whatever you do, don't forget them when the personal letters go out!

If you are scheduled for radio broadcasts, be sure that the station gets a few personal letters, too. Ask if they'd like any special material to publicize your pickups. Ask when you are supposed to have your programs filed. Ask when it would be convenient for them to make a balance test.

Follow up your radio station contacts just as strongly as any of the others—becoming friendly with the right guy might mean three or four coast-to-coast sustaining shots a week, instead of just the one or two that might have been scheduled.

Never be without a notebook—keep it with you wherever you go. Any time that you meet someone who might someday be useful, jot

down his name, address, who and what he is, and put him on the personal letter list.

File Index Cards

Keep your "personal letter list" in front of you wherever you are playing. Keep in touch with ALL the people ALL the time. Don't wait until you are set to play in Memphis, before you write the people you know in Memphis.

Keep your file on index cards. Schedule the correspondence for each name—this one, once a week—this one, twice a month—that one, once a month—Joe Doakes, here, every two months. Schedule them according to importance, and then stick to your schedules.

Remember that as a bandleader, you are a business man. Keep "office hours" by setting aside enough time each day to take care of this correspondence. Make it the first thing that you do each day—and get up early enough to do it!

If you can afford a secretary, swell, but be sure that you dictate each individual letter that you write! Don't just hand her a flock of mail and tell her to answer it, or get up a form letter to cover everybody—that kind of stuff defeats its own purpose! You'd do better not to write any letters at all. No matter how good your secretary might be, she won't be able to duplicate the "personal touch" that only you can give your letters.

Stooges Can Help

A fine, friendly personality is one of the most valuable assets that a bandleader can have. Consider, then, the importance of keeping that personality fresh in the minds of every potential buyer and every potential source of "buildup." Press releases won't do it! Broadside and mailing pieces won't do it! Only personal letters CAN do it!

But there are some things that your stooges can do for you. Among them is the handling of the fan mail file. A card should be made out for each letter that comes in, and the cards should be filed geographically. Two weeks prior to each engagement, a postcard should be sent to each fan in that locality telling him about the approaching engagement.

Although someone else CAN handle that for you, don't fail to check over the names on the night of each engagement so that when a card receiver comes up and says, "Here I am, I got your card," the name will be at least familiar to you.

Another job for your "office hours" sessions is that of personally thanking every newspaperman who gives you a "break" in print. This is another little "trouble" that will pay big dividends in goodwill and future "breaks."

No matter how terrific your agents and managers might be, you'll be much more successful if you do not neglect the "personal touch." Your agent will find that you are easier to sell, and, after a while, he'll find that he can get more money for you, that the buyers are more receptive to your name.

Why? Because they feel that you are a personal friend, and, even more important, your engagements will be registering much more impressively at the all-important boxoffice.

Guess Who?



New York—It's not a gag—Jascha Heifetz really plays accordion!

For years Heifetz has toured the leading concert halls of the world with his famous fiddle. He has been acclaimed in almost every civilized nation. But throughout his tours, he secretly viewed another world with mingled admiration and determination—that was the accordion world, a world as foreign to his violin as a tuba is to castanets. Jascha's first attempt was a dubious one. He felt that the keyboard side was simple enough. But the side with the "adding machine buttons" was something else. He learned rapidly, however, and now plays his squeeze-box for relaxation with his family, which includes two children, Josepha and Robert.

"No one," says Heifetz, "is too unmusical to acquire a familiarity with good music." And he should know!

Ideas That Will Build Business For Your Band

Kemp's Chestnuts

NEW YORK—Neatest promotion stunt of the month is chalked to Hal Kemp's credit. Opening at the Waldorf-Astoria with his band for a long date, Hal sent out a small cloth bag filled with real chestnuts announcing his new location and also serving to impress newspapermen, radio execs, columnists and others that he was featuring "The Chestnut Tree," a tune based on a dance conceived by the King of England. Idea netted Kemp wide publicity and added to his good will.

CAMDEN, N. J.—A smart way of plugging Benny Goodman, and Benny's recordings, is the method used by RCA-Victor. The wax-works had thousands of cardboard

beer coasters made, each with a picture of Goodman stamped on boldly. Coasters then were distributed to taverns and niteries where automatic phonographs are used, idea being that with BG's face before them, patrons would be reminded to play their nickels on Goodman discs. Other Victor maestros will get similar treatment this summer. Not only sells records, but is elegant promotion for the band.

PHILADELPHIA — Bob Bennett's band, back home after a season in Miami, calls his style "Music in Colors," and is attracting plenty of attention—and big biz—by using a concealed lighting system in the stands used by his men. Different colored lights flood the stand and blend neatly with Bennett's colorful offerings. Makes for a spectacular and novel presentation.

Key Plugs Oldies

CHICAGO — It isn't new, but Gene Krupa finds it effective. Each man in Gene's band at the Hotel Sherman has a small drum on his stand, and occasionally they all beat in tempo to add a novel effect to Gene's arrangements. Because the whole band is based on Krupa's fancy hide-pounding, the idea helps all the more to make the Krupians spectacular and showy.

SAN FRANCISCO — Herbie Kay attracted attention here last month on his 30-minute sustaining air shots by playing nothing but "old" tunes. Called it a "memory program" and found that most

all the dancers and listeners alike preferred hearing the oldies thru to a straight program of pops of the day. Stunt brought the Kay crew into the limelight.

Most of these ideas can be applied to other bands. What is your band doing to attract attention? If they are interesting, and proving effective, Down Beat would like to know. Address your letters to "Band Ideas" department of this publication.—ED.

PINKY TOMLIN'S new band at the Grant Hotel, San Diego, has Jeanne Darrell singing and includes three trumpets, a siphorn, four saxes and four rhythm.

NOW AVAILABLE TO ALL!

This is an exact replica of the mouthpiece I have used for over fifteen years as solo trumpet with NY PHILHARMONIC SYMPHONY.

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The Krupa band—exactly one year old. Gene made three changes in April, bringing in Floyd O'Brien, trombone, and Nate Kazebier and Johnny Martel, trumpets, to replace Bruce Squires, Jack Muntz and Dick Letter, respectively, at Chicago's Sherman.

Critics in the Doghouse

Gene Krupa's Band

"The most important thing for which I am still striving," says Gene Krupa, "is a good polished, but relaxed, ensemble with good intonation. After we get that we can go to work on the subtleties of swing."

When we remember that Krupa's band is now over a year old, that's a modest statement, and a good example of Gene's sincerity of purpose.

"The enthusiastic acceptance of my band," Gene went on, "has given me and all the boys a great deal of confidence, and has helped immeasurably in getting the band toward the top brackets. We are working hard and are not afraid of rehearsals. If application and sincerity mean anything, we'll have a good band very soon and we'll keep it that way."

'Won't Hog the Show'

"Of course I think the drums are a solo instrument—as much as any other instrument of the jazz orchestra. It's natural for me to play drums; it's what I like to do better than anything else, so I just try to be myself. Maybe this results in too much drums, but I always try to keep myself from hogging the show."

If we accept Gene's premise that the drums are a solo instrument (and Gene can tell you plenty about the importance of drums in native African and Oriental music) then he is not overstepping the bounds of discretion. Plenty of other leaders in the swing field feature their chosen instrument to what some consider excess, so Gene has sufficient company in that regard.

HISTORY OF LEADER AND BAND:

Gene Krupa was born in Chicago in 1909. He attended school there, and found himself one of a group of youngsters who created the "Chicago style." He jobbed with various players in this group, recorded with them and was associated with them in later years in other bands. This was the sort of experience which later stood him in good stead, and the "Chicago school" was probably the major factor in his rise to the position of America's No. 1 drummer.

Now at Chicago's Sherman In 1928 Gene went to New York, and for three years worked for Red Nichols on theater and musical comedy jobs, and on recordings. Later, Gene played with Irving Aaronson, Mal Hallett, and Buddy Rogers. Then he joined Benny Goodman, with whom he remained three and a half years, leaving to form his own band in April 1938, doing theater and ballroom work, and lots of one-nighters. He is playing at the new Panther Room of the Sherman Hotel in Chicago, and is drawing strong support from swing fans and dancers.

THE BAND: Keeping in mind Gene's own statements, the Krupa band has done and is doing remarkably well. It is the leader's honest sincerity which has put the band where it is,

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and it will be this same characteristic which will, no doubt, keep the band primed so that it will forge ahead even more. The public's undoubted acceptance of Krupa as both leader and drummer makes it possible for Gene to concentrate on building the musical quality of the band. The fact that he has to worry little about his public relieves him of a great responsibility in the sense that if he keeps producing a good quality of swing the public will keep on listening to his music.

Except in tunes in which the drum is the feature instrument, Gene stays in the background and beats out a nice solid tempo. Biondi (guitar) strengthens the rhythmic effect with his fine playing, while Raakin (piano) shines as both soloist and percussionist. Donahue (tenor) shows immense promise among the newer tenor virtuosi. Musiker (tenor and feature clarinet) does well by the latter instrument.

Leaders Interview Themselves

No Swing Band For Little PW

Los Angeles—Metro-Goldwyn recently offered Paul Whiteman, Jr., a job in a forthcoming Mickey Rooney picture, idea being that young Paul would lead his own kid band, already popular at a military school near here, on the screen. But the elder Whiteman nixed the idea, claiming his son wasn't quite ready for pix work. The young PW is 14, a solid drummer, and wants to follow in his dad's footsteps. His constant worry is that he won't be able to top his father's record.

The band uses arrangements by Benny Carter and Chappie Willett. Jim Mundy is on the staff of arrangers, together with four boys from the band—Donahue, Musiker, Biondi, and Raakin. Irene Daye handles the vocals with effectiveness and verve. She sings in clean-cut, effortless fashion, and is well above average.

RADIO SIGNATURE: *Apurkody* (Krupa's name spelled backwards with the addition of "ody.") P.E.M.

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Duke Concludes Criticism of The Critics

By Duke Ellington

It has become apparent that John Hammond has identified himself so strongly in certain directions that he no longer enjoys an impartial status which would entitle him to the role of critic.

Should Hammond Criticize?

He has continued to publicize his opinions of musical units other than those to which he has become attached, freely condemning and condoning, ignoring the fact that he has forfeited the right to do this. Such tactics would not be tolerated from the business man and they are doubly unappreciated when employed by one whose name and position allow him to remain immune from counter-attack.

Lack of impartiality is not, however, the only failing exhibited by the swing critics. Many of these fans mean well and are not lacking in sincerity but due perhaps to lack of experience, youth or impulsiveness they often render their criticisms ineffectual. Devoting a passing thought to the writings of some of the names familiar to us, I feel there are certain comments to be made. In the case of Marshall Stearns, his verdicts are often influenced by misinformation or inaccuracy. Helen Oakley may be found guilty of hasty judgment and of impressionability. George Frazier indulges in fragrant overstatement as witness his remarks about the subject of Martha Tilton. Al Brackman may be accused of lack of discrimination. Hughes Panamae preserves a closed mind on many musical subjects, judging all things according to certain preconceived conceptions.

I'd like to appeal to the present day and future critics to study seriously their function and the responsibility which is upon them. To throw out former "prejudices" and to think for themselves; to try to base their opinions on definite knowledge, and to judge a man's work according to what he is attempting to do. Speaking as a musician, I don't believe I can be far wrong in saying that one of today's urgencies in our own particular field consists of a crying need for "Bigger and Better Critics."

Duke Ellington's criticism of the critics, because of a mechanical error, was not concluded as intended in last month's issue. Ellington wrote the article shortly before he sailed for Europe. Down Beat repeats the omission and concludes the article above. —ED.

Leaders' Wives

(Continued from page 7)

nected through advertisements in the paper every Sunday."

Mrs. Alpha Armstrong was married to Louis when she was a chorus girl at the old Sunset Cafe in Chicago several years ago. "I want to devote my life to Louis and his work. I keep the same hours he does and certainly much prefer it that way, rather than if he were a day-to-day office worker."

All of which gives a general idea of how the girls think about it all. Bob Crosby's wife, June, is a regular visitor of the Blackhawk with her mother. June knits one and pearls one to pass the time. . . . Ethel Krupa can always be found on the sidelines listening to Gene's work, but she wants to stay in the background, she says. . . . Mrs.

Andy Kirk runs a barbecue spot on 7th avenue in Harlem along with John Williams, former Kirk saxist and husband of Mary Lou Williams. . . . Mrs. Tommy Dorsey has a full-time job on her hands managing the estate and the family at Bernardsville, N. J. . . . It's not uncommon for bandleaders to marry their girl singers; Ben Pollack (Doris Robbins), Jimmy Grier (Julie Gibson) and Barney Rapp (Ruby Wright) are a few who have done it, as did Herbie Kay (Dorothy Lamour) and Ozzie Nelson (Harriet Hilliard).

So all in all the consensus among the girls probably is that they, too, get their kicks. But we had to find out.

"Blue-Chip" Lang —

(Continued from page 3)

His leader was Joe Venuti. Whatever Joe did, Eddie did. Wherever Venuti went, Lang tagged along. In more ways than one, Eddie Lang was the greatest accompanist Venuti ever had. Once a year the fishing bug would bite Joe and he'd give up his \$250-a-week job with me for an \$18 weekly job on the ocean at Atlantic City. The next day Eddie Lang would follow the fiddler and the two would cast for fish all day and play for chicken feed all night.

Drove Eddie to Tears I never will forget the time Joe almost broke Eddie's heart in one of his numerous orgies of throwing things away. As you all know, Venuti had an infallible way of "getting even" with objects that irked him. He'd just pick up the thing and throw it away—preferably in water. I once saw him drive ten golf balls in a water hazard, throw his set of clubs in after them and then dive in himself! Well, one New Year's eve some of the boys in the band were reveling at my country house which was perched up on a cliff about 300 feet high. Around 4 a. m., Venuti and Lang decided to pack up their instruments and go home. At that time Joe used to carry his fiddle in an old case I had given him. The case didn't have any lock and unless you held your hand over the opening the violin would pop out. On this New Year's eve, Joe was pretty much fed up with the old coffin. The fiddle had fallen out twice that evening, and as Joe reached the door he threatened to drop-kick his instrument over the cliff if it fell out once more. Poor Lang was horrified at the thought. He loved Joe's best violin almost as much as he worshiped Joe, himself. Before the two reached their car, the inevitable had happened. Joe's fingers relaxed and the violin plopped to the ground. Grabbing the instru-

(Modulate to page 17)

Agencies' Execs Switch Offices

(Continued from page 1)

pears headed to slice into the incomes of its three larger rival competitors.

Give Him Free Hand

Stan Zucker, head of Chi's CRA office, also resigned. He revealed that after May 15, he's hanging his hat in an MCA office. Zucker and

orks for his new boss.

Tightening up as a result of the increasing competition, MCA let a dozen bands go last month. No big names were in the list. Those let out were orks which had not produced at least \$5,000 in commissions for the agency in the last year.

Fight for summer locations, radio wires and profitable turkey tours for bands under their contract for the coming summer months added all the more to the stiff battle between the big agencies. Speculators are wondering what effect Alexander's move to a rival group will have on the industry.



Willard Alexander

Alexander said their parting with their firms was amicable and due only to "differences of opinion" with other execs. Alexander, a former fiddle player and band leader who stuck by Goodman when no one else would attempt to find work for Benny's new band in 1934, will be given a "free hand" in the development of bands and

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Harvard Gets BG's Record Library —

(Continued from page 2)

of rare books. The records will be filed in the university's theater collection and will be available to the undergrad swing club and to others under supervision. The "others" include girl studees from neighboring Radcliffe college.

The Goodman contribution in-

cludes pressings under the following names:

- | | |
|--------------------|---------------------|
| Louis Armstrong | Earl Hines |
| Andy Kirk | Charleston Chasers |
| Don Redman | Duke Ellington |
| Claude Hopkins | Frank Trumbauer |
| Fletcher Henderson | Ren Pollack |
| Bunny Berigan | Wingy Mannone |
| Harlem Hot Shots | Willie Jackson |
| Bix Biederbecke | Bessie Smith |
| Joe Sullivan | Red Norvo |
| Count Basie | Washboard Rhythm |
| Benny Goodman | Boys |
| Mound City Blue | New Orleans Rhythm |
| Elowers | Kings |
| New Orleans Lucky | Billie Holiday |
| Seven | Borbee's Jazz Orch. |

Despite having risen to the ranks of literati, Goodman still wants to be called Benny.

Milwaukee Cats to Hear Paul Eduard Miller

Milwaukee—Paul Eduard Miller, author of DOWN BEAT's "Yearbook of Swing," will speak on the "Significance and Importance of Jazz in American Music" May 21 at the Bradford Piano Co. auditorium here.

Protest Dropping Of CBS Swing—

(Continued from page 2)

The Plains, Va. Yes, for gosh sake, put the Swing Session back . . . The only thing I saw to gripe about was that it wasn't on long enough. It ought to be at least an hour program every week.

Frank McMoran

Jackson, Mich.

Being under lock and key with a bit of

stone to keep us from being able to listen to the cats outside, we depend upon the radio. And when they took the Swing Session from the air it was like taking a toy away from a child, with us. We are with you trying to get it back.

Leonard Paul Brooks, Trumpeter, No. 30070

They are samples, selected at random. There are many more, and the more that are received, the better the chances for the program's return to CBS airtunes.—EDS.

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Eddie Lang Junked Fiddle And Became Greatest of 'Em All!

SALVATORE MASSANO might have become famous as a violinist if several things hadn't happened to him when he was a young man.

Massano, whose father was a guitar and banjo manufacturer in South Philadelphia, studied the fiddle for 11 years under several of the best longhairs in Philly. In 1922, he teamed up with a bunch of friends and landed his first professional gut scraping job at Philly's L'Aiglon Restaurant. Then Salvatore joined Charlie Kerr's orchestra.

Born In South Philly

It was while the young man was playing with Kerr's outfit that he suddenly decided to switch to the banjo. And there—with that move made—the greatest American guitarist was on his way to the top.

You've probably guessed by now that Salvatore was Eddie Lang. Born in South Philly in 1904, he was taught music almost from birth by his father. Later, the young Massano started to school. It was about at this time that he met Joe Venuti—known in those days as Giuseppe Venuti. Playing in the school orchestra one day, sitting side by side in the fiddle section, the two youngsters decided to change their names.

"I'll be Eddie," said Salvatore.



—Frank Trumbauer Photo

Whiteman featured Lang in 1930 on the famous "Old Gold" tour. Eddie is at extreme right. Others shown are Mike Pingatore, Marlo O'Perry, the accordionist later killed in a California accident; Andy Secrest, George Marsh, Alton Rinker, and "Goldie," who is still playing trumpet with Whiteman.

"Eddie Lang. That sounds good." "Sure does," agreed Giuseppe, "and just call me Joe."

And on the spot was born a friendship that has probably never been rivaled in American popular music circles since.

Lang Wasted No Time

Lang and Venuti moved up swiftly. Before Eddie died on March 26, 1933, both were to play in the finest theaters, night clubs and ballrooms in the nation.

Partly because he was, frankly, "lousy" as a violinist, and partly because he realized how important the banjo, and its successor, the guitar, would become in the next decade, young Eddie abandoned his fiddle while playing with Kerr's crew and shortly afterward teamed up with the old Scranton Sirens—one of the most noted early jazz bands—a band which included two youngsters fresh from the Pennsylvania coal mine regions, Jimmy and Tommy Dorsey.

Then Went to Europe

Eddie banded around with the Sirens a year, leaving to join the Mound City Blue Blowers. Already proficient on the banjo, Eddie by this time was messin' around with a "new" thing called a guitar. He and the Blue Blowers shopped off for London for a date at the Piccadilly Hotel and a theatre tour. Red McKenzie, Eddie Condon and Dick Slaven were the other three who comprised the 4-piece band. Eddie, who alternated as leader, banjoist and guitarist, returned to the States a few months later and ran into his old friend from Philly, Joe Venuti.

"Let's have our own band," said Joe. And they did. Their first job was at the Silver Slipper in Atlantic City. After it was over, they went to New York. And here Eddie began to work in earnest, for he recorded with "Venuti's Blue Four;" Lonnie Johnson, colored guitarist



Not Forgotten: Eddie Lang

who now is a fixture in Chicago; Red Nichols, Boyd Senter, Boyd's old "Senterpede" band, and others.

Records by the Dozens

Roger Wolfe Kahn's band was next. Joe and Eddie joined it together and played with Kahn, a big name in 1926, for three years. Several vaude tours around the country came next, including ones with Jack Benny and Frank Fay, "unknown" funny men at the time.

The tours lasted until 1930. Meanwhile, both Joe and Eddie were recording with dozens of groups. Eddie was turning out many platters of his own solos, some with Artie Schutt on piano, and others with Frank Signorelli accompanying. Signorelli now is pianist with Paul Whiteman. Rube Bloom and Hoagy Carmichael were other keyboard stylists who worked

Eddie Lang's Best Known Recordings

Nobody's Sweetheart, Red Nichols' Five Pennies on Brunswick 3854.
April Kisses, solo on Okeh 40807.
Someday Sweetheart, Venuti-Lang All-Stars on Melonnie 12277.
Honolulu Blues, Red Nichols' Five Pennies on Brunswick 6198.
Froese and Melt, Hot Heels, by Lang's own recording band on Okeh 41253.

Walkin' the Dog, March of the Hoodlums, by Lang's own recording group on Okeh 41344.

Feelin' My Way and Pickin' My Way, duets with Carl Kress on Brunswick 1282.

Doin' Things, with Joe Venuti on Victor 21561.

Stringing the Blues and Black and Blue Bottom, with Venuti on Columbia 4454.

Deep Minor Rhythm Stomp, Hot Fingers, Midnight Call, Base to Change Keys, Blue Room Blues, all duets with Lonnie Johnson on Okeh 8743, 8743, 8818, 8637 and 8818, respectively.

Lang made innumerable sides accompanying Ruth Etting, Boyd Senter, Sadie Green, Peggy English, Bing Crosby, Reisa and Dunn, Russell Douglas, the Ponce sisters, Alma Rotter, Annette Hanshaw, Gene Austin, the Mariner's Trio and others on a half-dozen different labels.

He also may be heard on many recordings by Frank Trumbauer, the Dorsey Brothers, Red Nichols, Paul Whiteman, Hoagy Carmichael, Ray Miller, Bert Lown, Miff Mole's Molars, the Charleston Chasers, Red McKenzie, Victor Young, the Wolverines, the Denna dance band, Sam Lanin, New York Syncopaters, Fred Hall, Napoleon's Emperors, Freddie Rich, the Redheads, Benny Goodman, the Tampa Blue Artists and under the pseudonym of "Blind Willie Dunn" and his Gin Bottle Four.

with Eddie on record dates.

Left PW for Crosby Job
Came the spring of 1930, and Eddie joined Paul Whiteman with Venuti. Fatho was in his greatest

Working With Lang Rated as 'Greatest Thrill' by Johnson

By Lonnie Johnson

Three Deuces Club, Chicago

Chicago—I well remember Eddie Lang. He was the nicest man I ever worked with. Eddie and I got together many a time in the old Okeh record studios in New York, and we even made many sides together with just two guitars. I valued those records more than anything in the world. But one night not long ago someone stole them from my house.



JOHNSON

Eddie was a fine man. He never argued. He didn't tell me what to do. He would ask me. Then, if everything was okay, we'd sit down and get to jiving. I've never seen a cat like him since. He could play guitar better than anyone I know. And I've seen plenty in my day.

At the time I knew Mr. Lang, I was working for the Columbia record people in New York. That's all I did—just make sides. But the sides I made with Eddie Lang were my greatest experience.

Lang Club is Active

Gary, Ind.—Keeping the memory of the late Eddie Lang alive are members of the Lang Guitar Club, Inc., organized in 1936 for the purpose of "universal friendship and good-fellowship among guitarists and lovers of music."

Officers include Roland Clark, president; Rilus Graham, vice-president; Bernard Fletcher, secretary; C. R. Bannister, treasurer and musical director; Jack Wright, sergeant-at-arms, and Ray Dickson, organizing secretary. A national organization, it was incorporated December 9, 1937, strictly as a non-profit group. It is the only club of its kind, according to Dickson.

Miff Mole, the Dorseys and Venuti, of course, were probably Eddie's closest friends. But a list of those who worked with Lang in the period between 1927 and 1933 would run into the hundreds. Paul Whiteman still considers Eddie the greatest. So do countless others. Jimmy McPartland, Benny Goodman, Neil Marshall, Jack Teagarden and Carl Kress, with whom Eddie also made a batch of guitar duets for posterity, acclaim Lang as an immortal. But more than that, they pay the highest tribute to Eddie as "a swell guy—a real personality—a man who never made an enemy in the business where enemies are easily made."



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'Eddie Didn't Use Music; He Had it in His Pocket'

By Frankie Trumbauer

I often have wondered what I would say about Eddie Lang if I were to write an article on my association with him. Now that an opportunity presents itself, it is very difficult to find the caption that will fit.

It might be "the father of guitar players." It might be "the peer of all rhythm guitarists." It might be "The originator of stylized guitar," or a hundred other similar phrases. But I prefer to say Eddie Lang was a great guy, a fast-thinking and unassuming individual whom everyone loved.

To know him was to love him.

Had Amazing Memory

His musical mentality could be termed a natural one, as he carried the entire Paul Whiteman library, as far as his parts were concerned, on the back of a small business card in his coat breast pocket.



Frankie Trumbauer

There would be some intricate modulation to play, and rarely in radio rehearsals would we have them to actually set these things, as Mr. Whiteman would say "You take the modulation, Eddie." During the program that night, just before the modulation, the excitement of the entire band could be felt because it hadn't been rehearsed and the boys were wondering if Eddie remembered. All Eddie had was a few marks on that little card—marks that meant nothing to anyone but Eddie himself.

Came the modulation—and the master played it from another world. Everyone breathed a sigh of relief and from that day on, when Eddie would say "I got it," everyone realized he knew what he was talking about.

Eddie a Billiard Shark

Evidence of this genius can be heard on all of our early Okeh recordings, as Eddie did practically all of them. Too many, in fact, for

me to recall here in detail. Those of you who are acquainted with the recordings will recall many a masterful lick that would do credit to present day records.

Mr. Whiteman's love for Eddie can only be explained by Paul himself, as the association was a happy one and I wouldn't attempt to put in print what Mr. Whiteman thought of Eddie. Inseparable with Joe Venuti, the early recordings stand to prove that these two great artists presented guitar and violin masterpieces that will live forever as the ultimate for such a combination.

Eddie was a great billiard player. His precision and judgment in the game was characteristic of his clean, clear thinking. He did nothing half way.

Played Ending Three Days

One of the memorable incidents occurring to me at the moment was when the Whiteman band made a trip to Vancouver and the labor commission refused permission to let us work. We were there, and there was nothing to do but spend the four days we had planned playing. Mr. Whiteman had a suite in which Joe Venuti, Eddie, Bill Rank and I spent most

looked out, and shouted at Lang: "Get up, get up, the Devil is here."

You can rest assured that they were the first ones on the lot with the "Devil" in the driver's seat. Because he has always been the first one to show up, Mike has been tagged the "Devil," and it's stuck down through the years.

Wife Was Great Pal

Mike must definitely be mentioned in this group because of his close association with Eddie and Joe Pingatore. Pingatore is without doubt one of the most beloved members of our great music business.

In closing this, I shall mention one of Eddie's best pals, Kittie Lang. She was a thoroughly understanding and loyal wife whom everyone considered a part of the great master, respected and loved by everyone who knew her. There was an association between these two—Eddie and Kittie—that only they understood and cherished. To most of us who knew Eddie intimately, there are times when we can actually feel his presence.

I cherish the memory and am proud to have associated with Eddie Lang, a truly great guy.

Whiteman—

(Continued from page 14)

ment off the ground, Venuti assumed the position of a football player about to kick the ball over the goal post. "Please, Joe," plead-



Under the "exit" sign stands Lang, hat in hand. Left to right, Tom Rockwell, Eddie, Mike Pingatore, Frankie Trumbauer and Joe Venuti, with stogey. Trumbauer, one of Eddie's best friends, owns this rare picture, snapped in 1931 when he and Eddie were with Whiteman.

Mutual Liking For Spaghetti Made Eddie & Bing Pals

By Bing Crosby

Hollywood—I first met Eddie Lang when Al Rinker and I joined the Pope Whiteman family in San Francisco. His work on the guitar won me from the start.

When I found that Eddie liked spaghetti, like me, we became real pals. Eddie liked to take in "the spots," and I was lucky for me—he had good sense and saved a jam. And I don't mean music session.

Naturally, when I got into a musical solo spot, it was a great comfort to have such an artist with me. Eddie made me do my best when the break came, and I give him full credit.

Bing Crosby

So I kept them both!

Eddie's Style on the Blues . . .

"Blain" The Blues" by permission of the copyright owner, Leo Feist, Inc.

Guitar *8/8 throughout* *smear*

smear *smear*

of our time. For the want of something to do, the boys whipped up a trio which included Mr. Whiteman and started playing *Sweet Sue*. If I am not mistaken, this was on the second day. After playing a few choruses, we decided to put a special ending on the tune. We played the ending, and liked it better than the tune, so we continued to play just the ending over and over again. To make a long story short, we played about three choruses of *Sweet Sue* and then played the ending of it for three days. I don't ask you to believe this, but it can be verified by either Venuti or Mr. Whiteman.

Pingatore Gets a Name

One other incident involves Mike Pingatore, and how he got the nickname of "The Devil." We were making the "King of Jazz" picture for Universal and it was Mike's duty to go by the house and pick up Eddie and Joe and take them to the studio. We had to be there real early every morning, about 7 o'clock, in order to be made up and on the set in front of cameras by 9 a. m. In the cold, gray dawn, Mike would pull up in front of the house and madly blow his horn to awaken Joe and Eddie. One morning Venuti ran to the window,

ed Eddie. "That's your best violin. Don't ruin it. If you want to kick one, let me go back and get Paul Whiteman's for you." "No," said Joe. "I said I was going to dropkick over the mountain, and I'm a man of my word." So saying he booted the fiddle over the side of the cliff. Poor Lang was grief-stricken. With tears in his eyes he scrambled down the cliff to look for the remains. It was dark and

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—Dan and Al DeVincent Photo

Tonsils sent Eddie to a hospital for a minor operation, which was fatal. He died March 26, 1933. He is buried in Holy Cross cemetery in Philly.

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Songwriting Is Luck, Talent, Luck, Work, and Luck: Hoagy

By Hoagy Carmichael
As Told to Ted Toll

You can't keep a good song down. I think that's an important thought which every beginning song writer should keep in mind.

How often have we heard this about a tune, "Did you know that that song was written five years before it was published?" *Deep Purple, I Cried for You*, and my own *Stardust* are just a few of the many popular songs that first had to suffer the fate of either languishing in a publisher's file for a few years or else, once published, just wait patiently until the great god public became good and ready to say, "O. K., let's make a hit of this tune."

Probably your biggest problem is spreading the gospel of your own tunes. Brother, I know how tough that is, and I'll give you the only advice I can:

If you really think you've got a hit, do all you possibly can yourself to have it sung, played, and talked about among your friends, musicians, radio people, bands, and of course, publishing men. Those last fellows I mentioned particularly should be contacted in person, which means a trip to New York or Chicago for you, and once you're there you've just got to plug, plug, plug and plug. But don't try to cram your tune down a publisher's craw; you'll never sell it by high pressure stuff. Rather let the song sell itself, which you should be satisfied it can do before you start out.

Don't mail your song or lyrics to publishers or other song writers. They have their own headaches with their own tunes and can't help but be disinterested and of no help whatever to you. You can put me on a record, too, as saying that under no conditions will I prophesy another hit song from my own head. The game is too largely luck. I've had a great deal of it; I broke into the game as easily as it's ever done when *Bix Beiderbecke* and the old *Wolverine* band recorded my *Riverboat Saults*. *Irving Mills* heard it and contracted me to publish it. That was in 1924. My next few tunes found their way to *Mills* the same way, and I was "in."

One thing I'd say very definitely to the lyric writers trying to get started: *Don't write poetry for lyrics*. So many beginners think they have to get poetic, but poetry doesn't make song lyrics. Get a thought across, and make it an original one, and preferably one with sentiment, feeling, and emotion.

Another thing, so many youngsters will write one tune or one set of lyrics and think they've written the smash hit to top all smash hits. Nonsense! Sit down and write a dozen songs. Get yourself all worked up over them (that won't be hard to do.) Then after



—Seymour Rudolph Photo
Hoagy Spills His Tips To Ted

you've wasted a lot of time thinking how terrific they are, just sit down and tell yourself this: "Now whoa up, here. How can I expect to have a killer my first time at bat. I've just got to throw these in the ash-can (at least in a bottom drawer somewhere) then sit down to some serious writing. I'll get down to work and write songs for maybe five or six years—write, say, a hundred or so—then, if I'm pretty good at it I'll have five or six fairly good songs out of the mess."

What I'm trying to convey is that talent isn't enough; you've got to work and work and work. And then if you're lucky your song might catch public favor. THAT is absolutely unpredictable, and you can quote me on that.

I wouldn't worry about adhering to any particular form in writing either your tune or lyrics, although if you haven't anything definite in mind it's a good idea to follow the usual custom of form, that is: an 8-bar phrase, repeated, then a connecting 8-bar bridge, followed by the first 8-bar phrase to end the tune. But if you have a lyric or melodic thought that demands more than eight bars, by all means forget style and give your song continuity. *My I Got Along Without You Very Well* is an example of unconventional form, but the continuity of the lyrics demands it. Its rhyming



Chirpers Of The Month: These yodelers are building popularity for their bosses. *Marvel Maxwell* (left), with *Ted Weema*, is an 18-year-old Hoosier. *Barbara Moffett* (center), exudes wordage with *Jack Spratt*, and *Elinor Cooper* brightens up the *Eddie DeLange* band's vocals.

DICK'S BAND BOX

By Dick Jacobs

Hi' Fellas . . . With this issue of *DOWN BEAT*, we're lifting the lid off of the old *Band Box* and extending a cordial "invite" to all of you to send in any questions pertaining to band personnels, rehearsals, running a band or any other musical queries that happen to be furrowing your brow. And now to the mail . . .

Lawrence Wootten, *Chattanooga, Tenn.*, wants to know if it is okay to keep his bass fiddle in the front row with his saxes. Well, *Larry*, the proper place for your bass is in the crook or curve of your piano. As long as you keep it well integrated with the rest of the rhythm section, it will be passable.

Lombardo's Instrumentation

The instrumentation of *Guy Lombardo's* orchestra is wanted by *Stan Sterbenz*, *Valparaiso, Ind.* Setup includes two alto saxes,

words fall in screwy places, and the thought simply takes more than eight bars to get across, so I used 12 bars.

In a way it's a damn shame that radio won't give the public time enough to absorb one song before it foists a half dozen more down our throats. But at the same time this means that song writers are working overtime and having a hard time keeping enough songs rolling out of their heads to keep the public humming them.

But there's work enough to go around. Just persevere, be confident of your talent, plug your songs yourself, be original with the thoughts in your lyrics and melodies, and remember that first sentence I wrote, "You can't keep a good song down."

(Readers are asked not to send either lyrics or melodies to *DOWN BEAT* or to conductors of this column for reasons pointed out by *Mr. Carmichael*.)

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one tenor, one baritone sax, one trumpet, trombone and mellophone, and two pianos, a tuba, guitar and drums.

A letter from *Charles Stern*, *Philadelphia*, asks whether it is important for the bass, bass drum, and left hand of the piano to play on the same beat; that is, to use two beats or four to the measure. . . . On swing tunes, *Charley*, it really doesn't make much difference as long as the bass drum is playing four to the bar. With sweet, slow tunes, it becomes a horse of a different color. You will find a much better balanced rhythm section if your three rhythm function as one. However, if some slow tunes that are written to be played two beats to the bar sound too draggy, change the whole section over to four beats. . . . No, *Glenn Miller's* theme certainly has a title. It is called *Moonlight Serenade*.

Edgar Ball, *Brooklyn*, wants to know who does all the sweet arranging for *Glen Gray* and *Tommy Dorsey*. . . . *Dick Jones* pens it for the *Casa Loma* boys and *Dorsey's* sugar is turned out mostly by *Odd Stordahl*.

Hawaiian Musician Puzzled

From *Hawaii* comes a question or two from *Larry Tomita*, who wants some info on using mutes in a band with no mike. As far as straight, solotone and harmon mutes are concerned, *Larry*, I don't consider the mike of great importance. With cup mutes, you will have to be very careful. If you have a really good brass section, it should be able to cut through nicely. If not, use your cups if the saxes are playing a soft, sustained background.

Inquiries to *Dick Jacobs* at 246 West 84th Street, New York City.—ED.

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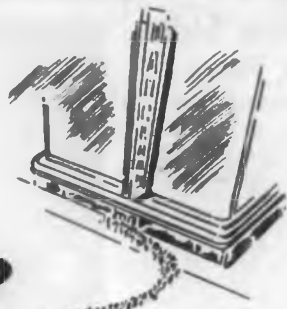
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Digging the Discs With Dan

Many New Sides For Jazz Fans

By Barrelhouse Dan

A bright spot in present day methods of issuing phonograph record releases by the scores is RCA-Victor's willingness to record and distribute the offerings of special groups on its Bluebird label. Regardless of whether the sides supervised by Hugues Panassié constitute good jazz, we must grant that the company is recognizing the interests of musicians and jazz scholars by pursuing a policy of stunting a dozen or more sides each month expressly for those most interested in good jazz.

An example of this commendable practice are Frankie Newton's offerings this month. They include *Who, Blues My Baby Gave to Me, Romping, Minor Jive, Rosetta* and *The World is Waiting for the Sunrise*, all of which spot the Newton trumpet, Pete Brown's alto, James P. Johnson's pianostylings, Cozy Cole at the drums, Mezz Mesirov's clarinet, John Kirby's bass and, more important, the rhythmic guitar work of Albert Casey. The solo work is good, on the whole; ensemble passages are interesting. Casey perhaps has been neglected too much, for on these he proves his ability as he has been unable to previously. Of the six sides I prefer *Blues My Baby and Romping*. Of the soloists, Mesirov and Brown are least thrilling.

Albert Ammons Meade Lux Lewis

BOOGIE-WOOGIE BLUES and **BOOGIE-WOOGIE STOMP**, by Ammons; **SOLITUDE BLUES** and **MELANCHOLY BLUES**, by Lewis. (Blue Note Records).

First rate performances by first rate piano artists.

Twenty-four inches are allotted Albert and Lux here. Ammons exhibits his remarkable boogie-woogie technique admirably, showing to best advantage on *Stomp*. Lewis however, surprises. Forsaking his b-w genius to play straight blues, he renders a completely satisfying job throughout his two own compositions. *Blue Note*, a New York concern, makes its first offerings herewith. I hope more are in the immediate offing, and I hope Pete Johnson's boogie-woogie is next to be recorded. The two discs are completely devoid of commercialism.

Louis Armstrong

WHEN THE SAINTS GO MARCHING IN and **AS LONG AS YOU LIVE**. (Decca).

Only Louis' vocal is worth hearing on the latter. *When the Saints* is a novelty, brightened by a fair J. C. Higginbotham trombone and Armstrong trumpet work. Louis sings again. But neither is what we expect of Louis and his men. **POTATO HEAD BLUES** and **PUT 'EM DOWN BLUES**. (UHCA-Commodore).

Certainly, these are high among Louis' greatest performances. Backed by his Hot Seven of the early Chicago era, Louis plays his horn with almost unbelievable feeling and good taste. Johnny Dodds' clarinet, Buddy St. Cyr's banjo and Babu Dodds' traps are there, too. I classify this record as a "must buy" above all others of the month.

Benny Goodman

SENT FOR YOU YESTERDAY and **AND THE ANGELS SING** (Victor).

Goodman not at his best. Sent is a carbon of Count Basie's earlier version, marred by a horrible Johnny Mercer vocal instead of one sung as only James Rushing is capable. Of interest is the way BG's men play the same solos that Basie's gang played. Jerry Jarmon and Benny are outstanding, in this respect, along with Jess Stacy. Reverse is a Ziggy Elman tune, with an acceptable Martha Tilton vocal, including more of Elman's "Ghetto get off work" like he played in BMBDS 14 months ago, plus a better Elman chorus at the last. Very average stuff.

Duke Ellington

SUBTLE LAMENT and **PUSSY WILLOW**. (Brunswick).

The Duke comes through. Probably the band's best so far



Boogie-Woogie Kings . . . Albert Ammons, Chicago boogie-woogie king, takes off on his own as Joe Turner, Kansas City blues chirper, shouts a vocal from atop the piano. Pete Johnson, also from Kansas City, stands by at the left, waiting his turn to perform b-w style. All three are featured with Billie Holiday and Frankie Newton at New York's Cafe Society.

this year, with Barney Bigard and Harry Carney doing exceptional solos. *Lament* is slow, wistful. *Pussy* perks up tempo, and shows greatly improved Sonny Greer drumming. One for the books.

Count Basie

BLUES I LIKE TO HEAR and **BLAME IT ON MY LAST AFFAIR**, (Decca); **ROCKABYE BASIE**; **BABY, DON'T TELL ON ME**; **DON'T WORRY ABOUT ME**; **WHAT GOES UP**; **THURSDAY** and **SHORTY GEORGE**, (Vocalion).

Get these, if only to marvel at the Count's rhythm section. Lester Young appears to be working overtime since Herschel Evans' death, but the Young tenor is still thrilling. Harry Edison and Buck Clayton contribute sterling trumpet choruses. Basie's piano, backed as it is by Walter Page's lifting bass, is delightful. *Blues, Rockabye* and *Shorty George* are especially excellent. And I glory in the way Rushing sings the blues. Earl Warren's alto dominates the sax ensemble a trifle strongly, but it's a minor complaint.

Jelly Roll Morton Trio

SMILIN' THE BLUES AWAY and **TURTLE TWIST**, (Bluebird).

Barney Bigard and Zutty Singleton, with Morton, on two sides recorded in 1929 and now reissued. Bigard was a good clarinetist then, and I suspect that Zutty's drumming was better than evidenced here. Morton's piano is intriguing. Let's have more like these, please.

Reinhardt and Grappely IT HAD TO BE YOU and TORNERAI, (Decca red seal) and VIPER'S DREAM and MINOR'S SWING, (Victor).

What a combination! The Decca sides are fair examples of Django's and Stephane's work, but inferior to the Victor release. These boys get in a groove and stay there, riding along easily, without effort, to a jump climax, noticeably on the latter two sides. America has nothing to equal the Reinhardt-Grappely style.

Don Redman

JUMP SESSION and **CLASS WILL TELL**, (Victor).

Jump finds Redman jumping from Bluebird to Victor's six-bit label.

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good Redman arrangements. Don's soprano stands out. Trouble is, the material is not strong.

Casa Loma

HOBOKEN BUCKET and **LAST NIGHT A MIRACLE HAPPENED**, (Decca).

Surprise! Casa Loma kicks *Bucket* around lightly but with plenty of guts. I finally have found a good Pat Davis tenor solo, and Clarence Hutchenrider's clarinet sounds far better than usual. The "B" side is additional proof that the gang's forte is sweet stuff. Not outstanding jazz is *Bucket*, but I have heard lots worse by better jazz groups than Casa Loma.

John Kirby

PASTEL BLUE and **REHEARSIN' FOR A NERVOUS BREAKDOWN**, (Decca).

A "different" kind of swing—but good!

Billy Kyle's piano is greatly responsible for the excellence of these. Charlie Shavers' trumpeting, at intervals, is nice. *Pastel*, by Shavers and Artie Shaw, is definitely Ellingtonish in makeup and execution. *Rehearsin'* is more suited to the Kirby crew. But both make for better than average listening.

Jimmy Dorsey

ARKANSAS TRAVELER and **YOU'RE SO DESIRABLE** (Decca).

The elder Dorsey should be ashamed of this stuff.

Traveler is stiff, unoriginal and spotty. The pop is played better. Why does this band, so dynamic on the air and in person, sag so woefully on wax?

Joe Venuti

SOMETHING and **NOTHING**, (Decca).

The titles review themselves. *Something* is something I can't figure out, except for Joe's elegant fiddling. The reverse is not much better. A short piano chorus is all too short, and Venuti's work is what you expect. But the band and the arrangements are mediocre.

Clarence Profit Trio

TEA FOR TWO and **THERE'LL BE SOME CHANGES**, (Brunswick).

Get this by all means!

Profit makes his debut to records auspiciously after years of unrecognized work in New York, more recently in Greenwich Village bistros. Ben Brown and Billy Moore add effective accompaniment. Profit's piano is a cross of Waller and Wilson, as it were, but still unique. Moreover, the arrangements are simple and sincere. Let's have more of Profit now that he has been given a chance.

Coleman Hawkins

JAMAICA SHOUT and **HEART-BREAK BLUES**, (UHCA-Commodore).

"The" record of the month. Armstrong's Hot Seven sides, as previously noted, are superb. But I confess the kicks on *Jamaica* and *Heartbreak* come more often, and for the exception of Armstrong's solos, those here are preferable.

Hawkins' tenor is the kind you are always hoping you'll hear sometime. It's full of short, stubby notes and a world full of meaning. Hawk wastes none of these notes, no matter how many he plays. Each means something. And Henry (Red) Allen's trumpet is amazing. Compared with his more recent playing (this record was originally made in November, 1933) Allen sounds like another artist. Higginbotham, Kirby, Horace Henderson, Bernard Addison, Walter Johnson and Hilton Jefferson also are here. Can't we have another reissue of Hawk and Allen on *Swingin' Along On a Shoe String*, made at the same time on Melotone?

Bob Crosby

STOMP OFF AND LET'S GO, SONG OF THE WANDERER, EYE OPENER, SKATER'S WALTZ, DIGA DIGA DOO, two sides, (Decca).

Chicago's Decca studios have been plenty busy of late with the Crosby crew on hand for sessions. These are the result. I like Hilton (Modulate to page 21)

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Lamare's shouting intro to *Stomp Off*; I like the piano work of Bob Zurke especially on *Eye Opener*, *Digs* and *Wanderer*, Eddie Miller and Bill Butterfield come through very well, too, on their own. But in comparing this 1939 output with the Crosby releases of 1937, one is reminded of a drive and enthusiasm which to old Barrelhouse's ears is lacking today. The current sides are still better Dixieland than any other band can offer, however. And until a better 2-beat band comes along, I am content to hear Crosby's work and be (almost) satisfied.

Artie Shaw

PROSSCHAI, I'M IN LOVE, ROSE ROOM, ALONE TOGETHER, PASTEL BLUE and DEEP PURPLE. (Bluebird). Commercialized hot jazz. Not that Shaw's records are bad. They are probably the best, I fear, that are being issued along the pop line these days. Shaw's clarinet is listenable always, and Buddy Rich, still a loud drummer, undeniably is a good drummer. I think Tony Pastor's singing is swell. But Shaw's style is not good jazz in the sense that Armstrong, Henderson, Hawkins, early Goodman and some Basie are good jazz. Helen Forrest is a capable singer and does well. Shaw's saxes phrase beautifully and the brass bites ferociously. *Rose Room* is disappointing, but *Prosschai* kicks. The others are smoothly performed, each having its good points.

Highly Recommended

JESS STACY'S piano solos on *Ramblin' and Complainsin'* on Commodore. Unusual piano, and played like you would expect Stacy to play them. . . . CHARLIE BARNET's band on *Night Song* especially, with other Barner sax demonstrations effective on *Class Will Tell*, *Some Like It Hot*, *In a Mizz*, all on Bluebird. . . . EDDIE CONDON'S Hot Shots playing *That's a Serious Thing* and *I'm Gonna Stomp Mr. Henry Lee*, waxed in 1929 and reissued on Bluebird, with Jack Teagarden's trombone and vocal, a sickly Joe Sullivan piano and fine Leonard Davis trumpet. . . . RED NICHOLS' *The King Kong* on Bluebird, with Red's horn shining above a so-so band. . . . FLETCHER HENDERSON'S *House of David Blues* on UHCA-Commodore, starring Benny Morton, Hawkins and Edgar Sampson's fiddle and backed with the Chocolate Dandies' version of *I Never Knew*, featuring Max Kaminsky, Floyd O'Brien, Teddy Wilson, Chu Berry and Benny Carter. . . . LIONEL HAMP- TON on *Fiddle Diddle* and *Don't Be That Way*, Victor. . . . RAY NOBLE'S humorous, skillfully ar-

ranged and rhythmically performed *Saturday Night at the Nobles* and *Friday Night at the Harigo* on Brunswick. . . . SID PHILLIPS' rendition of *Hullabaloo* and *Voodoo* on Brunswick, with the Phillips' arranging genius prominent. . . . SISTER ROSETTA THARPE'S excellent blues singing and guitar on Decca, *The Lonesome Road* and *Rock Me*, both bearing out the fact that Rosetta may replace the late Bessie Smith as America's foremost living exponent of the blues. . . . EDDIE DE LANGE'S *Beer Barrel Polka*, a zany tune destined to be atop the nation's fave list, and featuring some good, albeit unknown, soloists, and backed with *Serenade to a Wildcat*, where those soloists prove their ability. . . .



—Courtesy Onah Spencer

Only Compositions of Negro composers are being sung by Etta Moten, nationally famed for her work in the movies and in concerts, as she swings through the South on her current tour. Artists who are having their work plugged by Miss Moten, above, include William Grant Still, Harry T. Burleigh, William L. Dawson, R. Nathaniel Dett and others.

FATS WALLER'S *Rosetta* and *Confessin'* reissues on Bluebird, sporting more Albert Casey guitarings, Herman Autrey trumpet and Rudy Powell clarinet. Recorded several years back, with Fats playing celeste on "A" side. . . . The MESIROW-LADNIER quintet's *Royal Garden Blues*, *If You See Me Coming*, *Ain't Gonna Give You and Everybody Loves My Baby*, starring Tommy Ladnier's stirring trumpet and so-so Mesirov clarinet. . . . TOMMY LADNIER'S ork and *When You and I Were Young* plus *Really the Blues*, the latter looming as the epitome of all blues performed by a 1939 dance combination for records, at least since January.

Pop Sides

HAL KEMP'S novel version of *Saxy Dowell's Three Little Fishies* is issued with *The Cheatsmen Tree*, *Blue Moonlight*, *Hot Fella*, *I Never Knew Heaven Could Speak* and Mickey Rooney's *Have a Heart on Victor*. . . . (Miss Nelson's excellent commercial style is shown to good advantage on *That Spicentimental Sandwick*, *Stingsy Enchantment*, *Red Skies in the Night* and *Little Skipper*, on Bluebird. . . . Artie Shaw offers *You Grow Sweeter* and *If You Ever Change on Bluebird*. . . . Tommy Dorsey, as usual, contributes polished versions of pops, backed up with his aliphons and occasional solos by Minea, Russin, Lawson, et al, titles being *Peekin' With the Penguins*, *A New Moon*, *Got No Time*, *Little Skipper*, *Only When You're in My Arms*, *Our Love on Victor*. . . . Count Basie does the best he can with *Sing For Your Supper* and *My Heart Belongs to Daddy* on Decca. . . . Joe Daniel's drumming highlights his *Cuban Swing* and *Swing Big Ban on Decca*. . . . Jimmy Dorsey, also Decca, exhibits elegant arrangements of pops like *Good For Nothing*, *Romance Runs in the Family*, *Deep Purple*, *Fats and Our Love*, and goes on better by swinging *All of Me*. Shorty Cheroak's trumpet, Herb Haymer's tenor shines, and Helen O'Connell and Bob Eberly share vocals. . . . Jimmy Lunceford has two novelties in *Chasin' On Me* and *Fed'n't What You Do on Vocalion*, resorting to a deeper groove for *Baby Won't You Please Come Home* and *Blue Blazes* on same label. . . . Willie (The Lion) Smith tastefully plugs two piano solos, *Passionately* and *Morning Air*, on Decca. . . . Harry James' new sides on Brunswick will be reviewed next month. . . .

Best Solos Of the Month

Trombone

Jack Teagarden in *It's a Serious Thing*, Benny Morton in *House of David Blues*, Lawrence Brown in *Pussy Willow*, J. C. Higginbotham in *Jamaica Shout* and *When the Saints*.

Violin

Stephane Grappely in *Minor's Swing* and *Viper's Drag*, Joe Venuti in *Something and Nothing*, Edgar Sampson in *House of David*.

Vocal

Jimmy Rushing in *Blues I Like to Hear*, Tony Pastor in *Prosschai*, Joe Thomas in *Baby Won't You Please Come Home*, Jimmy Young in *Tain't What You Do*, Louis Armstrong in *Put 'Em Down Blues* and *When the Saints*, Teddy Bunn in *If You See Me Coming*.

Trumpet

Frankie Newton in *Minor Jive*, *Blues My Baby Gave to Me* and *World Is Waiting for*

the *Sunrise*, Leonard Davis in *That's a Serious Thing* and *I'm Gonna Stomp*, Red Nichols in *The King Kong*, Louis Armstrong in *Put 'Em Down Blues* and *Potato Head Blues*, Tommy Ladnier in *Really the Blues* and *Royal Garden Blues*, Herman Autrey in *Rosetta*, Red Allen in *Heartbreak Blues*, Bill Butterfield in *Song of the Wanderer*, Charlie Shavers in *Pastel Blue*, Manny Klein in *Friday Night at the Harigo*.

Bass

John Kirby in *Rehearsin' For a Nervous Breakdown*, Bob Haggart in *Stomp Off* and *Digs Digs Doo*.

Guitar

Django Reinhardt in *Torresol*, *Viper's Dream* and *Minor's Swing*, Albert Casey in *Romping*, Teddy Bunn in *If You See Me Coming*.

Tenor Sax

Coleman Hawkins in *Heartbreak Blues*, *Jamaica Shout*, and *House of David*, Eddie Miller in *Stomp Off*, *Eye Opener* and *Digs Digs Doo*, Pat Davis in *Hoboken Bucket*, Charlie Barnet in *Night Song* and *Class Will Tell*, Chu Berry in *I Never Knew*, Jerry Jerome in *Sent For You Yesterday*, Joe Thomas in *Baby, Won't You Please Come Home*.

Baritone Sax

Harry Carney in *Pussy Willow*, Edgar Sampson in *Don't Be That Way*.

Vibes

Lionel Hampton in *Fiddle Diddle* and *Don't Be That Way*.

Soprano Sax

Ivan Dodman in *Jump Session*, Papa King in *When You and I Were Young*.

Clarinet

Johnny Dodds in *Potato Head Blues*, Clarence Hutchenrider in *Hoboken Bucket*, Barney Bigard in *Subtle Lament*, *Pussy Willow* and *Turtle Twist*, Artie Shaw in *Prosschai*, *Deep Purple* and *Pastel Blue*, Jimmy Dorsey in *Arkansas Traveler*, Buster Bailey in *Rehearsin' For a Nervous Breakdown*, Irving Fazo in *Shaker's Waltz* and *Digs Digs Doo*.

Alto Sax

Benny Carter in *I Never Knew*, Johnny Hodges in *Don't Be That Way*, *Pussy Willow* and *Swingin' on the Campus*, Pete Brown in *Rosetta* and *Romping*, Charlie Holmes in *When the Saints Go Marching In*.

Piano

Duke Ellington in *Subtle Lament*, Clarence Profit in *Tea For Two* and *There'll Be Some Changes*, Bob Zurke in *Song of the Wanderer*, *Eye Opener* and *Digs Digs Doo*.

James C. Johnson in *Who and Blues My Baby Gave Me*, Willie (Lion) Smith in *Passionately* and *Morning Air*, Lar Lewis in *Saltine Blues* and *Melancholy Blues*, Albert Ammons in *Boogie-Woogie Blues* and *Stomp*, Teddy Wilson in *I Never Knew*, Jess Stacy in *Ramblin', Complainsin' and Sent For You*, Jolly Ball Morton in *Turtle Twist* and *Smith's the Blues Away*, Billy Kyle in *Rehearsin' For a Nervous Breakdown*.



Tucker Trio . . . Archie Berdahl, Amy Arnell and Kerwin Somerville comprise the trio which Tommy Tucker's band features. Note the mike—one of the latest type. Tucker is featured on transcriptions regularly.

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Swing Piano Styles Betty Roudebush, With Ina Ray Hutton, Shows Her Skill on "Someday Sweetheart"

By Sharon A. Pease

Chicago — Ina Ray Hutton recently concluded an engagement at the Rose Bowl, local nitery. Of course the Melodears were with her, including little Betty Roudebush, the "Minerva, Ohio Flash." She is the girl who knocks off the fine piano solos featured by the Hutton Band.

As a child, Betty used to play "make believe" piano on the table or arm of a chair. She took lessons with the town's only teacher, who happened to be Betty's next door neighbor. "It's nice having your teacher next door when you want to ask a question or in case it is raining at lesson time, but bad when you are tempted to skip a day of practice," says Betty.

When she reached high school age and began playing danc

its fury—the band was completely broke, and Betty had to send home for a ticket. She resolved no more bands, but such experiences are soon forgotten—six months later she and Cousin Jane were back at the Howald as part of a girl quartet.

This time both left to join Carl Fairs' 12-piece band booking out of Canton. They played club dates and college dances in the immediate territory. The band was finally cut to five pieces for an engagement at the Torch Club in Canton. It was from this spot both Jane and Betty graduated to Ina Ray Hutton's Band.

Sanders Men Help

As I mentioned before, this connection dates back to the first engagement at the Howald—Joe Sanders' ork was playing Hamilton and the boys dropped in for a "clambake." Dean Stevenson and Bud Philips complimented the girls on their playing and promised to tell Miss Hutton about them. The girls were a little skeptical, thought maybe it was the same old bunk, and were quite surprised when Jane received a wire from Miss Hutton saying she needed a sax "woman."

A short time later when the band played Cleveland, Betty went up to visit Cousin Jane. After the show the gang had a jam session—Miss Hutton heard Betty take off, and that cinched it—Betty's dream came true, she was a pianist with Ina Ray Hutton's Band. That was a year and a half ago. Since that time, Betty has been all over the country, has jammed from coast to coast, has played accompaniments for Donald Novis and did a jive specialty on "Honeysuckle" with Hal Leroy.

Herewith, is the first 24 bars of "Someday Sweetheart" as Betty plays it. The 2-beat pickup will complete measure 24 and lead into the last eight-bar strain which starts the same as the first eight.

Has Tiny Hands

She strikes all the bass tenths in unison. This might lead one to believe that she is tall and has large hands, which is wrong. She is 5 feet, 4 inches tall, weighs 118 pounds and her hands measure only three inches across the knuckles. Asked how she developed such an unusual reach, she says "Stretching exercises, done patiently and consistently over a period of years."

'Sandwich Chord' Employed

A comparison of the harmony used in this improvisation with that designated in the published sheet music will reveal that a number of harmonic substitutions have been made. For example, in the first two beats of measure six, D-flat ninth chord (chromatic to C) is used to replace the original C-seventh.

In measures 13 and 14 the original harmony was E-seventh throughout the entire two measures. A-flat diminished is used as a substitute in the first two beats of measure 13. This change is not unusual as three common tones are involved. The E-flat diminished used in the first two beats of measure 14 to replace E-seventh is more unusual, and therefore, more effective, as there are no common tones. In this case the E-flat di-

How Betty Swings on "Someday Sweetheart"

LIVELY

The musical score is written for piano and includes a treble and bass clef. It features various musical notations such as notes, rests, and dynamic markings. The piece is marked 'LIVELY' and includes a 2-beat pickup at the beginning. The score is divided into measures, with some measures containing multiple beams for eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score ends with 'ETC.' in the final measure.

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minished is used as a "sandwich" chord—that is, placed between two E sevenths.

The licks used in measures 19-20 and 21-22 will be useful.

The "sample" of Alec Templeton's style in Mr. Pease's column last month was identified as Alec's improvising on the blues. A printer's error in selecting the wrong example caused the mistake. Inquiries to this column go to Sharon Pease, Lyon & Healy Bldg., Chicago.—ED.

'Production' Notes

By Big Ears
New York—Jacques Blanchette, Casa Loma guitarist, and wife are awaiting a visit from the stork late this month. Mrs. Johnny



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Green, wife of the pianist-maestro-composer, also will rate a visit—but in September. Bob Crosby and the missus, the former June Kuhn, have their June calendar marked for a new guest.

Biggest surprise in the field occurred the other day when Sam Weiss, the drummer, was presented with twins—a girl and a boy—by Mrs. Weiss. Eddie Miller of Crosby's crew rated a girl, Diane Miller.

LISTEN TO Billy Gussack "Swing Out" on the "Lucky Strike Hit Parade" and "Saturday Night Swing Session"

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NEW YORK CITY



BETTY ROUDEBUSH

the teacher registered a "beef" but finally agreed it would be okay if regular studies were not neglected. Some of the local boys organized a small dance band and asked Betty to be their pianist. They played school parties, socials after football games, and dances in nearby towns. Realizing she must improve her solo style, Betty carefully studied recordings of "Fats" Waller and Earl Hines, two of her favorites. Their influence is obvious in her work today.

After high school, she, jobbed around nearby Canton and joined the local.

Out on a Panic!

Later, Betty and her cousin, Jane Cullom, tenor saxophonist, teamed with a couple of gals who played fiddle and bass, and promoted a job at the Howald Hotel, in Hamilton. Traveling bands usually dropped in for a jam session, and it was one of these which was responsible for Jane and Betty becoming Hutton Melodears—more about that later.

Betty left the Howald to take a job as pianist with Jack Paul's 12-piece band out of Chicago. They worked the Club St. George in Charlotte, N. C., a nice spot with four air shots a week, but not much pay. Next came the Chalforte in Pinehurst, N. C. Again the cakes were scarce, but the worst was yet to come. In Florence, S. C., the panic-struck in all

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"Is it B. C. J. in six changes. Most or more to make chord to L. A., you would trouble for Angering! Surely runs. T



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Guitars and Guitarists

Young Player Asks About Six String Chord Changes

By Charles Amberger

"Is it true that orchestra guitarists use all six string chords?" asks B. C. Johnstown, Pa. "I find it very difficult to play all the changes in six string chords. Is it possible for anyone to play six string chord changes. If so, please let me know in your column."

Most orchestra guitarists use six string chord changes, but when two or more chord changes occur in one bar, or four beats, it is necessary to make either four, five or six string chord changes to produce a clear chord tone.

L. A., Boston, asks "As you mentioned in your April column that you would show a dominant seventh chord run, would it be too much trouble for you to put in the next issue the same run with two sets of fingering? Thank you a lot."

Surely. We'll continue with the dominant, seventh form (two) chord runs. They are played in the manner illustrated. I have given two

Musical notation and guitar chord diagrams for D7 and G7 chords. The diagrams show fingerings for the strings and frets.

chord runs and diagrams to readily show the strings on which each note is played, and also the correct fingering and picking.

My next column will concern a dominant ascending and one descending chord run. Inquiries about the guitar and guitar technique should be addressed to me in care of the DOWN BEAT, 608 South Dearborn, Chicago.

Joe Haymes Behind New Whitley Combo

Rochester, N. Y.—Joe Haymes is up to his old tricks again, building a band with untried but promising side men as material. The new outfit is fronted by Jimmie Whitley, 21-year-old Georgia Military Academy grad and son of a millionaire contractor in Atlanta. Joe has left his own band to arrange and rehearse the Whitley crew, currently at the Sagamore Hotel Starlight roof here. Billy Austin is the personal rep.

Tic-Tockers Celebrate

New York—Gray Gordon's tic-toc rhythm band celebrated its fifth anniversary Easter Sunday. One of the fastest crews to come up in recent months, Gordon's gang recently did the impossible by jumping from Victor's cheap Bluebird label to the 75-cent Victor class—first time any band has pulled the trick.



• Doubling in Brass •

"You Ain't a Tommy Dorsey," Says John To Eager Brass Men

By John O'Donnell

Tommy Dorsey says, "Practice long tones." What do you say?

For Tommy Dorsey I say, "OK." Like the man on the flying trapeze, he plays up in the air with the greatest of ease. His theme song and Marie, in fact all his songs, are full of them. It takes an artist to play a long tone. So if you are another Dorsey, OK, go ahead, play them. But if you are just a worried, weak, suffering brassman, they will murder your already dying embouchure.

Long tones come natural to Tommy Dorsey. But you, my friend, better that you learn how to hold a long tone or else end up behind the "8 ball" trying to do the most difficult of all things (holding a long tone or playing a beautiful slow waltz) without the proper foundation for same.

It's Curtains

"My teacher tells me to practice soft. Should I?"

No doubt your teacher is a fine performer and gets a kick out of playing soft. That's OK for teacher because when he plays soft, the only thing that happens is that he just cuts down the air force or column, playing the same round rich tone soft as he does when playing loud or medium loud.

An artist playing or practicing soft is OK, but again, if you are just a poor suffering brassman with just a mediocre embouchure, one whose lips close or pinch or squeeze to cut down to soft playing, don't you see, you and your teacher don't go about playing soft the same way. So until your embouchure is strong, firm, and masterful, don't play soft. For as long as you have even just slight embouchure trouble it will be curtains.

Horse and Huggy Days

So many ask my opinion of high range. One says his teacher says,

"The trombone is a bass instrument."

It would be nice if we could go back to the peace and quite of old Dobbin's hitting the tremendous pace of 10 miles an hour, or playing the trombone range of F, G, A-flat, above middle B-flat, occasionally the B-flat above middle B-flat. But like everything else, times have changed and thanks to the arrangers, so has the trombone range.

By all means study and master your high range. The notes above high B-flat are beautiful when played natural, but not at the sacrifice of your low and middle range. After all the modern range is just about 40 years too late, and is generally condemned only by those who can't play it, or those who refuse to go along with the times.

A Teacher Writes

What's a pupil looking for? Surely not a good musical foundation or sincere coaching. Do you find many of them following the quacks? In your opinion what is the quack's trick or drawing power?

Brassmen are mouthpiece crazy. They think or are hoping a mouth-

piece will do the trick. I know many tool makers who are handy (Modulate to page 25)



JOHN O'DONNELL

Poor suffering brassman, don't cry those crocodile tears, I'm not dead. I am realizing my life's ambition, a perfect small order course. And by the way, I'll take what honor or success I have coming right now while I am very much alive. You have read my column and know I speak the truth. I defy anyone to pick the slightest flaw in my course. It does not disturb your nature; embouchure the least bit. I guarantee that you will improve rapidly with each lesson.

I dare you to stand for the 1st lesson. For \$3 what have you got to lose? Don't let any so-called friend or teacher, who is boasting his own game, keep you from the one thing you have been waiting for. Send immediately for my course. With it you will be very happy like the hundreds from all parts of the world who are taking this course. You will think kindly of me forever.

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● Arranging ●

Trombone Parts Troublesome? Will Hudson Has the Answers

By Will Hudson

Freddie Welch, of Los Angeles, sends me this letter: "I have been arranging for about a year and a half now, and have been turning out some rather creditable work. However, I have a problem which has bothered me for some time, and I will appreciate it if you can give me some advice. I get a great many complaints from trombone players who say that my trombone parts are difficult to play. This has become a real bugaboo to me, Will, and now when I write an arrangement I concentrate on keeping the sliphorn parts as simple as possible, but I still get complaints.

"Personally, I do not think the parts are difficult at all, but something certainly is wrong, because the complaints are consistent. Can you advise me?"

Well Freddie, an arranger should make it his business to familiarize himself with the actual mechanics of every instrument for which he writes. In this way, you will avoid writing passages which employ awkward fingering. A passage which looks difficult on paper may be comparatively easy to play if the fingering for that passage is not awkward. And on the other hand, a passage which does not look difficult on paper may be very hard to play correctly because of the awkward fingering employed. This is especially true of the trombone. Instead of fingering, the trombone's tones are produced by manipulating the slide rapidly to various positions, and if a passage is written for trombone which requires moving the slide rapidly to positions which are not fairly close together, that passage will be hard for even the most experienced trombonist to play. If, in the future, you will write your trombone parts so that the positions of the slide are close together, you will have very little complaints from trombonists.

Do Not Use Seventh Position Often!

Also, bear in mind that B-natural for trombone is an awkward note to play and should be avoided as much as possible. Also, use the seventh position as infrequently as possible. Below, I have written an illustration showing the notes which occur in each position of the slide, and if you will consult this illustration when writing for trombone, you will avoid writing awkward passages.



Send me your problems in care of DOWN BEAT, 608 South Dearborn, Chicago, Ill. I shall be glad to answer them as soon as possible.

Krupa and Ray Bauduc Head New ADA Group

New York—Now comes a fraternity for drummers!

In a blaze of big names, the American Drummers Association has been launched here with Gene Krupa as national president, Ray McKinley, Jimmy Dorsey's hump, is vice-prexy and George Wettling, who handles Paul White-

man's percussion is secretary. Bauduc Heads Fraternity Object of the group, say officials, is to further the subject of drama. First action was taken a week later when the ADA formed an honor society, headed by Ray Bauduc of Bob Crosby's band. Membership in the association, although open to any drummer, does not qualify one for being a member of Alpha Delta Kappa, the honor group.

Other ADA officers include Nat Sattler, secretary-treasurer and dean of the educational commission; Tommy Thomas, Hubert B. Williams, and Godfrey Hirsch, all on the National Teachers certification committee; Johnny Williams, Phil Rale, Johnny Blowers and Bob Spangler, National Academy Awards commission; Edw. F. Franzak, chairman, National Drum Corps commission; Vincent L. Mott, chairman, National Trophies and Awards committee, and Lionel Hampton, Sonny Greer and Cosy Cole, members of the liaison committee.

Offices in New York Bauduc also heads Alpha Delta Kappa's national council, which has the exclusive privilege of nominating and electing neophyte drummers to membership. The council includes:

Billy Hanson, national vice-prexy; Dave Tough, secretary; Ormond Downes, treasurer; Bernice Mattison, chairman, membership

committee; Maurice Partill, Buddy Rich and Gary Gillis, national council.

Headquarters of the ADA are at 22 East Seventeenth street, New York City. An ambitious program already has been launched.



"Wettling Taught Me This One"

Orchestra Personnels

Al Donahue

Joe Herds, Leo Cooper, Red Haller and Jack Donahue, saxes; Mickey Ciole, George Walters and Al Heister, trumpets; Eddie Kloter and Benjie Chasen, trombones; Charlie Carroll, drums; Elliot Eberhard, piano; Bill Hoffmann, bass, and Paula Kelly, vocalist.

Glenn Henry

Vern Jensen, Wayne Soromon and Glenn Henry, reeds; Red Jensen, Charlie Waring, Jack Liebman and Bill Bentley, brass; Jerry Todd, piano; Cliff Green, drums; Vernie Officer, bass; vocals by Henry and arrangements by Jensen.

Rex Koons

Rex Koons, George Blaho, Wayne Squires and Red DeYarmon, saxes; Walter Kinney, Richard West, trumpets; Orville Chambers, Tris Smith, trombones; Vernon Smolick, piano; George Bam, bass; George Faventi, drums, and Jerry Baker, vocals.

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George Wettling on Drums

Letters Pour in; Tightening Of Drum Heads Worries Many

By George Wettling

First I want to thank you for the fine response I have received from you all. This month I had quite a few questions on two subjects, the tension and care of drum heads and also whether it is necessary to learn to read music. So here are the answers:

Jerry Bendett, Mystic, Conn.; Earl McClurg, Albany, N. Y.; Joe Falone, Wayne, Pa.; Ted W. Orinoco, Phoenix, Ariz.

Drumming, like racing, often presents a top and bottom affair, especially when the elements are anything but agreeable. I always tighten my heads once and then leave them alone, with the exception of damp weather. Then I put a little more tension to them.

Bob Feldman, Milwaukee; Bob Miller, Columbus Grove Ohio; Dan Campanillo, Cincinnati, Ohio; Dick Kehoe, Kensington, Md.

Reading music is a great thing. When a band is supposed to jump, however, the reading of music is not only a bore, but it's definitely inconsequential. This privilege is of course confined to the rhythm section, if any, and to a few others who know time and are blessed with

an ear. Sincerely, though, learn to read real well—it's a great and useful weapon.

To Beatrice Kreshoff, Camden, N. J.:

I would suggest you get a good set of drums and learn how to play them. The price of lessons is beside the point—the chances for a girl drummer, things being as they are, will be looking up henceforth and right speedily. The men folk, you say, can "send themselves" knowing about rhythm, melody, etc. Nietzsche has a few curves along that line, too, especially about the "etc."

To Lowell Miller, Long Beach, Cal.:

You have the advantage that approaches the unique, asking such sensible questions at your age, 17. It is better to play with the band—that is—it keeps the band together better when you play a break in the same tempo as the band is playing.

Inquiries about drumming should be addressed to George Wettling, of Paul White-

Johnny Astor

Jimmy Gregg, Tommy Paris and Alf Astor, saxes; Jerry Shale, drums; Tiny Dominic, guitar; Felix Paris, piano, and Johnny Astor, trumpet. Arrangements by Gregg and vocals by Paris.

Sonny Richards' Quartet

Joseph Liebman, trumpet; Samuel Paris, drums; Anthony Ippolito, accordion, and

Samuel (Sonny Richards) Libert, clarinet.

Bob Stephenson

Bob Stephenson, trumpet and leader; Duddle Bell, trumpet; Ed Havelle, trumpet; arrange: Preston Miles, trombone; A. B. Small, George McGuire, T. B. Miller and Russell Robinson, saxes; Clyde Rogers, piano; Charlie Hira, drums; Jack Montgomery, bass, and Charlie Rawls, stick man and featured singer.

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BENNY

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Race Prejudice Flares Again; Atkins is Out

By Don Lang

Minneapolis—Racial discrimination raised its fat ugly head in St. Louis Park, a suburb, last month to throw Boyd Atkins's fine 7-piece colored band back on the Twin City jobbing line after four years at El Patio Cafe.

Rumpus was begun when a drink was sold after hours. The beer license was revoked, then a rival night club owner and a few women's organizations stepped in to "aid" the park council in checking up on the spot. The cafe got its license and a white band without giving Atkins notice, and all through a damnable shady deal. Atkins' band in seven years old, and a go combo. The band will get its two weeks pay, however, and then starve for awhile.

Minneapolis' Radisson Hotel was the center of the 16th annual Midwest conference of musicians April 23 and 24. Problem of putting live talent back into theaters was the main topic. About 40 AFM locals were represented.

For the after-hour cats who wondered who the demented gent was who set aloof and alone during a recent session at the Cleft Club, let it be known it was Les Brown. The senders on the bandstand were his own men—listening to the boss get his kicks! Brown's solid drive is due for a return at the St. Paul Hotel Casino—and deservedly.

Mark Wins Big Election

George Murk was elected proxy of Local 73, nosing out Jimmy Greco by only 56 votes. J. G. Remy beat out George Bina for the place position. Total of 702 votes were cast. . . . National Orchestra Service of Omaha is grooming its ace attraction, Chan Chandler's band, for a good hotel spot in the Twin Cities. Chandler is a former Missouri University medical student. . . . Joe Plumer has been signed for the summer at the Oaks nitery in Winona.

O'Donnell

(Continued from page 23)

with tools. They can make a mouthpiece or something that resembles one. With this weapon they advance themselves from the machine shop, set themselves up as a brass teacher knowing that the poor suffering brassmen will fall for the trick and study with him while he is making their mouthpieces in order to keep in his good graces.

By the sound of your letter you are a very sincere and capable music teacher. If they fail to appreciate this, my advice to you would be to fight the quacks at their own game. Learn to make a mouthpiece and the poor suffering brassmen will beat a path to your door.

When a man's embouchure is correct, he should have the correct mouthpiece. But any mouthpiece, no matter how bad it may be, is at least 50 per cent more correct than the form of a suffering brassman.

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Double Merger . . .

It was no April Fool's joke when Ralph Muzillo and Jack Ryan of Jimmy Dorsey's band took brides on April 1. Muzillo, first trumpeter, and Ryan, bass man, were married at the same time, Ralph to Eva Holcomb, of Athens, Ga., and Jack to Louise Pippin, Dallas. They are shown above with boys in the band providing a "West Point" setting with their horns.

Jimmy's band, slated to leave Decca records, signed for another year in a "surprise" move last month. Band also was augmented when Cy Baker joined the trumpet section, making it a 3-way section with Muzillo and Shorty Cheroch. Baker is a former Rudy Vallee man.

Loyola Gets Larry

By Merrill L. Carroll

Baltimore—The town is preparing for the grand entrance of Larry Clinton and his fine crew, who will furnish the music for the Loyola College prom May 12. It's at the Alcazar Ballroom.

A unique night spot is the Algerian Room in the Mount Royal hotel, with Maurice and his orchestra. Brass instruments are taboo. Scoring a hit is the El Patio, with The Caballeros, the only authentic Cuban band in town.

Bechet Leads All-Star Jam Group in Philly

By Park Breck

Philadelphia—Sidney Bechet has been chosen to lead an all-star jam band handpicked from Quaker City musicians by newspapermen.

The band will give out in an intimate ballroom in Town Hall where the Newspaper Guild of Philadelphia and Camden is holding its fifth annual party May 13. No rehearsals will be held so that it will be an out-and-out jam session, a stunt that breaks all precedents in this town.

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Muggin' Lightly In Tin Pan Alley

It would sound nice to say Leo Feist has foisted—but it probably won't be necessary to foist Bob MacGimsey's two new tunes on the great American ear. The tunes, inspired by the almost unexpected success of MacGimsey's *Shadrach*, are two more quasi-biblical, *Tower of Babel* (*Jabber-Jabber-Jabber*), and *Nebuchadnezza* (*Nebuchadnezzar*).

Pat Ballard, dispenser du jazz jive for College Humor magazine and writer of, among others, *So Beats My Heart For You* (just about nine years ago) has collaborated with Larry Clinton on *Variety Is the Spice of Life*. The Robbins note-gin is turning it out. Ballard is the guy behind Koste-lanetz' theme, *Love Is Mine*.

Robbins has also published Dana Suesse and Sam Coslow's *A Table In the Corner*—also Suesse-Billy Rose-Ted Fetter's *Yours For a Song*. Also Johnny Mercer-Vernon Duke's *Yours For Keeps*; also Mercer-Johnny Green's *You and Your Love*. And a final also, *Deep Purple* creators de Rose-Shefter's *The Lamp Is Low*, done with a little help from Mitchell Parish and Maurice Ravel.

Appropos the impending regal jaunt, Mills Music has churned out a tune called *A Toast to the King and Queen*. . . . Norman Spencer, head of pub firm Norman Spencer & Son, is the judge on the

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Philly Local to Sponsor Benefit

Philadelphia—Town's best bands will be on deck May 9 when Local 77, AFM, throws a party to bolster its musicians' relief fund. Abe Neff is director general and George Hartung is in charge of tickets. A feature will be the selecting of an "all-star" band by means of ballots, winners to take part in a lavish jam session the night of the event.



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WINS "Musical Night Court". . . the tune from the new Grand Terrace Review, *If It's Good*, is getting its share of sounding by Hal Kemp and Bob Crosby. . . . Grady Watts of the Casa Loma brass section has his sixth tune on the market through Miller. Tune's *If You Ever Change Your Mind*.

Johnny Green, who incidentally will conduct *Down Beat's* tip-toe budding-composers' next month, has augmented his tune output with *Baby, You're New*, which is in collab with Ira Gershwin and E. Y. Harburg, and *You and Your Love*, which is ditto with Johnny Mercer. Leo Feist's Willie "The Lion" Smith folio contains the keyboard stuff on *Morning Air*, *Passionets*, *Finger Buster*, *Rippling Water*, *No Local Stops*, *Concentratin'*, and *Tango A La Caprice*.

Tale of a tune: A ham approached Enoch Light, insisting that Enoch's band play his tune. Part of the lad's argument was that he wrote tunes "exactly like Irving Berlin."

"You mean your tunes sound just like Irving Berlin's?" queried Light.

"No," came the reply, "but we both write our songs in three-quarter time!"



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YOUNG GOODMAN

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Beanville In The Doldrums On Weekdays

By Bob Doucette

Boston, Mass.—Business has hit a slump in these parts and this town has definitely become a Friday and Saturday nite proposition. Excepting the Statler Hotel, the Mayfair and the Coconut Grove, the pickings have been lean. But with the summer season a few short weeks away, things may look up once again. The Ritz Carlton opens shortly along with the Totem Pole Ballroom. Both are planning to adhere to the name band policy.

Leighton Noble and company leave the Statler Hotel for dead ole Texas. The Nobles have had a great season at the Statler as we predicted they would. Leighton is augmenting the band with another trombone, Bob Howlett.

Chick Floyd, pianist, arranger and part owner of the Noble outfit, has just finished collaborating on a tune with Al Maister, local gag and song writer. The new opus is called "Over Here" and is timely to say the least. Chappell published the song.

Louis Armstrong moved into the Southland backed up by a swell show. Pops and the boys left nothing to be desired and the crowd licked their chops every time Louis let go with one of his famous solos. The turnout proved to the Southland management that they cannot get along without a real name—once they start the name band policy.

Gray Gordon is set to open the Totem Pole Ballroom in Norumbegaer Park. This means that the Totem Pole management is going back to their policy of a few years back, namely, name bands.

It is understood that Arch Claire will stay on as manager.

N.B.C.'s Rhythm Girls have been set to make transcriptions in New York. . . They are at present featuring a tune called "Once Over the Hill," which was inspired by a Karle used by George Holland in a column. Boston After Dark.



Jive by Jerry . . . Out in front of the Benny Goodman band, Jerry Jerome takes off on tenor with Benny Heller's guitar barely visible in the background. Jerry studied to be a doctor, but gave it up to blow hot choruses. Photo was snapped in a Pittsburgh theater.

Omaha Police Jail J-Bugs

By Ed Koterba

Omaha—Jitterbugging at \$14 a week is too much work, participants in a 8-week j-bug contest have decided, so they called a strike for more wages. Four of the dancers carried placards reading "Jitterbugs Get Gyped" and were thrown in jail when cops enforced the anti-picketing ordinance. But the show went on.

Job of playing for Omaha's "Gold Spike Days" fell to Vincent Lopez, with Betty Hutton on tap, both of whom, with the Lopez band, put on a masterful show. . . All the bandmen here grew heavy beards for the celebration.

Blue Barron was sent to a hospital when his band played a 1-nighter here, but Blue jumped out of bed (he had eye trouble) and worked the date.

Smoketown Is A Dead Pigeon On Weekends

By Milton Karle

Pittsburgh—Town is a "dead pigeon" on weekends and the state liquor authorities are thinking of closing downtown spots on mid-night Saturdays—but isn't Sunday enough?

One-nighters are on the upgrade and with them goes more employment of musicians. . . . Bernis Cummins and wife are expecting their bundle in July. Currently at the William Penn, Bernie doesn't lean to either side too much. He maintains a steady "business man's" tempo and is doing an excellent job for his bosses. In addition, he has the best fern chirper to hit town in a long time—Connie Barleau, who joined Bernie two years ago in Cincy.

The Don Hugos—he is Al Marascio's tenor man—are the recipients of a baby boy. . . . Sterling Young at Bill Green's. . . . Artie Shaw's trombonist, George Arus, flew to town to see Margie Allen, comely dancer, when Shaw's band cancelled the Cleveland theater date. . . . Alec Templeton's concert a smash success.

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Sincerely yours,
Bill Wittig
Manager, Plamor Ballroom



WILL H. WITTIG
Manager PLAMOR Ballroom, Kansas City, Missouri

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Canada Cats Jump; Await Royal Visit

By Don McKim

Vancouver, B. C.—If war or rumors of war interfere with the Canadian visit of the King and Queen this spring, musicians here will be yearning to lay their hands on the dictators. The Royal Visit is expected to put new life into this town, resulting in many special stomp sessions and extra work for musicians who have had it plenty tough for the past five years or so. Vancouver just isn't forte on dancing, never has been, probably never will be. The best money-maker in the business here is the old-time dance.

Biggest event during Their Majesties' sojourn will be the official opening of the \$12,000,000 Hotel Vancouver. Hotel officials are keeping their entertainment arrangements deep, dark secrets and have yet to announce the band which will open the ultra-modern supper room May 25. Mart Kenney probably would have got the job, but they want him in the East for the warm months—and he wants to be there, too. His band opens at the Royal York Hotel in Toronto on May 19 for its third successive successful summer date. Kenney's crew is also set to make eight more sides for Victor in Montreal, after one-nighting it East from Vancouver.

Last year the outfit pressed 8 sides and is still the only Canuck dance crew recording for a major American company. Kenney will probably return here next fall to occupy the new hotel bandstand. Until then, the management will probably import Eastern crews.

SHORT SHOTS: Cabarets are springing up like mushrooms in this town—and apparently staying out of the red. Newest is the Palomar Theater Restaurant, allegedly patterned after Earl Carroll's Hollywood same. . . . Trevor left Page's Orchestra, which played at the Palomar when it was a ballroom, has left for the Gaietyau

in Hull, Quebec. It's an 11-man job at \$440 weekly. The boys won't starve, but they won't take champagne foot-baths, either. . . . Last year Eddy Duchin played a one-nighter in Bellingham, 60 miles south and across the boundary. From Vancouver to the event went around 2,500 persons. However, only 40 couples made the trip for Buddy Rogers' stand there a couple of months ago. Bookers Curtis and Portias have been surpassed ever since.

Two New Dallas Bands Debut; Ribble Is Trumpet Terror

By Bill Covey and Art Coleman

Dallas—Benn Ribble, 19-year-old trumpet terror, fronts the band at the new Club Ferdinand on the Ft. Worth Pike. Mgr. Otis Harrison has Eddie Kirk emceeing two floor shows nightly and promises to plant a cork tree in front. No bull!

Short Breaks:—Ernie Palmquist and ork came back into Ches Maurice with a fresh floor show, and Mgr. Maurice Caranas is angling for pavilion permit at White Rock Lake. White Rock is a natural for summer dancing, but city's park boys are peculiarly cagey. . . . Two new bandlets, Paul Moore's Southernaires and Colgate Inn's (Ft. Worth Pike) Blue Jackets, made debuts. . . . Klub 25 woke up with new floor show. . . . 68 Club still drifts along merrily with John White's negro ork and black-and-tan floor show, best in town.

Nite Spot lost its red-hot negro band fronted by Don Purcell. They went to North Dallas Club, sepiadance and jam spot. . . . Nite Spot carries on with Don Ramon's Muchachos, ace Mexican outfit that laid 'em out at 1936 and '37 expos here.

Hotels:—King's Jesters wowed the customers with soft vocals and pallid performances at Adolphus' Century Room, which was completely redecorated in two days. Everett Hoaglund took over April 30. . . . Art Kassel pulled fertile song-puzzle contest through local news column before leaving the Baker's Mural room.

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—Lou Schurrer Photo

Red Nichols Back In Groove; Rapp Opens Own Nitery

By Bud Ebel

Cincinnati—Red Nichols is back in the groove and sounds like the Nichols of yesteryear. He is playing great horn now—and the band, despite the sudden loss of Ray Kammerer, brilliant tenor saxist, is stacking up strong. Red just finished a good date at the Netherland Plaza.

Berigan to Cincy

Yvonne Arden, with the Lee Shelley band, has been given a lot of publicity as a dancing partner of Cincy's mayor and also as a result of her engagement to Tommy (Asbestos) Manville. But she can't sing a lick. The band, for its type, is great. . . . Bunny Berigan will open Coney Island May 6. . . . All is quiet on the WLW front, although 10 got the ax recently when the station's power was reduced to 50,000 watts.

Barney Rapp opened his own nitery April 12, right after he became a father. His former singer (and wife) Ruby Wright was replaced by Doris Day. Rapp has a new band and good radio wires. . . . Billy Snider returned to Lookout House, his first love, and Al Rinck-inberger, ace saxist, took a job as assistant sales manager with a mail order printing house.

Michigan Musickers May Have Hours Cut

By Lou Schurrer

Detroit—Summer necessitates the closing of most dance spots in the Motor City excepting those fortunate to have outdoor gardens, namely the Graystone and Arcadia located within a half mile of each other on the main drag of downtown Detroit. Closing in May are the Vanity, Grande, Grand Terrace and others. Name bands will play at Eastwood and Westwood Gardens on a "switch" policy.

Old Pals Together

A serious cut in working hours for Michigan orks is in the offing due to possible closing of many taverns in the state by the new governor, a rabid dry. . . . Detroit bands, because of leniency here, are not worried. . . . Sax man Larrybone Barnes has joined Jimmy Henderson's colored band at Smitty's in Redford. . . . King Kader at Trianon. . . . Tacky Madison's still at Tree Studios after three years. . . . Frank Gillen, the man of 1,000 songs, swung his gang from Northwood Inn to Club Frontenac. Drummerman Frank Bredeau and Saxman Bob Runkle did a kid act on a circuit a decade back and are still together—now with Gillen.

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Iowa Music Hypoed

By Blair Dewey

Des Moines—Although jitterbug dancing has been banned by several ballrooms and niteries here, the music business is much better than it was a month ago. All spots report less "heat," which was caused by the legislative session and local political row, now subdued.

Rumor has Tom Archer (Archer Ballroom Co.) opening a new open-air spot, to have dancing inside and out. Tromar is the spot of the hour, with Blue Barron breaking records for the year, having broken a 18-year attendance record at Sioux City's Skylon on Easter Sunday. Spot also drew capacities with Lawrence Welk's "Old Home Week," Dean Hudson's Florida Clubmen, Ramona, Clyde McCoy and Herbie Kay.

Barney Barnard's gang, now at Younker's Tea Room, goes to the Broadmoor hotel in Colorado Springs this month. Marilyn McGuire, 13-year-old 8th grader, swung her way to first place in the Des Moines Theater-Tromar-sponsored "St. Louis Blues" contest at Tromar. Dorothy Lamour cup was presented by Frankie Masters.

JACK TEAGARDEN into the Blackhawk, Casa Loma to the Palmer House, Larry Clinton the Drake, Count Basie into the Sherman, will keep Chicago Jumptown after May 29.



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Muggsy's New Band Highlights Chicago Doings

Chicago — "Muggsy" (though mother christened him Francis) Spanier polished off the rough edges of his seven man Ragtime Band and lifted the lid on the Hotel Sherman's Old Town Room just a few days back. With Gene Krupa still burrowing in the Panther Room down in the basement, Muggsy's jazz makes the Sherman one of the jumpiest joints in this allegedly windy hamlet.
 The Spaniers have a WMAQ wire, over which Muggsy plays *Lonesome Road* as a theme. His lineup includes George Brunis on tram and George Zack on piano, each of whom dispenses a good bunch of ragtime jazz.

Crosby Sans Chompers
 Bob Crosby cut a pretty picture at the band's recording session the other day. A great gap appeared right in the middle of his upper row of molars where the two most important fangs were missing. The band waxed (and probably with the last recording help of Bob Zurke) Bob Haggart's interpretations of *Them There Eyes*, and *When the Red Red Robin Comes Bob*, etc. Then Marian Mann did *Hang Your Heart On a Hickory Limb*, and *Sing a Song of Sunbeams*, backed by the Bobcats.

Hoagy Carmichael popped in just as the Crosby band was grinding out their last wax. Decca's Bob Stevens put Hoag on a couple of plates with his own *Hong Kong Blues*, and *Poor Old Joe* (but Bob doesn't want anything said about them yet until they decide if they'll issue the records.)

Slop Still Drools
 Contrary to rumor, it comes right from the Sherman manager's office that Krupa is still in for an indefinite stay.
 Jimmy McPartland's swell little jazz band at the off-Beat Club was joined recently by the Cab Calloway Tramp Band to work as alternates.
 As for most of the rest of the spots, the usual run of slop is always drooling from them. If it becomes something more listenable we'll advise.

Writer of New Book Analyzes Jazz as Medic Probes Tumor

Jazz: Hot and Hybrid, by Winthrop Sargeant; 217 pages. Published by Arrow Editions, New York; \$5.

Winthrop Sargeant, a former member of the San Francisco and New York Symphonies and the New York Philharmonic, who now is music editor of *Time*, presents a thorough analysis of the term "jazz." With dozens of illustrations, most of them taken from Louis Armstrong, Benny Goodman, Beasie Smith and Chocolate Dandies records, Sargeant makes no attempt to criticize the respective artists. Rather, he methodically but completely delves into the mechanics of the subject, as a doctor might probe into a tumor, and comes up with an answer.
 The "answers" are what make Sargeant's book outstanding. Highly technical in nature—unlike the new Benny Goodman book—this volume



The Basin Streeters,

who boast 500 trio arrangements. They're Jack Bordeaux, Linda Raye and Bill Wassum. Pix was snapped at Chi's Off-Beat Club, joint of high jive.

deals not so extensively with the so-called "swing" of today as it does with the entire field of America's rhythmic music. He writes that "good jazz is an interesting and stimulating type of music," but he says that jazz is not an art "in the sense that the fine arts of European culture are, or were."

His analysis shows a strong background. His criticism appears sincere, unhurried and justifiable. Sargeant has written a valuable book.

Small World?

Ft. Wayne, Ind.—Dean Hudson was sailing along the highway near here the other afternoon when he noticed a convertible Packard, just like his own, in a ditch off the road. It was raining hard, Hudson was speeding to make a job with his band on time, but he recalled that in the past, he and his men had flagged cars for help when they were in predicaments.

Hudson stopped his car. The motorist introduced himself. It was Griff Williams, whose band is one of Chicago's best known. Hudson pulled Williams' car out and both got to their jobs on time.

Is your band set for a summer job? An ad in DOWN BEAT will help you land it.

Chicago Style—

(Continued from page 5)
 the other gained just another tenor man, still a fine musician, but lacking the individuality that he once possessed.

Babe Rusin's past tells a similar story. In his early records with the Five Pennies, in "Indiana" (1929) and in "After You've Gone" (1930) his Chicago style is at its height, but the transition comes shortly after. The other style begins to attract him, he changes over, and again, like Happy, is the loser, for it would seem that artistically speaking his simple early work is head and shoulders above much of the work he has done since.

Freeman Also Changes

Mezzrow and Freeman can likewise be heard on recordings, good recordings, as far back as 1927. Mezzrow played on "Friar's Point Shuffle" by the McKenzie-Condon Jungle Kings, and Freeman on "Nolandy's Sweetheart" by McKenzie-Condon's Chicagoans in that year, and their style is almost identical. Indeed it would take an accomplished ear to tell them apart. The most interesting thing is the Teschmaker influence that one can detect in their music, for not only do they incorporate many of his "licks" and ideas in their playing, but the spirit of Tesch

seems to have inspired them tremendously.

Mezzrow plays again on "I've Found a New Baby" by the Chicago Rhythm Kings (1928), but since then his recorded tenor work is hard to find, although there is much good alto work and some clarinet in the ensuing years. Now notice that in his recent recordings with Tommy Ladnier and others that his style is much the same as in those early days. It is as if you were to put a fine bottle of wine away for a dozen years or so, and then bring it to light, and find all the mellowness and excellent taste still there, grown more rich through the years. His unusual vibrato and his somewhat stiff rendition recall to us today the "Golden Age" of jazz more clearly than almost anything else possibly could.

Freeman, however, while maintaining the essence of Chicago style has changed during the years. He has developed powerfully by 1932 in "Barnacle Bill the Sailor," and "Bessie Couldn't Help It" by Hoagy Carmichael, and in "The El" and "Home Cooking" with Eddie Condon (1933), where he is superb especially on the latter side. But in his best work today you will notice somewhat of a compromise with the flowing richness of the other school in "Ja-Da," for example (1938), and more particularly in "I Got Rhythm" by the Bud Freeman trio (1938). Indeed, have had people who know their jazz well mistake him at first for Hawkins on this last.

Russell's "Whisky" Tone

Pee-Wee Russell, when he plays tenor as he does on "I'd Do Anything for You" by Billy Banks (1932), plays excellent Chicago style. His tone is almost as whistly as it is on his clarinet, but there are subtle nuances here, and the rendition is less stiff than Mezzrow's. Pee-Wee of course doesn't change, and his tenor work today is still as matchless as ever.

And so it would seem, unfortunately enough, that today there are only two, or at the most three, men who are capable of recapturing and reexpressing in their tenor work all the eagerness and simplicity and sincerity and, yes, the sadness too, of the Chicago Style.

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Frisco Gripes About Raw Deal At Exposition

San Francisco—Biggest gripe of the month concerns Edwin Goldman's band. This nationally noted master in the attraction at Treasure Island, at the Exposition, under these conditions:

Salary, \$8,000 a week; poor performance facilities, and no advertising or publicity. All that local swing fans can think of is \$8,000 a week with Benny Goodman and Artie Shaw playing side by side on the island to capacity crowds.

One Big Exception Labor conditions have placed Frisco on a footing with Los Angeles, but one exception is Gary Nottingham at the Bal Tabarin,



GARY NOTTINGHAM

who is slowly, and under handicaps, proving that swing can be sold to San Francisco.

Another oasis in the desert of jekie music is the engagement of Maxine Sullivan at the Royal Hawaiian Cafe. She's been drawing capacity crowds, and the management takes great pride in the reappearance of eager faces during each floor show. . . . Meanwhile, the swing of the hotels finds Joe Reichman at the Mark Hopkins with Orrin Tucker set for a May debut at the same spot. . . . Harry Owens, complete with coconut trees, white suit and lei, moved into the St. Francis and has difficulty lighting his way out of the crowds when he gets off the stand every night. . . . Palace Hotel continues off the name band standards with Dick Aurandt's ork. General biz conditions are not helping this personable maestro, altho his band, recruited from studio crews, includes the highest musicianship on the coast.

Sleepy Hall Signs Ex-Barnet Singer

New York—Pat Miller, former chirper with Charlie Barnet, now is singing with Sleepy Hall's band at the Bermuda Room of the Show Bar, at the gateway to the New York World's fair. She succeeds Carol Horton.

Loss of Library Doesn't Hurt This Seattle Band

Seattle—A fat library of 600 tunes, including 30 originals, was stolen the other night from the Commodores, local dance outfit. But the loss hasn't hurt the band—it's booked solid for week-end society jobs through June.

Local 47 tossed a huge benefit session at the Trianon with 15 local bands on deck. Gene Coy, back from California, drew top honors, closely followed by Larry Jurrick, Gay Jones and Palmer Johnson.

NOW AVAILABLE IN EBONITE OR METAL



Four Bands Dispense Jive For Oregon Staters

By Hoh Mendenhall
Corvallis, Ore.—Oregon State college students, 4,200 strong, swing and sway with four top-notch campus bands. Lee Gensman, Allen Tom, Louie Ventilla and Jimmie Johnson lead the field with sweet swing and hot jive. These bands have furnished the 42 national fraternities and sororities with most of their dance music for the past year.

Leading contender for all-state honors is Allen Tom, who has blossomed out this year with many sparkling, original arrangements. Gensman's sweet quintet has won increasing favor with every job played. New this year, he has zoomed to great popularity with Oregon Staters. Ventilla's featured drummer, Mickey O'Donnell, is the outstanding skin beater of the campus. Johnson, rounding out his fourth year, is the old standby for sweet sending, and he will probably go to one of the outstanding Oregon beach resorts this summer.

A FM Conclave To Invade Scab Nest

By Bob Locke
Kansas City—Visiting AFM big shots here for the convention next month will probably be amazed at the number of musicians without cards working at dances here. Officials of both locals, 34 and 627, are working overtime getting things ready for the pow-wow.

With 10 night clubs blacked out last month and the heat being put on several others, the jazz situation is tough, with both union and otherwise outfits suffering about half and half.

Gray Gordon is slated to follow Anson Weeks into the Muehlebach on about the first of May. The Grill, managed by Barney Joffee, is wavering away from MCA and angling around with Frederik Bros. The Grill wants Lang Thompson or Lawrence Welk. Only other local FB managed band is Arlie Simmonds, holding down Southern Mansions.

Leonard Gets Billing From Austin, Texas comes news that Al Vinn landed a 6-month stint at the Top Hat Club there, after gigging awhile on society dates. . . . Fairyland park manager John Tumino is billing Harlan Leonard as the "Next Big Name Band From Kaycee." Harlan's dance dates coming in closer together now. . . . Jay McShann and Gene Ramey, back from Chi's Off-Beat Club, are giving their old



Wheatland's Best is the rep given Louis Kuhn's band.

HQ'ing in Lawrence, Kan. Above are saxtera Horace Booth, Joe McAnarney, and Bud Lathrop.

band a lift at Martin's-on-the-Plaza . . . At Martin's No. 2, on Brookside, is Oliver Todd, another good sepiya boy.

Pot Shots
Bus Moten, key-tickling brother of Bennie, out of work pro tem, will be back at the White Horse Inn's moth box by the end of this month. . . . Prince Stewart left the Continental, but Jesse Price, flashy trapster, stuck with the new band, Bill Martin's. . . . The Vine Street Varieties, fathered by Bill Shaw, prexy of colored local 627, and air-waved over WHB, is drawing nationwide attention. . . . The All-Star band of Julia Lee, Herman and Woody Walder, Jesse Price, and Winston Williams shines. . . . Everett Johnson being pushed as boogie-woogie history maker here, but in disfavour with the union. . . . Thamon Hayes, whose band was next to Bennie Moten's in favor here in the old days, is now selling radios for Jenkins Music Co.

Five Orks On Tap At Louisiana U.

By Cleve Currier
Baton Rouge, La.—What's this mularkey about Missouri University having three bands working regularly?

Freddie Middlepus, take notice. At Louisiana State U., five college outfits keep from being hungry by dishing out dance music. One of the four is an all-girl band, led by Orrin MacMurray, and it's got plenty on the ball. The others—and they are all exceptional—are led by Sonny Glasscock, Johnny Kidd, Johnny Zinna and Clovis Hendry.

Basie Takes On Lloyd Martin, Arranger

By J. H. Lang Jr.
Indianapolis—Lloyd Martin, Indy sax man arranger, has taken a full-time arranging job with Count Basie. Count came through on a gig, saw Lloyd and ordered 10 arrangements on the spot. Lloyd's chair in the Amos Otstot band filled by Wilbur Baker. The band's at the Indiana Ballroom, doing swell.

Bert White of Denny Dutton's band retired to Sunnyside Sanitarium to try to beat his TB. Local boys had a fine bash for him last month. . . . Both Goodman and T. Dorsey appeared at Butler U. dances. T. became honorary member of the Butler Band while B. joined the soph. class. . . . Edythe Wright enjoys dancing with Butler eds. . . . Goodman ordered six arrangements from Lloyd Martin. . . . Local station WFBM favorite band contest found Kay Kysar coming out top, Shaw a close second. . . . Ted Lewis' swing contest on stage of the Circle, local guitarist the winner. . . . Hoagy Carmichael's first vaud appearance in his home town slayed locals. He also judged the beauty contest at Indiana U.

A bunch of fine vocalling being put out by Martha Lommel with Purdue's Harry McCrady, Marvel Maxwell with Weema, Margy Warren with Hal Lieber at Indiana U. Nice "hotel styling" coming from gangs of Doc Thrasher, I. U., and Dick Shelton from Illinois.

Padlocked Hartford Club to Star O'Shea
By Theodore Zembraski
Hartford, Conn.—Club El Morocco, which has been padlocked more times than grandpa's barn, is scheduled to open shortly with Eddie O'Shea taking over the bandstand. Meanwhile Otto Neubauer's ork has been at the Hotel Bond since 1934 and is still going strong.

The Bond is the only nite spot with a radio wire, but it hasn't been used since 1935. . . . Artie Shaw's date here, tho it attracted record crowds, was a disappointment. . . . Happy Felton's and Vincent Lopez' bands on the same stage (State Theater) both put on better shows.

Roland C. Irving, the Club Alden's popular piano-playing maestro, whose tunes have been recorded by Webb and Ellington,



Harlem At The Fair

Will include Erakine Hawkins' band. This is the band's chirper, Ida James, who will be with the boys when they start stompin' em solid at the Savoy Ballroom, which will be located on the fair grounds.

gave way to Jack London's band. . . . The Carr & Nobley ork at Church Corners Inn draws the elite and smart set with torrid tempos. . . . The Hal McIntyre ork moved into Lake Compounce, Bristol, and will be on deck every Saturday throughout the summer.

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Agnew, Charlie; (on tour)
Albert, Don; (Century) Baltimore, Md., r



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Devis, Johnny; (Miami Club) Milwaukee, nc

- Delange, Eddie; (Wm. Morris Agency)
Denny, Jack; (Wm. Morris Agency)
Detmering, Charles; (Fox & Crow) Cinti., nc

- Faerigan, Jack; (Royal Connaught) Hamilton, Ont., h
Farler, Eddie; (Sals) Detroit, Mich., nc

- Fisher, Art; (Club Minuet) Chicago, nc
Fisher, Buddy; (Grand) Evansville, Ind., r

- Gale, Frankie; (Pelham Heath) NYC, nc
Gardley, Jimmy; (Nightingale) Wash., D. C., nc

- Gov. Art; (Station KFEL) Denver, Colo.
Graf, Karl; (Quilly's) Bridgeport Conn., b

- Hockett, Bobby; (State) Boston, Mass., b
Haggerty, Frank; (Mallonee's Cafe) Stockton, Cal., h

- Harris, Ken; (Stork Club) Providence, R. I., nc
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Irwin, Gene; (Cleveland) Cleveland, O., r

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Richards, Jimmy; (400 Club) Wichita, Kan., nc. Richter, Otto; (Chateau) Milwaukee, Wis., b. Rico, Don; (Sevilla & Club Mayfair) Boston, nc. Riley, Milt; (Tavern) NYC, nc. Rinea, Joe; (St. Regis) NYC, h. Ringer, Johnny; (Show Bar) Forest Hills, N. Y., nc. Rio, Rita; (CRA) NYC Rivard, Rinaldo; (Wonder Club) New Orleans, Roberts, Bill; (Sir Francis Drake) S. F., Cal., h. Roberts, Ted; (Eagles) Milwaukee, Wis., b. Robinson, Char; (Alabam) Chicago, nc. Robinson, Les; (Belmont) Miami, h. Robinson, Willard; (CRA) Rogers, Buddy; (Topsy's) Southgate, Cal., nc. Rogers, Eddie; (Belvidere) Baltimore, Mo., h. Rollini, Adrian; (Belmont Plaza) NYC, h. Romanelli, Luigi; (King Edward) Toronto, Ont., Can., h. Rommel, Ronnie; (Clinton's) Roslindale, N. Y.

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Sastre, Eddy; (Montmartre) Havana, Cuba, nc. Savitt, Jerry; (Lincoln) NYC, h. See, Harry; (Subway) Chicago, nc. Seale, Lou; (Chateau) Auburn, N. Y., r. Schmidt, Pat; (Getz Supper Club) Baltimore, Md., nc. Schneider, Tony; (Toys) Milwaukee, Wis., r. Schrader, Denny; (Jimmie's) Miami, nc. Scoggins, Chic; (El Tirol) Dallas, Tex., r. Scott, Raymond; (CBS) NYC. Sharon, Isabel; (Station WIGD) Miami, Fla. Sharon, Sally; (Swing Club) NYC, nc. Shaw, Art; (Palomar) L. A., Cal., b.



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Panico, Louis; (White City) Chicago, b. Parker, Johnny; (Club Miami) Chicago, nc. Parks, Bobby; (Piaza) NYC, h. Paris, Roy; (Drum) Miami, Fla., nc. Paul, Toasty; (Gremore) Chicago, b. Paul, Emil; (Hollywood Beach) Hollywood, Fla., h. Phillips, Louise Vikings; (On tour) Pines, Dave; (Gawey) Cincinnati. Piccolini, The; (Piccadilly) NYC, h. Piccadilly Club Boys; (Piccadilly) Miami, Fla., nc. Piccolo Pete; (Ritz Cafe) Pittsburgh, nc. Piper, Gene; (NSA) Omaha, Neb. Piller, John; (Club Plantation) St. Louis, Mo., nc. Pineda, Juan; (Monte Cristo) Chicago, r. Piner & Earle; (Blackstone) Chicago, r.



—Seymour Rodolph Photo

Throwing a Clambake at Chicago's Off-Beat Club the other night were these jacks, members of Tommy Dorsey's and other bands in town. Left to right, they are Freddie Stolce, Skeets Herfurt, Ward Billoway, Jimmy

McPartland, Johnny Mince, Yank Lawson, Gene Traxler, Wingy Mannone, part of Carmen Mastren's noggin, a brunet customer, Ray Biondi, George Spelvin, Davey Tough, Elmer Smithers, Zeke Zarchy and Dean Kincaide.



—Courtesy George Beattie

Two Cats and a canary . . . Steve Bonyak, clarinet, and Bob Croson, bass, dig the jive with Bonnie Sewery. They're all with Bus Totten's ork in Winnipeg, Canada. The King and Queen of England will visit Winnipeg this month.

Down Beat's Candid Camera Capers



—Seymour Rodolph Photo

Jersey City Jerks . . . Dick Allen's gang looks beat, posed as they are outside Jersey City. In the group are Chet Benchio, Artie Perino, Buddy Davis, Dick Allen, Julie Gaud, Vic Anthony, Matty Galgio, Bart Varsalona, Jimmy Boldine and Tom Monahan.

Something's missing in Bob Crosby's upper, and Gil Rodin wants it known. Mr. C had just visited the dentist and returned to the CH Decca studio to record when the shot was snapped. Bob's not singing much these days as a result.



Harvard Gets Hep . . . And Benny Goodman does his share to help out. Here Benny is presenting his record collection (see page 2) to William Jackson, Harvard assistant librarian, who is promising that the Crimson student body will make good use of the platters. For good measure, Benny tossed in a copy of his new book, also shown.



On Deck at the Waldorf-Astoria for a load of Hal Kemp's dansapation are Eddie DeLange, center, whose band took to the road a few nights later, and Leonard Joy, former baton waver who now is recording chief for RCA-Victor records. Joy's excited over something and blowing his top—Hal and Eddie look interested.

Music News from Coast to Coast

DOWN BEAT

BALLROOM

CAFE

RADIO

STUDIO

SYMPHONY

THEATRE

DO NEW INSTRUMENTS KILL JOBS?

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on
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