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Hell to Pop Next Week at AFM Meet

'British Jazz in Sad State'

New York—British jazz is in "a horrible state of affairs," says Leonard Feather, the isle's foremost champion of the cause.

Here making the rounds of nightclubs and bistros, and at the same time supervising a batch of special jam records for Decca, Feather admits there isn't much doing in



LEONARD FEATHER
the way of good music back home.
Only two solid kicks
"I can say but one pleasant
(Modulate to page 14)

G-Men Grab Andy Kirk; Then Apologize

ANDY KIRK and June Richmond, traveling by motor car on a one-nighter, arrested by Newark, N. J. police and turned over to the FBI. Investigation revealed government agents had received an anonymous letter informing them that Kirk "imported reefers" and other narcotics. Kirk and Miss Richmond freed the next day with apologies of the FBI, who now are looking for the writer of the letter.

MARION DUGAN replaced Ben Wain with Larry Clinton at New York's Park Central, Miss Wain going into radio on her own.

What's Lopez Got... That I Haven't???



St. Louis—After reading of Vincent Lopez' efforts to aid screwballs with music, Al Kavelin went to DePaul Hospital the other day to hypo the convalescence of C. Lee Kelliher. DOWN BEAT'S St. Louis representative, who had his appendix jerked. Kelliher seized the fiddle to give his interpretation of "cascading chords," which gave Kavelin a headache. Andy Picard, Raylin's drummer, gave up on the spot. The mustache and spectacles are props, thank goodness, said Kelliher.

DOWN BEAT

The Musicians' Bible

VOL. 6, NO. 6

CHICAGO, JUNE, 1939

15 CENTS

Fair Makes Jobs for Over 500 Musicians, But No Name Bands

World's Fair, New York—With 25 bands contracted for the duration of the fair and with scores of combinations working special dates, the fair here appears to be the largest employer of musical talent in history.

But Plenty Is Canned!

From the Conga band of Oscar de la Rosa to the New York Philharmonic-Symphony of John Barbirolli, the fair is putting musicians to work. Every conceivable type of music for every kind of music lover is here.

Trouble is, however, that wherever you walk along the grounds, you'll hear transcribed and recorded music booming at you from loudspeakers. Because of the terrific cost of buying space on the grounds, many exhibitors can't increase their "nut" to add live music. And bookers of name bands have had no success at all to date in trying to line up dates on the grounds for the big dance bands.

Over 500 Men Working

More than 500 members of Local 802 are employed by the 18 bands at the fair, according to Harry Gilbert, fair delegate of the New York AFM Local. Contracts vary from two weeks to the entire run of the event. But to the visitor, arriving on the expansive grounds and looking at the dozens of "world of tomorrow" streamlined buildings, there simply isn't enough music to go around. Too much of it is canned.

Here's the lineup of orks at the fair now:

Frants Nagel, Caduce of Nations; Howard Osburn, Three Ring Inn; Ving Marlin, Merrie England Village; Morris Stoneck, Railroads on Parade; Olga Zundal, Metropolitan exhibit; Virginia Peterson, Metropolitan exhibit; Brooks Steele, Three Ring Inn; Ray Benson, Helsinki on the Zuyder Zee; Dick Kuhn, same; Oscar de la Rosa and Oscar Calvert, Cuban Village; Joseph Litten, conducting the N. Y. Fair's band; Ferdie Grofe, Ford Building; D'Artega, Sun Valley; S. Kramer, Turkish Pavilion; Vincent Travers, Billy Rose's Amnecade; Meyer Davis, Nile The Greenland's Congress of

Beauties: Teddy Hill, Stanley William, both at Savoy Ballroom.

Sex Overshadows Swing

Sex, not swing, is the best box-office bet, according to most exhibitors. And as a result, you'll see more and more girl shows in the amusement zone as time goes by. The low attendance marks of the fair's opening two weeks ago also may call for additional attempts of fair officials to inject some real talent and surefire b-o attractions on the grounds.

Meanwhile, the phonographs keep pouring out music. Most of the speakers, where the music emanates, are concealed from sight.

Walter Powell's zany crew opened at the Show Bar, Long Island, adjacent to the fair, last month, replacing Sleepy Hall, who moved to Bustonoby's Restaurant.

Just Truck Me Home, Pops



New York—"A French jitterbug is as bad as an American one," said Duke Ellington, arriving here after a long tour of Europe with his band. "In fact, those French bugs had us beat." The Duke's shown being carted away by Joe Louis of pugilistic fame. The band profited by \$31,000 on its tour, it was said.

Crosby Band Takes Over Camel Program

Chicago—The Bob Crosby band has been chosen to succeed Benny Goodman June 27 as the main attraction of the Camel Caravan, broadcast every Tuesday evening over CBS. The program, which has featured Goodman's band for the past two years, will give the Crosby Dixielanders their first crack at a big time commercial.

In the hands of the William Esty agency, the Camel show has been a consistent listener favorite, ranking in the top bracket of every Crosby rating for the past few years.

The Crosby band was chosen after a period of indecision on the part of Camel executives and Esty agency representatives who boiled down the list of prospective Goodman successors to where the decision lay between the bands of Gene Krupa and Crosby.

Cuh'nel Dorsey To You, Suh!

BY BOB LANCE

Atlanta—See that gentleman, sub, third from the left in that group of lieutenant-colonels on the staff of Governor E. D. Rivers of Georgia? Yes, that one wearing glasses and with the slip-horn dangling in his hand. That, sub, is Tommy Dorsey, Colonel Dorsey, if you please, who was awarded the commission on the steps of the state capitol by the Guv'nor on Tommy's recent one-nighter in Atlanta. The band was lauded for its contribution to the peace and happiness of the United States. The Governor remarked that he was already sentimental (not 'gettin') over Tommy.

Rollini Included In Goodman's Band 'Purge'

Benny Goodman wielded the big stick in May, changing his band around like Connie Mack used to change the lineup of the old Philadelphia A's.

Mondello, Fateol Join Him
Arthur Rollini, who with Red Ballard was about the last of the original BG band, went out. Toots Mondello came in. Noni Bernardi also was slated to leave at press time, and Benny wasn't quite sure who would succeed him. Hymie Shertzer and Jerry Jerome will stay.

Replacing Buddy Schutz on drums was Nick Fatool, ex-Bob-Hackett ace. And Martha Tilton, whose health has not been good in recent weeks, gave way to Louise Tobin, wife of Harry James. Martha will rest a while and then perhaps go into radio on her own.

Most Radical Revamp Yet

Other Goodman innovations include Artie Bernstein's work on bass, Harry Goodman withdrawing to be business manager of Goodman's and Harry James' bands. Corky Cornelius of the old Buddy Rogers unit is playing trumpet with Griffen and Elman, Irving Goodman dropping out. George Rose, a Detroit lad, replaced Benny Heller on guitar, Heller returning to New York. And Goodman now is using a quartet, quintet and sextet, Stacy and Hampton featured. Changes are the most radical in the band's history.

Form New Music Union in Cuba

BY ALEXANDER DE LA VEGA

Havana, Cuba—Musicians who were disgusted with the politics of the Union Sindical de Musicos' executive board decided to organize a new union this month—the result being a new musicians' union Cuba.

Group will be known as the Cuban Association of Musical Ensembles. Purpose will be to secure work for unemployed musicians and also, to act as a barrier against fascism.

There has been much discontent with the old union here for many years.

Kirk's Singer Fined

Louisville—Pha Terrell, featured vocalist with Andy Kirk, was found guilty on a charge amended for malicious striking and fined \$10 in city court last week. Terrell allegedly forcibly tossed a cab driver from Terrell's hotel room when trouble arose over a card game.

Bookers' Knees Are Knocking

BY DICK C. LAND

Chicago—Hot horns will give way to heated words and the groove will take on a verbal gender when Joseph Weber calls for order next week at the annual convention of the American Federation of Musicians in Kansas City, Mo.

It will mark the 39th consecutive year for Weber as the top Joe



Joseph Weber

Union man, and when he rounds up the union leaders for the conclave, the 100-degree weather awaiting delegates promises to be mild compared to the stormy weather and speeches slated to take place on the convention floor. If the presidential address, resolutions proposed and opinions expressed officially and unofficially by union leaders pan out into action, the meeting will be of far-reaching significance.

In former years, the convention keynote was that same ole debbil—the impending threat of mechanization and "canned" music to the employment opportunities of the musicians at large. But this time, it is expected that serious attention will be directed to issues that are alive today and confront dance men who represent the newer and more active blood of the Federation whose wants and needs have too long been neglected.

Bookers to be Checked

The virtual monopoly held by a few band booking agencies in the control of dance remote facilities is (Modulate to page 11)

A Leader's Loss; Another's Gain



New York—Charlie Barnet, of sax-clarinete fame, will marry Dorothy Lamour of arong and movie fame early in June, probably in a "surprise" ceremony in Mexico. At least that's the word that's out on Broadway. Miss Lamour, above, was divorced last month by Herbie (Kaumeyer) Kay in Chicago, thus paving the way for the merger with Barnet.

AFM Lifts Ban On Novachord And Organ

New York—The AFM edict outlawing the use of the new Novachord and Hammond organ in dance bands was modified here last month by Joseph Weber, AFM prexy, after thousands protested the action.

Lists New Rules

New ruling, for the organ as well as the Novachord (see May DOWN BEAT) stipulates that when the instruments are used with an orchestra, they are not allowed to reduce the number of men in the orchestra; that the instruments cannot be used to replace another instrumentalist in an orchestra; that the instruments cannot be used in spots that previously employed musicians without the consent of the local musicians' union, and that neither the Novachord nor electric organ can be used in radio or motion pictures where musicians are or have been employed without the consent of the musicians' union.

Grofe Uses Four

Most notable example of the Novachord's use is at the Ford exhibit at the World's Fair, where Ferde Grofe is using four of them with a small organ. The instrument duplicates the tones of virtually every instrument, in six vibratos, through the use of vacuum tubes wired in an electrical circuit.

Succeeds Zurke



Pete Viera, Chicago pianist, who has spent most of his 32 years banging around the Middle West with various bands, is Gil Rodin's choice as successor to Bob Zurke with the Bob Crosby band, now playing theaters. Rumors that Joe Sullivan would rejoin are "absolutely wrong," said Gil last week.

Off-Beat Dark During Summer; Big Success

Chicago—After four months of presenting jazz in its best form, the Off-Beat Club closed in May. Carl Cons, manager, said it would reopen in September.

That the club was a success financially as well as from the music standpoint is vouched for by the large crowds the intimate little "house of jive" attracted. Salaries of more than \$12,000 were paid to AFM musicians in the four months the club operated. Included as stars were Jimmy McPartland, Joe Masek, Wingy Mannone, Jay McShann, Anita O'Day, the Calloway Tramp band, Max Miller's Quintet and George Barnes and his young jazz group, which was "discovered" by Cons and which now is on the road to national fame.

Three Deuces Club, upstairs, remains open with Julia Lee, Babe Dodds and Lonnie Johnson.

Goldkette Debuts Ork in Carnegie

New York—Jean Goldkette's "American Symphony" ork will debut June 8 in Carnegie Hall with the famous leader of early jazz days swinging the baton. Program will include a "symphony in swing," which will be played for the first time, and numbers written by Ellington, Gershwin, Grofe, Bennett, Scott, Still, Suesse, Herbert and others. Idea of the event is to present and insure national recognition for American native music.

STOP PRESS!

MERCER ELLINGTON, son of the Duke, took out Local 802 card to head his own band in N. Y. He's only 18.

JOE VENUTI walked into the Avalon Club, Austin, Tex., the other night to hear Mitt Evans' ork. It impressed Venuti so much that he fired all but two members of his band; hired Evans' ork on the spot. New Venuti bandmen got a raise from \$20 a week to \$75, it was said. Venuti's on the road with his new crew.

Send Protests To CBS Execs

Chicago—Complaints registered by musicians and jazz lovers against the junking of the "Saturday Night Swing Session" program of the Columbia Broadcasting System will be forwarded to the New York studios of CBS this month.

The response totaled more than 100 letters and postcards. Many were from officials of clubs, prisons, hospitals and schools who represented large groups. All expressed the hope that the program would be restored.

CBS leaders meanwhile are spotting a 1-hour program every Sunday night, the time being shared by schmalz and swing bands and guest vocalists. It's known as the "Dance Hour" and Dan Seymour emcees. It is not sponsored.

Heidt On For Tums

New York—Horace Heidt's ork begins a new NBC red network radio show for "Tums" October 7. Total of 106 stations will carry the show. Deal was set with MCA negotiating with the Stack-Goble agency.

Six Orks Now Under Wing of Sid Mills

New York—Already handling Bobby Hackett's new "big" band, currently at the Roseland Ballroom in Boston, Sid Mills last month branched out as band manager by taking Tito and his Swingtet, Sleepy Hall, Vic Hunter and Walter Powell bands under his wing. Mills, a son of Irving Mills, also has Billy Moore's trio, septa unit at the Yeah Man club in Harlem.

On the Cover

Paul Whiteman's "Goldie," who definitely did not place first in DOWN BEAT'S poll for hot trumpeters, is shown doing what he likes to do most. But Charlie Teagarden, who doesn't go in for such credits and who usually is offended by them, ignores Goldie's breeziness and concentrates on the music in front of him. Silly, isn't it?

Artie's Okay...Lawyer Saves Him



Hollywood—Back on his feet again after a near-fatal illness of six weeks, Artie Shaw has rejoined his band at the Palomar here.

Ironically enough, while Artie was undergoing his third blood transfusion last month, his recording of ONE FOOT IN THE GROOVE was released.

Lawyer Saves Him

The recovery was termed "miraculous" by four physicians, who diagnosed his illness as malignant leucopenia, or a deficiency in white corpuscles in the blood. At one time there was no hope of adding white corpuscles by additional transfusions, since the addition of more red blood would be fatal. The doctors threw up their hands, but Artie's lawyer suggested a logical solution. He opined that withdrawing 250 cc's of Artie's preponderantly red blood would permit a transfusion from a donor whose blood was preponderantly white. After agreeing to this unprecedented move, Artie perked up immediately. The next day he was on the road to recovery.

Palomar Records Shattered

The Palomar date is slated to end May 30, but the band may be held over. Artie appeared with his

clarinet only on opening night, when an all-time record of 8,753 persons was hung up. But even

Artie's Movie Set

After Artie Shaw leaves the Palomar, where he has been held over until late this month, he'll begin work in the picture Broadway Melody.

Shaw's salary for the pic work will be \$25,000.

after he took sick, thousands flocked nightly to hear the band, led by Tony Pastor, genial tenor man and vocalist, and by Jerry Gray, arranger, who conducted the crew on its Sunday CBS cigger radio show. Shaw's clary passages were taken by Pastor and young George Auld, tenor.

Movie Comes Next

One of the unique angles of Artie's illness and the band's carrying on without him was the fact that George Anderson, Palomar manager, insisted on paying the Shaw gang full salaries although the leader was absent. Nine times out of 10, it was pointed out, exhibitors demand a rebate when a "big name" doesn't perform.

Kaycee Het Up as Convention Nears

BY BOB LOCKE

Kansas City—This town is preparing to be painted red June 12 when a record number of AFM members and officers convene here for the annual convention of the American Federation of Musicians, first to be held since 1897.

Old timers recall that the first convention was a dogfight, because at that time there were two unions—and each met at the same time, bickering and squabbling like cats and dogs.

But it will all be different now. Headed by the veteran Joseph Weber, delegates here will consider new laws which, according to usually reliable sources along the AFM front, will see musicians getting better breaks next year. Booking agencies, too, may be investigated. In all, there'll be plenty of activity for everyone affiliated in any way with the music biz.

In charge of plans at this end are Frank K. Lott, president, and Frank Joste, secretary, of Local 34, and William Shaw, prexy of Negro Local 627. It will be the biggest affair in the AFM's history. Plans for the entertainment of visitors have been announced by Shaw, but Local 34 leaders have not completed

arrangements. The Muehlebach Hotel and the city's 6-million-dollar auditorium will be the scene of all meetings. Hotels report that reservations are coming in by the thousands. Newspapers here already are plugging the event and before long, the trains, planes, cars and bicycles will be hauling the advance guard into the Heart of America city.

Aside from the convention, the news centers around these events:

Kay Kyser's Musical College broadcast, with sugar fans ganging in for seats. . . . Red Blackburn's Fairyland Park opening, doing good biz for Mgr. John Tumino. . . . Paul Pendarvis and Frank Dailey's music at Hotel Muehlebach, Barney Joffe's top spot here. . . . Jesse Price, drummer, being fined \$100 by AFM prexy Wm. Shaw. . . . Joe Venuti's flop at the Pla-Mor. . . . Judy Conrad's 4-week tour with the Stroud twins. . . . Julia Lee's leaving for Chicago. . . . Rozell Claxton's arrangements for Bill Martin, an up and coming colored band at Continental. . . . Local 627's plans for a new ball-

room. . . . More talk about the convention—and warnings for visitors to leave topcoats at home and be prepared for 100-degree weather every day without a break.

Program For Negro Delegates

AFM Convention	
June 12-17	
SUNDAY	
Smoker and band concert at Local 627	3 p. m.
Meeting of Negro delegates, Elks Hall	7 p. m.
Dance, Street's Blue Room	9 p. m.
Harlan Leonard's Band	
MONDAY	
Meeting of Negro Delegates, Elks Hall	7 p. m.
Music and entertainment	
TUESDAY	
Fairyland Park picnic	All day
Entertainment, Elks Hall	8 p. m.
WEDNESDAY	
Trip to Penrod Farm	8 p. m.
THURSDAY	
Sightseeing trip	
Banquet, Elks Hall	7 p. m.
with President Weber	
FRIDAY	
Dance, Roseland Ballroom, with Jimmie Lunceford	9 p. m.
William Shaw, president of Local 627, is in charge of all arrangements for Negro delegates.	



Jerry Baker handles the musical wordage with Rex Koons' band down on the Ohio University campus at Athens, and does a right creditable job, rating a Benny Goodman audition recently in anticipation of Martha Tilton's retiring to the wedded state.

Kayser Leaves RGA

Chicago—Joe Kayser, one of the first bookers to set bands on the one-nighter trail two decades ago, has left Rockwell-General Amusement offices here because of a salary disagreement. Understanding here is that Kayser will toss his hat in with another major agency in June.

Down Beat's Special Convention Coverage

What will take place at the forty-fourth annual convention of the American Federation of Musicians in Kansas City, June 11 to 17?

Next month's issue of DOWN BEAT—the big special fifth anniversary number—will offer readers detailed reports and sidelights of the sessions attended by AFM officers and delegates at Kansas City's Hotel Muehlebach and Municipal Auditorium. On the spot, "covering" the activities in person, will be Carl Cons, managing editor, and Dave Dexter, Jr., associate editor.

Get the news, as told by Cons and Dexter, in the July DOWN BEAT! Out on the stands everywhere July 1 with its concise, accurate and pictorially illustrated reports of the biggest music conclave of the year! !



FRANK LOTT

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GUTBUCKET DRIPPINGS

Wherein We Get Tangled Up In Some Foreign Correspondence

You local cats expecting letters to appear in this month's bucket will just have to hold your back teeth for a while. You're being forsaken for a lot of letters from alien gates. There just wasn't room for them in our files, so the only thing we could do was dump 'em in the bucket. Here:

Jude! Jude! Jude!
Magdeburg, Germany

To the Editor:
"Since about March, 1938, records played by Jewish bandleaders or of titles composed or arranged by Jews are not published any more. Records that had been published before had to be returned to the distributors. So you can't get any Goodman, Lombardo, or Baseman records. Tommy Dorsey's *Gettin' Sentimental* was backed with *Marie* (Electrola). For the sake of *Marie*, which had a Jewish composer, you cannot get Tommy's fine signature. It is quite impossible over here to couple dance records with classic stuff as your contributor (Feb. *Down Beat*) maintains. It is not true that Goodman was coupled with Stokowski or Armstrong with *Ave Maria*....

John Koldall"

Don't Blush, Doctor

Amsterdam, Holland
"To Dr. Arnold Greene (a Feb. contributor)

In the Feb. *Down Beat* you invite comment on your ideas. Here is mine: Try to get rid of them. They're no good. Anyone who says Freeman's tenor stinks shows a most astonishing lack of understanding of what jazz is about. Freeman's tone is dirty, sure, but so is Armstrong's voice. Freddie Baswell's clarinet, Higginbotham's trombone, and sometimes even your 'King' Goodman likes to play dirty. Bud's phrasing is purely hot. Listen to his records *The Bel, Home Cooking, The Butcher*, and *Tillie's Downtown Now*, and tell me if that's what you call "crazy playing." But you need not blush, my good Doctor. You're just one of the many....

J. van Gelder"

Finlandia

Helsinki, Finland
To the Editor:
"The municipal govt. here plans to erect (for the Olympic games) a huge night-club on the shores of the Gulf of Finland. My orchestra will play there. I am a member of local S. Detroit, AFM, and am here studying at Sibelius Academy. Finnish musicians are hungry for any sort of 'info' on dance music. At present writing we understand here that Duke Ellington's Scandinavian tour will include Finland. May the fates grant that it be so—good jazz music is so sorely needed here.... I played first sax in Will Hudson's original band, and in Detroit with Gene Goldkette. Will advised my studying here....

Bruno Lahti"

Not From a Bushman

Victoria, Australia
To the Editor:
"Congratulations on the best magazine on jazz in circulation. Reasons for this opinion are furnished in such articles as Marvin Freedman's criticism of 'Tin Pan Alley' rubbish, Ted Lecky's 'Critic Who Can't Lay Eggs'.... and 'You Gotta Get the Orchestra Drunk' by Louie Lieber.... Not many good discs are released here, importations running out at about \$1.50....

Gordon Russell"

Jazz in Poor State

London, England
To the Editor:
"Things in the Old Country here regard-

Saxie Dowell Takes Baton; Kemp Cleans House Within Band

New York—Saxie Dowell's new band, under the management of Alex Holden of Hal Kemp and Skinnay Ennis renown, will debut late in June. Dowell recently left Kemp after playing sax with him 13 years. He's also known as the writer of *Three Little Fishies*.

Kemp has made a batch of changes recently, with Mickey Bloom on trumpet—for many years mainstay of the Kemp brass section—being replaced by Randy Brooks of Ruby Newman's ork. Eddie Kusby is back, on trombone. Bruce Milligan rejoined when Dowell left. Bloom will probably join Rudy Vallee for the Hotel Astor summer date.

Others in Kemp's present lineup include Johnny Cyr, who has succeeded Eke Kenyon on drums; Ross Hall, replacing Van Nordstrand on piano; Jack LeMaire, guitar; Jack Shirra, bass; Porky Dankers, Ben Williams and Kenneth LaBahn, saxes; Leo Moran, trombone, and Clayton Cash and Harry Wilford, trumpets. Maxine Gray and Bob Allen are the vocalists.

Enoch Light Celebrates

New York—First anniversary of Enoch Light and his band at the Hotel Taft was celebrated with a huge party May 22 in the hotel's Grill room. The date also marked the end of Peggy Mann's and George Hines' first year with the band. They are singers.

ing jazz are in a poor state at the moment. I noticed your mention about Ambrose's recent broadcasts, but these in my opinion were merely for the plugging of a few pop tunes. Although such men as George Chisholm, trombone, Tommy McQuator and Archie Craig, trumpet, and Dave Shand and Harry Lewis, saxes, were used, there was little or no solo work of great interest. In fact the whole band sounded big and unwieldy compared with his previous efforts. Five saxes and a viola were added for some unknown reason. We have one swell new band here, the *Heralds of Swing* (personnel appeared in *March Down Beat*), at the Paradise Club, London. These boys are really great.

Peter G. Miles"

(There you are. Next month we'll return to our own back yard.)

T. T.



Shaw Band Set For Concert Honor

New York—Preparations were completed at press time for a mammoth swing concert at the Hippodrome here May 29th, at which time Artie Shaw's band was to have been awarded a trophy designating it as the "greatest white band in America."

Paul Whiteman was to be honorary chairman and guest artists were to have included Jack Jenney, Charlie Barnet, Teddy Wilson and others. National Swing Club of America sponsoring.



Olga Hayden takes a chorus at a session at the Dryden Hotel in Cortland, N. Y., where cats gather for impromptu jazz sessions each Sunday afternoon. The joint jumps.

Put Up That Left . . .

John Garfield, who in movies has shown some ability to handle his left, needs the help of Tony Travers to handle it on an accordion. He has to learn how to play it for his role in "Family Reunion."

Buckley Wields Wand

Pittsburgh—Neal Buckley, 10 years a singer with Don Bestor's ork, has taken over the old Val Garvin crew for a band of his own. Buckley has been added to the staff of KDKA also.

CHARLIE BARNET

wings

TO FAME!

Climaxing a growing popularity in swing circles that few artists can equal, Charlie Barnet, booked by Consolidated Artists, Inc., as "The New King of the Saxophone," is now featured with his dynamic swing band at Playland Casino, Rye, N.Y., for an all summer engagement.

Formerly at Paramount Theatre, Famous Door and Park Central Hotel. Acclaimed for his Victor Bluebird Records, NBC transcriptions and outstanding radio broadcasts. Critics hail him as "one of the major swing sensations of 1939." They say: "Barnet, on tenor sax, has no equal." "Also solos on alto sax in an entirely different and distinctive vein."

For many years Charlie Barnet has been an outstanding artist on the saxophone and for more than 10 years he has played Conns exclusively. He is now using a 10M Conn Tenor and a 26M Conn Conqueror Alto in all his work.

Ask your Conn dealer to show you the same models that Barnet is using. Or write us for free literature.

C. G. CONN, Ltd., 671 Conn Bldg., ELKHART, IND.

CONN BAND INSTRUMENTS

BOB BURNS "I'M FROM MISSOURI"

ALL CONN TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

This Isn't Bunk; Bunk Taught Louis

By PARK BRECK

So many articles have been written by phonies who claim they started jazz that I hesitate to reveal the truth.

Through an investigation which has been made with great care and thoroughness by eight "critics" and record collectors during the last six months, startling facts have been uncovered. The facts have been checked and rechecked and are as close to the truth as will ever be known.

The writer can only disclose the most important at this time.

Letter Tells All!

In a letter to William Russell, owner of the world's most complete record collection, Willie "Bunk" Johnson, the cornetist who taught Louis Armstrong his first music, tells the story:

"Now here is the list about that jazz playing: King Buddy Bolden was the first man that began playing jazz in the city of New Orleans, and his band had the whole of New Orleans real crazy and running wild behind it. Now that was all you could hear in New Orleans, that King Bolden's Band, and I was with him. That was between 1895 and 1896, and we did not have any "Dixieland Jazz band" in those days. Now here is the thing that made King Bolden's band the first band to play jazz. It was because they could not read at all. I could fake like 500 myself, so you tell them that Bunk and King Bolden's band were the first ones that started jazz in that city or any place else. And now you are able to go ahead with your book."

Bank Taught Louis!

Bunk has been acclaimed by many of the old time jazz musicians as the greatest cornetist of his day. There were three great cornetists, they say—Buddy, Bunk, and Louis. Their music was passed from one to the other. Bolden played a real "stomp trumpet," and Bunk added fast fingering, runs and high notes with a sweet tone. Then Louis combined the two styles with his own ideas to become the man who is recognized today as the greatest hot musician of all time.

The influence of King Oliver upon Louis has been exaggerated, but through no fault of those who claim that Oliver taught him. New facts now show that Louis had been playing for more than five



He Taught Louis ...Bunk Johnson

Johnson, pictured with a shiny borrowed horn, taught Louis Armstrong more about blowing a trumpet than any other person, says Park Breck, whose true story of Louis' formative days is printed herewith. Bunk has no money now; he is badly in need of physical attention and many jazz lovers of New York are taking up a collection to help Bunk get a new start.

years before he joined Oliver's band.

Satchmo Agrees It's True

Sidney Bechet, Luis Russell, Pops Foster, Clarence Williams, Lil Armstrong and Louis himself all recognize Bunk as the greatest pioneer in hot jazz in the early part of the century.

Said Louis: "Bunk, he's the man they ought to talk about. What a man! Just to hear him talk sends me. I used to hear him in Frankie Dusen's Eagle band in 1911. Did that band swing! How I used to follow him around. He could play funeral marches that made me cry."

"I'll let Bunk tell you in his own words of his influence on Louis—facts which Louis himself has corroborated:

"When I would be playing with

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brass bands in the uptown section (of New Orleans), Louis would steal off from home and follow me. During that time Louis started after me to show him how to blow my cornet. When the band would not be playing, I would let him carry it to please him. How he wanted me to teach him how to play the blues and *Ball the Jack* and *Animal Ball*, *Circus Day*, *Take It Away* and *Sally Dog* and *Didn't He Ramble?*, and out of all those pieces he liked the blues the best.

Blues Came First

"I took a job playing in a tonk for Dago Tony on Perdido and Franklin street and Louis used to slip in there and get on the music stand behind the piano. He would fool around with my cornet every chance he got. I showed him just how to hold it and place it to his mouth, and he did so, and it wasn't long before he began getting a good tone out of my horn. Then I began showing him just how to start the blues, and little by little he began to understand.

"Now here is the year Louis started. It was in the latter part of 1911 as close as I can think. Louis was about 11 years old. Now I've said a lot about my boy Louis and just how he started playing cornet. He started playing it by head."

Old-time musicians say that Louis' early records with King Oliver, Fletcher Henderson and blues singers were almost repetitions of the many licks he learned from Bunk. Bunk himself never recorded, and now I come to the sad part of his story:

Bunk played his cornet in bands throughout the deep South until 1933. Then the merciless tragedy which every musician dreads struck him—a physical handicap, put an end to that glorious music which was his life and soul.

I am sorry that Louis doesn't play those old blues any more, and I'm sorry that King Bolden is stomping trumpet in the Angel Gabriel's band. But my heart goes

out to the artist who sold his trumpet and went to work in the fields at \$1.75 a day to keep his body clothed and his soul on this earth.

"We have work only when rice harvest is in, and, that over, things go real dead until cane harvest," Bunk wrote in a letter. "I drive a truck and trailer and that pays me \$1.75 a day, and that does not last very long. I'm down and in real deep need.

"I made up my mind to work hard until I die as I have no one to tell my troubles to, and my children cannot help me out in this case. I've been trying to get me \$150 for three years, and I cannot make that kind of money here. Now I haven't got any other way but to put my shoulder to the wheel and my nose to the grinding stone and put my music down for good, and work. I cannot blow any more.

But with the help of modern dentistry Bunk can play again. Many persons who have heard of his plight have volunteered to subscribe to a fund to get him back on his feet.

"I want to become able to play trumpet once more. I know I can really play stomp trumpet yet," he says.

Louis Armstrong is giving his old teacher a trumpet, and promises of jobs for Bunk have come from many sources. Perhaps soon we will all have the opportunity to hear the man to whom we owe an unpayable debt of gratitude—the man who taught Louis Armstrong and thereby indirectly influenced the whole scope of modern swing music—Bunk Johnson.



Florida Belle . . . Yvonne Marie was the toast of winter tourists in Miami this season, for reasons apparent above.

Rollini at Circus Bar

New York—Adrian Rollini and trio returned to the scene of their first triumph, the Piccadilly Hotel Circus bar, May 19. Rollini has four NBC shots weekly and the room has been enlarged.

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Off the Stand Jive

YOU CAN expect a Martha Tilton-Leonard Vannerson wedding in June, if Martha recovers from her recent illness. Vannerson is manager of the Benny Goodman band . . . ELI OBERSTEIN'S new record plant, to be known as the United States Record Corp., will be located in Scranton, Pa., and its first output will be on the market in mid-June . . . AYERS LAMARR'S ork has been pacted with Joe Glaser for representation; marks the first ofay unit Glaser has handled . . . BOB CROSBY'S band plays the Fox Tower Theater, Kansas City, the week of the AFM convention, and JIMMIE LUNCEFORD will be on hand for a one-nighter to be attended by Negro AFM delegates at Roseland Ballroom . . . BILLIE HOLIDAY'S latest Commodore disc, called *Strange Fruit*, is an anti-lynching campaign in wax; commercial waxworks refused to record it because of the bloody wordage.



Martha Tilton

Ellington in Fair Concert
JOHNNY MORRIS, ex-Lopez drummer, is out touring New England with his new band, handled by CRA . . . CAB CALLOWAY has added a jazz quartet comprised of Chu Berry, tenor; Cozy Cole, drums; TON'S concert at the hall of music at the World's Fair for William Morris, Jr., takes place Sunday night, June 11 . . . Nothing's been done about the new BOB ZURKE outfit, Zurke awaiting FUD LIVINGSTON'S return from California before he selects the men and starts a library.

The HRS Faux Pas

STEVE SMITH and the Hot Record Society nabobs aren't very talkative these days on the Red Allen subject. Seems that the "board" decided to issue a rare old Allen recorded performance which had never been issued in America. Labels were printed and publicity assembled, all of which pointed out the fact that Allen's greatest chorus of all time was on this rare disc. It was all fine and dandy until Leonard Feather, the British jazz expert, happened along, listened to the masterful "Allen" masterpiece, and promptly told Smith et al that the trumpet was played by Jack Purvis and that the side had long been a fave in England with hot fans. Now the HRS is scurrying around, junking labels and publicity, and rather shamefacedly pointing out that even the best critics can go wrong occasionally. . . GUY LOMBARDO is using a girl singer for the first time, his sister Rosemarie Lombardo getting the call. . .

Ships His Greetings

LOUIS ARMSTRONG made a private recording of *Happy Birthday to You* and sent it to BING CROSBY in May; Sachmo says he'll do the same thing when JACK BENNY, DICK POWELL and MAE WEST have birthdays. . . BUDDY TATE, who replaced the late HERSCHEL EVANS on tenor with COUNT BASIE, is amazing Chicago fans with his Evans-like style at the Sherman. . . MUGGSY SPANIER'S "Ragtime Band" at the same place spots ROD CLESS on clarinet; he's BUD FREEMAN'S brother-in-law.

FBMC Moves Kaycee Offices To Chicago

Chicago-Kansas City offices of the Frederick Brothers' Music Corp. were moved here May 22 with L. A. Frederick taking charge, assisted by W. Carl Snyder and Bill Wilson, Jr.

The move marked another step in the corporation's fast rise to an enviable spot among America's booking agencies, for only six months ago the brothers Frederick unshuttered offices in the RKO building in New York City. In addition, FBMC has a Cleveland office headed by Roy P. Johnson.

B. W. Frederick and Fred Williamson of the New York office will work on a shuttle arrangement between their home office and those in Chicago and Cleveland. According to the Fredericks, a careful survey of the Kansas City setup in comparison with Chicago's convinced them that the new location would place FBMC in a better position to service middle west and far western accounts. First date to be set by the new office here was Lawrence Welk's June 10 opening at the Edgewater Beach, following Ray Herbeck's "Music of Romance" which proved a smash hit at the swank north shore spot.

Heller Ork Goes Co-Op

Chicago—Led by Stephen Leonard, the old Jackie Heller ork went into the Melody Mill May 30. Heller now is on Broadway, Leonard heads the band's setup; it's now a cooperative unit.

Warden Lewis Lawes Finds Music Invaluable For Sing Sing Inmates

This is the fourth of a series of articles by *Down Beat's* associate editor on music in prisons. The Texas State Penitentiary will be featured in next month's issue—fifth in the current series.—EDG.

By DAVE DEXTER, JR.

Lewis E. Lawes, as warden of Sing Sing prison at Ossining, N. Y., ranks probably as America's best known criminologist. Here are his ideas of music—and how music is used at Sing Sing:

"The Sing Sing band numbers about 45 men in addition to a bugle and drum corps of 20," says Warden Lawes. "The band is used daily for the noon march to mess; the orchestra is a flexible organization expanding from 12 to 25 pieces to fit the particular occasion when it is used. Orchestra players are selected from the best men in the band.

Plenty of Concerts, Too

"The orchestra plays at all athletic contests and for nearly all entertainments at the prison," the warden continues, "while the band gives a concert every week in the yard during the summer. In the winter, both the band and orchestra give concerts over the institutional radio system. Rehearsals are held every day throughout the year.

"Many of our musicians have had professional experience. But the majority, I should say, have been trained here. The band was organized by the director of recreation, Gerald F. Curtin, and is trained under his direction by Angelo Baccari, a civilian instructor in music.

"Music an Important Factor"

"Music is considered a most important part of the prison's recre-

ational program," concludes Warden Lawes. "Men are placed in the band by the assignment board and put their full working time in rehearsals and practice. This activity is an integral part of the educational program and has proved an important factor in rehabilitation."

Bailey to Europe

New York—Plans for a tour of Europe by Mildred Bailey are being made here by Mildred and MCA, it has been revealed. She's virtually set to go this summer, taking with her Billy Kyle, sensational young colored pianist of John Kirby's band, who has made dozens of records behind the Bailey vocals. Only a war will change plans, Miss Bailey declares.

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Classics Play Big Part In Present Day Dance Music, Says Hal Kemp

BY HAL KEMP

A leader of a dance band writing about symphony and the classics is somewhat akin to a glass-jawed second-rater going up against Joe Louis, but it's because of my keen interest in the classics and their influence on modern music, that I am taking up a challenge to give forth with my observations concerning the same.

The average dial-twister listening to our brand of dansapation would hardly suspect that behind our staccato rhythms is a solid base of serious music and the classics.



Hal gets ideas from Debussy records between shows.

But it's a fact. Several of the key men in our band, saxophonists Porky Dankers and Kenneth La Bahn, for instance, along with our arranger, Harold Mooney, and I are intensely interested in the symphony, and it's to that interest that we owe many of our present instrumental effects.

Phono Records Help

The little spare time afforded us by the mad whirl of band life is usually spent at rehearsals and concerts of great symphony orchestras. Between shows at theaters while on the road we can usually be found grouped around a phonograph which grinds out our collection of Debussy, Ravel, Honegger, Sibelius and Shostakovich, among others.

When we set down in one city for any length of time, Porky and myself take lessons in composition, orchestration and conducting. Kenny continues his studies of the woodwinds, while Mooney continues to delve deeper and deeper into the manifold problems of composition and orchestration.

And Harold's compositions—his

"Stratosphere," although modern in structure and rhythm, utilize reed effects and counter melodies that ring of the classics.

Of course, we aren't the first to rely upon the classics for definite education in modern dance orchestration. As far back as 1919 when Paul Whiteman was first taking jazz from its crude natal state and shaping it into a scientific and organized technique, the King of Jazz fell back on the old masters. It was he who first presented Rimsky-Korsakow's "Song of India" and Cui's "Orientale." Tommy Dorsey's sparkling and comparatively recent recording of the former is even more up-to-date evidence of the influence of the old masters.

Frank Black re-adapted an entire series of classics to dance tempo for transcription some years ago, three of which I recall being Chaminade's "Scarf Dance," Rubenstein's "Melody in F," and Rachmaninoff's "Kamenai Ostrow."

Casa Loma Uses Debussy

But the old masters' influence has been felt to a greater extent than just the adaptation of a few of their beautiful themes to dance tempo. You'll find touches of Ravel and Debussy interwoven in various orchestrations of "pop" tunes.

Ravel's "Daphne and Chloe," for instance, can be heard in Mooney's arrangement of "Speak Your Heart," which we recorded for Victor a year and a half ago. You'll find a Debussy strain in the introduction of Casa Loma's great Decca recording of "Sunrise Serenade."

Everyone Doubles Nowadays

The symphony has had a great influence on modern dance bands particularly in regard to saxophone sections. Fifteen years ago, a saxophonist merely played that instrument. A few rare geniuses doubled on clarinet. Then came along a great reed master in the person of Ross Gorman whose basic schooling had been in the classics. To B. A. Rolfe's band and other ace radio bands of the day he brought the bass clarinet, alto clarinet, bassoon, English horn, oboe and a multitude of other reed instruments that comprised his collection of twenty-seven.

Today, it's hard to find a major dance orchestra where the men in the saxophone section don't only play every clarinet and sax there

is to be played, but flute, piccolo, oboe or English horn as well. Thus, every man in our 4-piece sax section, in addition to doubles on tenor, baritone and bass sax, B-flat clarinet and bass clarinet, also play flute and clarinet. Two of them also play the English horn, and one the piccolo.

PW's Background Helps

Whiteman was a major factor in encouraging musicians to perfect themselves on several instruments. Because of his own training with the San Francisco symphony, he was anxious to have his band sound like an aggregation twice its size. He, therefore, insisted on his men doubling on several instruments, and by that device coupled with varied instrumental combinations for different effects he was able to get the effect of a 38-piece band from 18 men.

Of course, it would be pretty difficult to improve on the old masters. The original score of Tchaikowsky's "Romeo & Juliet" is far more beautiful than any of our present dance arrangements of the theme we know as "Our Love." But the modern composer and arranger, because of a continued study of the classics and the new effects now open to him, is able to achieve a new richness and color in the symphonic presentation of popular music. The modern composer in the popular field can add dozens of rich tonal effects which musicians a few decades ago never dreamed of.

How Hal Uses Megaphones

The suggestion of reed instrumental combinations by the symphony, for instance, has had a

greater effect on the modern orchestrator than merely the use of symphony combinations. It's encouraged the dance arranger to experiment with new combinations and to try to achieve symphony effects with smaller working units.

Thus, it was while experimenting with clarinet tones that we hit on the idea of playing clarinets through megaphones in order to achieve a deeper, richer sub-tone. In the same light, we get the effect of a 10 or 12-man reed section merely by having one B-flat clarinet, two flutes and an English horn play certain passages in unison. Casa Loma's brilliant reed effects and combination of reed and trombone tones is another illustration.

"Let The Critics Rave"

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So, next time you hear one of your pseudo-critics lambast the "long-hairs" and the symphony, let him rave. Long after he's gone, Wagner, Debussy and Ravel will be teaching arrangers and popular musicians—and of both sweet and swing variety!

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Ellington Lands in New York; Savoy Is Big Draw at Fair

BY ONAH SPENCER

Duke Ellington's successful European tour was climaxed in New York May 10 when the Ellington gang, along with Ivie Anderson, docked at the harbor. Thousands milled about, and Duke learned he soon will play a concert at the

World's fair under the guidance of William Morris, Jr. Duke needed a shave badly—the band looked pretty well poohed—but they were all happy and shouting and ready for a 6-week stretch at Chicago's Grand Terrace in June. At the spot the band will have the best radio setup in its history—nightly shots over NBC seven times weekly.

Cab Calloway soon may blossom out in the role of Nanki Poo in the "Hot Mikado" on Broadway, rumors having it that Bill Robinson's version of the role isn't torrid

enough. . . . New York World's fair has a replica of Harlem's Savoy Ballroom with Teddy Hill's band playing for lindy hoppers and the like. . . . Spot right now is about the fair's biggest attraction, as far as dance bands go. . . . John Truheart, Chick Webb's guitarist, is back in the groove after a 2-year illness. . . . Harvard went for the boogie-woogie last month when Albert Ammons and others performed at "Sander's Theater." . . . Talk of Chicagoland right now is Julia Lee's piano-vocal work at the Three Deuces, working with Babe Dodds

and Lonnie Johnson. . . . The Harlem Play Gi-Is have been voted most popular band in Southern Negro colleges.

Sharon Pease's monthly article on pianists in the DOWN BEAT is the only one available which not only explains famous pianists' individual styles, but which also is accompanied by samples of the artists' ability on special choruses written exclusively for Mr. Pease's page.

Middleman a Booker

Pittsburgh—Herman Middleman, former band leader, has opened a band contracting office here. A month ago he was slated to have gone with Jackie Heller, his brother-in-law, but Heller abandoned plans for a band and took a spot in the Broadway musical *Yokel Boy*.

Jimmy Dorsey attracted attention in his home town when he was a boy by playing a "peckhorn" for adult audiences.



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The Brains Behind Andy Kirk's band work out an arrangement while Floyd Smith, young St. Louis guitarist whose appearances with the Kirk crew are responsible for a new deal in rhythm, grins from the wall at upper right above. Andy is at left, Pha Terrell is in center and Mary Lou Williams is seated. Danny Baxter, in the accompanying article, points out how the addition of Smith to Kirk's rhythm section may be the spark which will land the Clouds in the top brackets within 90 days.

Guitar Is Burr in Kirk Band's Pants

By DANNY BAXTER

New York—Rumor has it that Andy Kirk and his Clouds are slated to be the 1940 sensation among colored bands.

They said the same thing in 1937, and 1936. But now I wonder if what they say isn't a fact.

I say this for one reason—Floyd Smith.

Floyd, a St. Louis boy, plays guitar. And when most New York musicians describe his ability as equal to that of the late Eddie Lang's, as many are doing, they are probably not exaggerating too much. He's that good.

The Long, Long Road

Andy's band has always been good, but apparently not good enough to hit the top brackets as has his good friend and fellow Kansas Citian Count Basie. Since he took over T. Holder's outfit in Dallas in 1928, Andy has had it tough. I doubt that few others, rated on the same par with Kirk's Clouds today, have had it any tougher.

Mary Lou Williams joined the band and gave it its first real boost. Improvement was noticeable from the first, and Mary Lou, ever since, has been just about the biggest cog in the Kirk machine. Yet there are others who are outstanding too. There isn't a Negro band in the world today which wouldn't be benefited with Dick Wilson's tenor, but how often do you read Dick's name when the writers list the greats of that instrument?

Youngster Gave Him Boost

Andy was first managed by the Southwest Amusement Co., operators of ballrooms in Tulsa and Oklahoma City. The arrangement was not satisfactory. Harold Duncan, a young man in Kansas City who, with his father W. H. Duncan, gave the Clouds many seasons of work at Kansas City's Fairyland Park, was Andy's next manager. Harold proved a good man for Andy to have as a guide, but the chances for national fame were less than slim back in the sticks of western Missouri.

So young Duncan took the band to New York. He figured record-

on her health. Andy, meanwhile, was making more and more records for Decca. Several of them, *Until the Real Thing Comes Along*, *I'll Get By*, *What Will I Tell My Heart* and *Froggy Bottom* all clicked with the public. Jack Kapp found he had a valuable asset on his hands. A few "critics," in fact, mentioned Kirk's records in tiny agate type occasionally. But that's about all that happened. Kirk still had never played a top spot for any length of time; his radio wires had been few and far between. Andy confesses today that he was sad, badly beat guy a year or so ago.

Changes Help Some

Then things picked up. Andy hired Henry Wells on trombone. Wells had a commercial vocal style that sounded fair enough when he alternated with Pha Terrell's sugary, pash vocals. Andy got so he played more in the sax section and allowed Terrell, a real "personality" boy, to stand out front and smile at the customers. The one-nighters continued, but they were better ones.

Came February, 1939. John Williams left the band. Musically, it was a good thing, for Mary Lou's husband didn't even claim to be great shakes as a saxophonist. Now, since John left the band, Andy had added this young Smith phenomenon; Don Byas, replacing Williams, and June Richmond, singer, who scored pretty well on her own when she sang with Jimmy Dorsey and Cab Calloway. Big Sid Catlett also is a recent addition, or soon will be, according to Glaser.

Goodman Can't Buy Him!

Kirk is still playing one-nighters. Apparently he hasn't come out of the rut yet. His boys call them "turkey tours" because they're tough as hell to work. But give this band 90 more days—three months—and mark it on the calendar. By the end of August you're going to be watching this gang on top.

Floyd Smith is the reason. Listen to Andy's latest record of "Guitar Blues" which was issued two weeks ago. That's Floyd picking it out, faster-than-Lang fashion. Floyd's style impressed Benny Goodman so much that Benny offered Glaser \$3,000, then \$4,000 and finally, \$5,000 cash for Floyd's contract, which Joe refused.

Joe wants Kirk to go to town. I repeat my prophecy, after catching the Clouds on three successive one-nighters in May—the Kirk band will be America's next colored band sensation not in 1940—but in just three months from this date!

Mary Lou Leaves

Andy thought he was pretty well fixed by 1937. Glaser set the band into the Apollo in Harlem and the Grand Terrace in Chicago. But the dates were short and the first thing he knew, Kirk was out traipsing about the country on one-nighters—dates which in the days to come amounted to month after month of solos without a break. Mary Lou, just a year ago, became ill and had to leave the band. But Andy got another talented young girl from Kaycee, Countess Johnson, to carry on. Only a few dancers at each stop knew Mary Lou wasn't at the piano!

After Mary Lou recovered, she stayed home awhile. The one-nighters had her pretty well beat, and she didn't care to take any chances



Tough Ailing Again

New York—Dave Tough, drummer with Tommy Dorsey, left the band last month. Ill health was said to be responsible. Dorsey made the tour of the south with substitutes, among them Bunny Shawker of Baltimore. Tough will be out of the band indefinitely.

Heave Ho! Lunceford Set For Europe Trek

New York—Jimmie Lunceford's long-planned trip to Europe becomes a reality in August when he and his band sail for Zurich, Switzerland, for a Sept. 1 opening at the Swiss Exposition.

After a week in Zurich, band plays Brussels, Paris, Prague, Amsterdam, Copenhagen and a 4-week swing through Scandinavia, skipping England entirely because of British Labor Ministry rulings. Other dates are to be set before Lunceford returns to the States December 10, Harold Oxley, personal rep. told a DOWN BEAT representative.

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'Damned Clever, wot?' comment Glenn Miller and chirpie Marion Hutton on novelty World's Fair Kasos. They're playing Glen Island Casino now.

SWPA Wins Rights

New York—Negotiations between songwriters and song publishers will come to an end June 1 when the Song Writers Protective Assn., representing 600 pop songsmiths, takes over all mechanical rights to its tunes. The move gives songwriters complete control over all recordings, transcriptions and synchronizations of their compositions, amounting to an income of more than \$1,000,000 annually.



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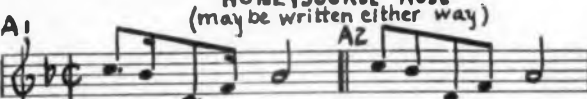
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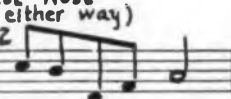
Jazz Should Be Written In Six-Eight Time!

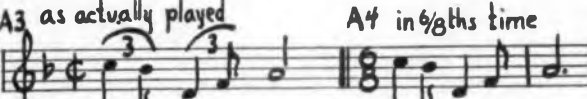
By HOKE ROBERTS

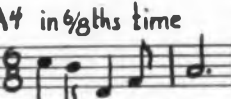
This article is, among other things, a defense for the longhairs who make such a miserable mess when they try to labor through a current popular hit. It seems to be a sort of axiom in the musical world that the string group playing during luncheon hour will produce a sort of "bastard type" of music when they try to step over into the world of jazz. The "legit jerk" is the curse of many a symphony man who tries


HONEYSUCKLE ROSE
(may be written either way)


A1 


A2 

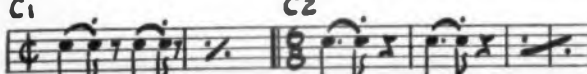
A3 as actually played 


A4 in 6/8ths time 

B1 as written 

B2 as played 

B3 as in 6/8ths time 

C1 

C2 

to swing, but it isn't because these boys can't read the music right it's because they read it too well since swing (or jazz or whatever you call that stuff we short-hairs kick out) is not being written exactly as it is to be played.

Well, that may be a fact known to many musicians, but why isn't our music written as it should be played? Because (here's where I jump off into some nice, airy theorizing) of the division of the beat. When we divide up a beat to stick more notes in, the natural division is thirds. (Did you ever notice how sixteenths add a kick by seeming to double the time, whereas triplets fit right into the scheme of things because they follow the natural division of the beat?) Well, sez you, triplets may be ok, but what about dotted eighths and sixteenths? They aren't divided on a triplet pattern. Well, just to show you, sez I, let's have a gander at Fats Waller's "Honeysuckle Rose." Some guys write it in dotted eighths and sixteenths, whereas other mugs save time and write it in plain eighth notes. Look at examples A-1 and 2 and you'll see what I mean. But us guys who read the stuff won't play one differently from the other (except as may regards smoothness) because actually we play them both as in example A-3. We don't play an eighth as an eighth or a sixteenth as a sixteenth, though the score may be written that way. (That is, all of us except the longhairs who read the spots exactly as written—consequently the "legit jerk").

But, now I come to my main, big, super, colossal, feature point: if this here swing music were written in six-eighths instead of four-quarter time, it would make the accurate scoring of our jazz idiom a simple thing. In six-eighths time, "Honeysuckle Rose" looks (and sounds) like example A-4 and that other thing boils down to example B-3.

In fact, the more I think about it, the more positive I become that the six-eighths measure is the natural measure for jazzy stuff. You all know that the addition of extra beats to the rhythm, such as the Henry Busse-George Olsen shuffle rhythm, or even a roll or boogie-woogie rhythm, gets us nothing more than a modification of the old marching six-eighths rhythm. Fur-



Jive, Hollywood Style. . . Jackie Cooper swings into a sizzling routine on his traps as Bonita Granville, Universal starlet, and Shep Fields, of "rippling rhythm" renown, shout the floy-floys. Jackie may break out with his own band any day now.

thermore, in one of the few music courses I ever took, I was told that a measure line marked the end of one beat cycle and the beginning of another. Now, swing rhythm runs in a 2-beat cycle, written in four-quarters time as in example C-1. But in uncle Hoke's six-eighths time it comes out as in C-2, which has a measure bar between each cycle.

No Revolution. Please
Well, I could go on and on about this, but I hope youse guys see what I mean about being able to write jazz exactly as it is played by using a six-eighths measure. Of course, to insist that henceforth you pencil-pushers do your fly-specking accordingly would only cause a major revolution because lots of us guys would have to learn to read all over again. I suggest that the mugs who dish out the spots for the longhairs might try

it and see if it won't make a difference in the playing. Anyhow, it's an idea.

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One Man Concert
Chicago—Earle H. Roberts will give Chicagoans something to talk about in Recital Hall June 11 when he takes the stand, accompanied by Karl Borstadt, pianist, to give a concert.
Roberts plans to demonstrate his ability as a solo banjoist, vibraharpist, cellist, guitarist, steel guitarist, tuba player and string bass virtuoso. It's his first concert.

Accordion Contest to Be Sponsored by AAA
New York—First national accordion championship contest of the American Accordionists Association will be held here August 2. More than 500 will take part. Details may be had from the AAA, 46 Greenwich Avenue, New York.

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How Many Musicians Know What's Going On Within Their Union?

What's going on in Kansas City? And what will happen this month to problems that have hindered you the past 12 months? Are you getting together, and instructing your delegates on how they should vote? Do you know what kind of new laws are going to be passed? Will those laws solve your problems? Have you studied your own needs? Do you know in your heart which laws will solve your problems? Are your delegates aggressive in your interests, or DO THEY TELL YOU WHAT'S GOOD FOR YOU?

Are they democratic minded men whom you are proud to have represent you, in whom you have confidence, or are they men who BROW BEAT their members in order to stay in power? These things, musicians, you should know—and CHECK REGULARLY.

For if ever fascism comes to this country, and dictator-minded men rule, or get power in the union, IT WILL BE BECAUSE MEN SUCH AS YOU HAVE LET THEM!

Check, man, and double check now on what's going on in YOUR CONVENTION.

A few of the problems facing musicians, and why:

Bookers And Personal Managers To Get Hell . . .

MANAGERS—The union wants to weed out personal managers. It feels there is no room for "middle men." The reason? Many personal managers sign up a band for long term contracts and then sell the contracts to a big office, continuing to cash in on the earnings of the leaders long after they have outlived their usefulness. Effect? No personal managers in the field would obviously eliminate a lot of headaches for the big offices and make their going easier. But for every selfish manager who has tried to hitch his contract to a bandleader's pocketbook, there is one who has helped his leader get better prices for the band, better deals from the big offices, and generally steered him "right" through many difficulties.

BOOKERS—A fairer contract for bands is desired from the booker. A standard contract for all, limiting the length to three years, and changing option clauses from years to months. Reason? The executive board, after examining contracts from big and small offices alike, observed the "rights" are all reserved by the band manager and the booking offices, and only promise the leaders their "best efforts." Also, the union can see no reason why 100 or 200 bands should be tied by long term contracts to one office when it is impossible to do a good job on more than a score of bands at one time. Effect? Major offices wouldn't care to take unknown bands and "build" them into big box-office attractions. Only the big names they have now would continue to rate the top spots. But scores of others would profit because there would be more actual competition with the best band—not the biggest office—landing the jobs. There'd be a lot more booking offices, too.

There are lots of other things to come up in Kansas City. What about the Novachord and the electric organ? Will there be legislation to restrain their use in bands? Or will the manufacturers convince the AFM that the instruments actually put more musicians to work? How about the coin operated phonographs? What's to be done about them?

Yes, there'll be a lot of fireworks this month when the AFM meets. But whether the action taken helps YOU is UP TO YOU. Only by taking an active part in your local, by selecting and working under honest, trustworthy officials and delegates, can you hope to better yourself. If the delegates pass laws, or fail to pass laws, which would help you in your work, blame yourself. You sent those delegates there.

Off the Record



FREDDY SLACK, who is now pianist with Jimmy Dorsey's orchestra.



LANNY ROSS, back in 1921 and ambitious to be a real singer.



VIDO MUSSO, coast band leader, at age of 10. Vido is holding the clarinet, and that's little brother Joe at left.



BETTY BEUTEL, left, who now plays sax with Rita Rio's girls, and Bonnie Bergstrom, pianist and arranger with Count Bernavici's ork, went through a Chicago high school together and started working professionally at the same time. Pic here was shot in 1925 in Chi when the two girls were "swinging" ball bats instead of arrangements.

RAG-TIME MARCHES ON . . .

TIED NOTES
 MARION MANN (vocalist with Bob Crosby band) to JACK MACY, Chicago tennis professional, in South Bend, Ind., May 1.
 JEAN ELIZABETH YOUNG to RICHARD O. HUTCHINS, trumpet player, in Indianapolis recently.
 NORMA HOFFMAN to LES ZIMMERMAN, Artie Shaw publicist, in New York, May 21.
 PAULETTE FELIX to CARL LaMAGNA, of Russ Morgan ork, in Chicago recently.
 JEAN DELBRIDGE to DUANE WHITNEY, musician, recently. Bride daughter of ork leader Del Delbridge.
 MARY STUART to BASIL POMEEN, ork leader, in New York recently.
 ESTHER ADRIENNE LEE, vocalist formerly with Artie Shaw, to HARRY NEIGHER, Bridgeport (Conn.) Herald columnist, soon.
 ELNORA POPPENS to CARL LINDBOM, arranger with Howard Kraemer ork, in Marinette, Wis. recently.
 IRVING LEWIS, trumpeter with Stan Kavanagh's ork, May 8 to SUE LE NOIR of Dallas, in Detroit.

NEW NUMBERS
 DOLAN—A son to Mr. and Mrs. Robert Emmett Dolan, in New York recently. Dad is ork leader.
 VICTOR—A daughter to Mr. and Mrs. Sal Victor, in Atlantic City recently. Dad is with the Buddy Russell Trio.
 WILHELM—A son, 2 1/2 lbs., to Mr. and Mrs. Roy Wilhelm in Buffalo recently. Dad is staff pianist with WGR and WKBW, Buffalo.
 HOWATT—A daughter, 9 1/2 lbs., to Mr. and Mrs. Edward Howatt in Hudson, New York recently. Dad a band director; mother a vocalist and trombone player.

LOST HARMONY
 PAUL REESE, singing teacher, from FRANCES MADDUX, singer, in Omaha.
 PHYLLIS BUCKLEY, singer, from RICHARD BUCKLEY, alterie operator, in Chicago.
 HERBIE KAY (KAUMEYER), ork leader, from DOROTHY LAMOUR, movie and radio actress and singer, in Chicago.

FINAL BAR
 DU BRUGG—Joseph, business manager of Roy Lear ork, in Chicago.
 LEMISCH—Louis, Philadelphia musician, there May 10.
 ROSSI—Mrs. Clara, pianist wife of operatic tenor Carmen Rossi; in New York.
 ABBOTT—Harry L., violinist and ork leader, recently in Worcester, Mass.
 HERMANN—Paul K., ork leader, in Pittsburgh recently.
 ARMSTRONG—Fats, trumpet player, in Kannapolis, N. C.
 REBOCK—Mrs. Rebecca, mother of violinist-leader Jack Rebock, in Bridgeport, Conn.
 SZCZSNY—Leo A., organist, in Detroit.
 FINCK—Herman, composer and musical director, in London.
 LOVENBERG—Mrs. Lena, believed to have been the first woman cornetist in America, died in Bridgeport, Conn.
 NAVAS—Rafael, retired concert pianist, died in Le Roy Sanatorium, New York.
 SHAW—Wm. Warren, vocal instructor and former operatic tenor, in New York recently.
 HORNEY—Rob't. L., music supervisor of Atlanta, Ga. public schools and former violinist with the Chicago Symphony, died in Atlanta recently.

We Don't Know How Many . . .

musicians and friends read DOWN BEAT last month, because each copy is usually read by so many different people.

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Chicago, Ill.
 In spite of your Liszts and Beethoven's, Your Schuberts, your Wagners and Bachs, You'd rather "goose step" than fox trot or two-step, And throw the whole world on the rocks.
 Dancing is finer than marching For a dictator as well as a King, A bugle sounds pretty, but give me a ditty, That calls men and women to swing.
 We without Gershwins and Berlins, And Porters are doing okay, Not "temper" and "gusto," but "humor" and "tempo" Is our good American way!
 ANDY RAZAF

He Buys His Bands From Down Beat Ads

Kansas City, Mo.
 To the Editor:
 Congratulations on your last three issues! I have found them most interesting, as a ballroom manager, and must confess that I was influenced enough to select more than one band for the coming season at Fairyland Park from DOWN BEAT's pages.
 Let's have more information on the bands that are available for bookings, the featured artists and pictures. They all add up to informative, interesting reading!
 JOHN B. TUMINO
 Manager, Fairyland Park

Joe Blow in Person

Bridgeport, Conn.
 To the Editor:
 Your lowdown on Joe Blow and Mates in the May issue really caught my eye. The more I read, the more it compared with my husband, who is 26, owns a (not new) car, is a camera and record enthusiast, likes to travel (about 15,000 miles annually), drinks a little, is acquainted with prominent persons, smokes Camels, likes beer best, enjoys Readers Digest next to Down Beat, and has a watch, electric shaver and combination phonograph and radio.
 Making it all the more unbelievable is the fact that, just as your survey pointed out, my husband is interested in sports, hobby is photography, and he has two good suits and one band uniform. He always liked the Ford car but right now he drives a Plymouth. His salary is just below \$40 a week and he lives in a permanent home with his wife and baby.
 MRS. LAZY MARTIN
 P. S.—He is co-writer of You, You Especially You on Vocalion 4142, plays guitar, and teaches.

Artie Shaw Isn't Snooty, Says Buffalo Trumpeter
 Buffalo, N. Y.
 To the Editor:
 I am writing this letter to defend the rights of Artie Shaw, whom Milton Karle, your Pittsburgh correspondent, reported "snooty" in a recent issue.
 Artie, when he visited Buffalo, showed great spirit toward the people and his swell band. Anyway,

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Hell to Pop—

(Continued from page 1)

the most pressing problem confronting the musician and band leader. And if the convention ignores this issue, it will only add wind to the buzzings that union officials in New York City are being winned and dined and even romanced by the big bookers to offset this strangle-hold on the networks.

It is no longer a secret to success that air time is an absolute necessity in the building of a band. And it is no feat of magic that finds Joe Blow getting a wire from a Skweedunk beer barrel just because he happens to "belong" to the right band booking office. The convention delegates should make it their business to find out why Elmer Twitch is a ham-and-egger and strictly from hunger when he

BOOKERS BEWARE!

A measure of prime importance that will get serious attention at the AFM convention concerns the adoption of a standard contract form for all band agents, managers and personal representatives. Booking offices (using down a band for five, 10 and even 20 years will be a thing of the past. While many musicians will sign their life away for what turns out usually to be empty promises, the AFM will want to restrict the life of a contract to a two or 3-year period.

Proposed contract form will also provide that the musician will not have to pay commissions on any jobs that he books himself, regardless of whether he is signed by an office. Such a measure will undoubtedly meet with serious objections from band bookers, but it's no secret that the AFM has still to find a contract held by an office on a band-leader that can be considered equitable—they are always in favor of the office!

parks at the radio network doors for a chance to get air time, but the minute he signs his life away to one of the big agencies, he immediately becomes "the new sensation" and is given 88 remote periods a week on a half dozen networks.

Prexy Makes Study Himself

Mr. Weber, it was learned, has made a private and exhaustive study of the entire booking industry and his presidential address will undoubtedly carry many suggestions for a stricter regulation of that phase of the industry. He is concerned with the amount of commissions being chalked up against the musician by the booker and has designs on correcting the profit sharing arrangements that gives the booker or personal manager all the peanuts and leaves the musician with empty shells. He sees no reason why the musician must pay the employer for the privilege of working or why the booker should arrange for employers to share in the future profits of the musician because he is given a job—and lucky if he gets scale on the job.

It is also expected that the convention proceedings will clean up a great many problems that effect bands playing one-nighters, especially as to the wage scale. Many ballroom operators and even road-houses not within the jurisdiction of some AFM local are of the opinion that AFM rules and regulations do not apply to them and as a result, create their own wage scales and working conditions. A resolution will be introduced, it is believed, calling for musicians playing less than five one-nighters within a given week to be guided by the wage scale prevailing in the jurisdiction the musician comes from, plus, of course, mileage charges. If the musician gets the full 6-day week, wage scale can be the prevailing scale in the terri-

band leaders are supposed to attend to the band and not to GAB with the fans. Artie attends to this and that's what every other leader should do . . . I appreciate Artie's music and if you did, you wouldn't write such malarkey.

ROSEAR (Trumpeter) KEYSER

Happy Caldwell Replies To Robert White's Pen

New York City

To the Editor:

Robert G. White's article which appeared in the May issue of the world's greatest musicians' magazine, the DOWN BEAT, is very true in every respect, and I am not saying this just because I am one of the exponents of the Chicago style. Mr. White absolutely knows the true facts and states them in his article entitled "Is the Chicago Style Dead?"

tory where they are touring. And if it is neutral territory, the national scale shall prevail.

Weber Takes Offensive

Other problems to be ironed out in Kansas City include the final realization of a plan that will return more musicians to the empty pits of movie houses. Conferences during the past year between the AFM and the movieland moguls have all been farces and it seems that Mr. Weber will have to take the offensive, as he did in dealing with the radio industry.

While all the proposed resolutions of the member locals of the AFM have not been turned in as yet, it is a surety that discussion will be directed to the use of scab musicians at the small college dances and fraternity house parties, plan being to prohibit the big name bands from playing the big proms unless union musicians are used for all social campus functions; also, the use of high school and police and firemen bands at civic affairs, cutting in on jobs that ordinarily should go to the professional union musician; stricter regulation of electrical musical instruments (Novachord, electric organ, etc.) which tend to displace jobs; wider application of the Social Security Laws for the musician; and safe-guarding the WPA employment for the less fortunate members.

Record Scale Increased?

One other major move will be the relationship with the recording companies. Because of the wider use of recordings and transcriptions, especially the wide-spread use of automatic phonograph machines in spots that could ordinarily employ musicians, it was learned that Mr. Weber is seriously entertaining a proposal to jack up the wage scale for recordings and at the same time endeavor to work out a plan whereby the recording companies will limit their platters to home use under penalty of paying higher wage scales for the use of musicians.

That Kansas City has long been considered the cradle of swing, it is indeed significant that this birth-place promises to help the swing musician, and every other musician, grow up. And while New York City is showing the World of Tomorrow at a World's Fair, Kansas City will mark a new era for this day at a national convention of the AFM.

It Can't Happen Here

Minneapolis—Informed that George Gould and Glenn Nicolini, University of Minnesota students who sponsored a Goodman dance, had realized only \$45 profit on the venture, Benny Goodman last week mailed a personal check for \$250 to them here.

Benny got a substantial guarantee, but his uncalled for generosity left a swell taste in the mouths of students who learned what he did for Gould and Nicolini.

Siravo, Shutz Join Jan Savitt's Crew

New York—George Siravo, former arranger and saxist with Red Norvo, Gene Krupa and Jack Teagarden, has joined Jan Savitt's Topatters to make arrangements and work in the reed section. Buddy Shutz, former drummer with Gene Kardos and Benny Goodman, also is a recent addition.

My reason for getting a little away from my style of Chicago playing was to experiment with the other styles and their fundamental principles. But you can rest assured that I will preserve the Chicago style and keep it intact, and to prove it, I am trying to make the necessary contacts for a recording date of my own with the right tunes to express this never to be forgotten tenor sax style which is the real essence of swinging. I appreciate your kindness and sincere thoughtfulness in remembering me in the article and I hope that I can contact the right parties here to secure a record date that will meet with everyone's approval.

HAPPY CALDWELL

How about it, record execs? Here's a chance to give jazz fans a taste of real honest-to-God Chicago jazz as played by a man who is generally recognized to be one of jazz' best exponents. Do we get Caldwell's records?—EDS.

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Parson Acidmouth Screeches Gossip...

BY BILL ROSEE

Bad kicks? Benny Goodman really had some the other night in the Chicago recording studios of RCA-Victor.

The band had jumped 350 miles that morning after a hard night's work. Arriving in Chicago, most of the afternoon was spent rehearsing that night's Camel broadcast. After the broadcast, the band began recording with Quinn Wilson on bass instead of Harry Goodman. The tunes were Pick-a-Rib and You and Your Love, and after working nearly two hours, until after midnight, the boys packed their horns and prepared to go get some shut-eye.

"I'm so sorry," said one of the recording engineers to Benny, as the gang prepared to leave. "Something was wrong with our apparatus and we don't have anything on wax. This new equipment is sorta tricky."

The band blew up, rightfully, but returned two days later to do the job again. Everything went off okay the second time.

Maestro Marek Weber helped select the beauty queen at the recent cherry blossom festival at St. Joseph and Benton Harbor, Mich.

Pipes found around the NBC Chicago studios generally belong to Glenn Welty, ork director of the Inside Story show. He loses about a pipe a week. . . . The Merry Macs, known for their swell handling of harmony, can't read a note of music! They do it all by ear. . . . When Morton Downey accidentally dropped his song script on the show with Eddy Duchin, he got it handed right back without having to worry about missing a note.

The agile Mr. Duchin slid off the end of the piano bench and, while slapping a few bass chords with his right hand, fished the script off the floor with his left and stretched it up to Downey. . . . WGN Musical Director Henry Weber recently returned from a Florida vacation. . . . NBC Musical Director Roy Shield has a set of shotgun slugs all ready for the wag who substituted a rubber baton for Roy's usual wand. On the first up-beat, the maestro nearly took an ear off. . . . Horticulturist Frankie Masters says carnations don't like swing. He says he made tests, placing the flowers near a loudspeaker during a jam session—and the carnations leaned as far from the speaker as they could. . . . CBS conductor Lyn Murray can't get away from radio even while on vacation. His wife brought along a new portable set which was kept going continually during their two weeks in Bermuda. . . .

UP ON TOP—You don't see the name of Jules Herbuveaux any more except perhaps in the financial columns. But musicians in radio hear plenty about him. Herbuveaux was recently made second in charge of the NBC Central Division, a territory stretching from the Appalachian to the Rocky Mountains. Old timers will remember that Herbuveaux organized his orchestra in 1920 and rapidly gained public favor. He conducted

the orchestra on NBC's first broadcast from Chicago in 1927, and in 1930 became musical director of the NBC Central Division. In 1936 he became assistant production manager, then production manager, and on Jan. 1, 1939, Herbuveaux was appointed program manager.

No Specs for Vallee
CUFF NOTES . . . Alice Cornett is introduced on her NBC programs with a fanfare of cornets. . . . Members of Gus Haenschen's "Saturday Night Serenade" orchestra stroll out to the theater alley about the time chorus girls from the musical comedy next door come out for a breath of air. . . . Rudy Vallee discovered dark glasses were no disguise against Hollywood fans who have learned by experience not to be fooled by specs before the eyes. Emerging from the NBC studios, Vallee had to yank off the colored goggles so that he could see to write autographs for the crowd that waylaid him. . . . Orchestra Leader Lou Breese claims the ping pong championship among Chicago musicians. While his orchestra was alternating at the Chez Paree, Lou took time out to win a Chicago newspaper tourney. . . . Les Brown, whose dance band is heard over NBC, is making a hit with his new composition, "The Plumber's Revenge." He wrote it after a sleepless night of clanging radiators at a small hotel. . . . Says Phil Spitalny, "Women memorize quicker than men I have directed and they seem to have an innate sense of what I am attempting to do." . . . Ferdinand, Paul Whiteman's steer, will be on view at the New York World's Fair Children's Village during the sea-



Jules Herbuveaux, recently appointed second in charge of NBC's central division. He had his own band on NBC in Chicago in 1927.

son. . . . The Bernie Cummins' are readying the nursery. . . . Reports are that Skinny Ennis of the Bob Hope show eats two bags of popcorn before every broadcast to achieve his "breathless" vocal style. . . . Jason, Ben Bernie's son working on the 20th Century-Fox Lot, is said to be holding hands with Kay Griffith. . . . Harry Salter who gives music on NBC's Hobby Lobby program, has been in radio 10 years; but has never addressed a word to a microphone on a broadcast. . . . Raymond Paige won 10 bucks from Announcer Dan Seymour by rattling off names of the 99 men in his orchestra in 15 minutes.

Crosby Band is Europe's Favorite, Says Zeverijn, Dutch Authority

BY ROBERT ZEVE RIJN
Dutch Jazz Authority

New York — My visit to New York can be classed as a big surprise, in spite of the fact that so very few big name bands are here.

My first call was on Jack Teagarden at the Roseland. He has a fine band, but the brass section is not impressive, except for Charlie Spivak's work. I shouldn't want to go into detail about Jack's trombone. It's too well known.

"No Great Kicks"
Next, I went to the Savoy in Harlem and caught my old friend Benny Carter. I knew Benny well in Holland when he had a band of his own in 1936 at the Palais de Danse in Scheveningen. He still uses the same arrangements. His finest man, to me, is Eddie Heywood on piano. Also Tyree Glenn.

Carter's band was neighbored by the Casa Loma band, which gave me no great kicks. One of the most remarkable men, I must say, is Murray McEachern, who plays fine alto as well as trombone. Sonny Dunham played one of the highest trumpets I've ever heard from a white musician. I also enjoyed Ella Fitzgerald, Lipe Page and Mezz Mesirov.

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er whose name I did not catch. Woody Herman impressed me the most of all white bands in New York. Frankie Carlson's drumming is a great asset, and the brass is the best of all. I was disappointed in Kay Kyser's orchestra, but I think his girl singer, Ginny Sims, is the best I saw in America. The most sociable boys in the business here were Hal Kemp's; Eddie Kusby on trombone appears to be the best soloist.

Teddy Wilson, whose band is still new, told me he is adding a new trombonist shortly, which should help. Teddy's band, I think, is not in its right environment at the Famous Door.

Crosby Tops 'Em All
My first port of call in Chicago was the Blackhawk, where through the able guidance of Dave Dexter and Ted Toll of DOWN BEAT, I heard what almost all musicians and fans in Europe consider the greatest white band in the world—the Bob Crosby band. The whole outfit was a sensation to me, and Eddie Miller, who is, next to Coleman Hawkins, known to Europe as the greatest tenor player in the world, turned out the loveliest playing I heard in all my life.
Earl Hines was a disappoint-

ment.
Now I return to Amsterdam, and to a sad jazz situation. You Americans don't know how fortunate you are.

New Hammond Find Under Alexander's Guidance

New York—"Found" by John Hammond last month on one of Hammond's semi-annual swings through the Southwest via motor, Ernie Fields' colored band promptly was signed by Willard Alexander of the Morris agency, bringing the Morris colored band holdings to three along with Ellington and Sissle. Fields' crew, a Tulsa outfit, will be given a buildup similar to that which Alexander gave Count Basie three years ago. Basie still is MCA property.

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WHO'S WHO IN MUSIC . . .

Presenting Ina Ray Hutton's Band

INA RAY HUTTON—Debuted on the stage with a Gus Edwards' review after attending Chicago's Hyde Park high, where she was a tennis and dance champ. Her mother, Marvel Ray, was a professional pianist. Worked in Lew Leslie's "Clowns in Clover" on Broadway, then in George White's "Melody," ending her musical comedy work in one of the Ziegfeld Follies. Contracted by Irving Mills to lead an all-girl band in 1934. . . . Likes curried chicken. . . . Is 25 years old. . . . Weighs 109 pounds. . . . Carries 11 trunks full of gowns. . . . Employs a personal masseuse, chauffeur and chef. . . . Band is booked through William Morris agency.

JUNIE HUTTON—Known professionally as Elaine Merritt. Sings. Like Ina Ray, calls Chicago home. . . . 21 years old. . . . A favorite with gals in the band. . . . Brunet.

MARION GANCE—Guitar. Wrote "Don't Leave Me Now" and has been in the band since 1935. . . . Home town is New Haven; born Sept. 10, 1916. . . . Hobby is reading. . . . Has brothers musically inclined. . . . Brunet.

ALYSE WILLS—Trombone. Plays total of 25 instruments. Married. . . . Chicago is her home. . . . Thinks T. Dorsey, Goodman and Basie have the best bands. . . . Ambition is to study bacteriology. . . .



Drawing By Lou Schurrer

Has worked with the Ingenues, Babe Egan, the Navigators and the Chi Women's Symphony. . . . Likes the classics. . . . Father is trombonist; brother plays trumpet.

JUEL DONAHOE—Trumpet. Hobbies include golf, hearing bands and seeing shows. Chicago is her home. . . . Likes Casa Loma and Whiteman bands and the solo work of T. Dorsey and Bunny Berigan. . . . Started studying music when she was 14; she's now 23. . . . Two sisters are musically inclined. . . . Thinks Bill Esch is the best arranger in captivity. . . . An alumna of the Ingenues. . . . Ambition is to break 100 in golf.

JESSIE BAILEY—Trombone. Born July 23, 1915. . . . Another Chicago native. . . . Worked with the "Platinum Blondes" and got start with Sara Battles in 1934. . . . Likes Bob Crosby's band and the solo styles of Teagarden and T. Dorsey. . . . A sucker for Stravinsky's works. . . . Thinks one-nighters are the worst. . . . Has "absolute pitch" and has taken lessons from Dorsey. . . . Attended Englewood High in Chi and her best pal is Olga Garner, trombonist with Rita Rio's girls. . . . Listens to records regularly and is looking for a husband.

RENE DARST—Trumpet. Born Illiopolis, Ill. Psychology is her hobby. . . . Worked with Glenna Thompson before joining Hutton in February, 1939. . . . Thinks Louis Armstrong the nut; also Sergei Rachmaninoff. . . . Birthday is February 20.

BETTY STICHT—Alto sax, clarinet and baritone sax. Born March 17, 1916, in Buffalo. . . . "Having fun" is her hobby. . . . Has jobbed with Alex Hyde's Musical Darlings. . . . Been with Ina Ray since 1935. . . . Like Crosby's band and the solo work of Eddie Miller.

FLYONS (FY) HESSER—Trombone. Born July 10, 1914, Detroit.

Hobbies are fishing and sewing. Worked with the Coquettes and Major Bowes' bands before joining Ina Ray May 20, 1938. . . . Admires Tommy Dorsey's technique. One of America's few girls who can sit in with male bands and really get off on her horn. . . . Got start in 1932 in Texas with Mitzi Shelton's ork. . . . Enjoys studying Wagner's longhaired works.

MARNEY ELZEA—Trumpet. Born April 7, 1917, in Mora, Minn. Likes to sew and ride horses. . . . Wants to get married. . . . Joined Hutton May, 1938. . . . Goes for Debussy, Wagner and Tschaiikowsky. . . . Thinks Billy Butterfield of Crosby's band to be tops as trumpeter. . . . Father is a music instructor. . . . Got start with M. Couch's band in Minneapolis in 1932. . . . Has been studying music since she was 9 years old.

BETTIE ROUDEBUSH—Piano. Born Jan. 6, 1914, at Minerva, O. Likes to cook and ride horses. . . . Worked with Pappy Fair and Jack Paul in Ohio, joining Ina Ray in the fall of 1937. . . . Likes a little jam band better than a big outfit and for that reason gave Ina Ray her notice last week so she could return to Ohio and jam with little units. . . . Admires Teddy Wilson, Louis Armstrong and the T. Dorsey and Goodman bands. . . . Ambition is to travel in Europe.

HELKY HELKEMA—Bass. Started on piano when she was 5 in Indianapolis. Likes to write music; has worked with the Helen Compton, Lee Elliott and Bon Johns bands. . . . Ambitions include arranging like Eddie Durham and playing character parts on the legitimate stage. . . . Joined Ina Ray in March, 1939. . . . Thinks Casa Loma tops; also Jimmy Dorsey. . . . Got start with Ruth Noller in Indianapolis in 1931. . . . Birthday is October 13.

RUTH ANTISEL—Tenor sax, clarinet and baritone sax. Born July 10, 1916, began studying music in 1930. . . . Started with the Golden Gate Girls in Philly in 1931; later worked with the Hollywood Debs. . . . Also wants to get married. . . . Made the first step March 21 by becoming engaged to Phil Cameron, WYN radio announcer, three weeks after meeting him. . . . Enjoys Beethoven and Wagner. . . . Camden is her home; has dark brown hair.

JEAN SKINNER—Drums. Granite City, Ill., is home. . . . Born Feb. 3, 1916. . . . Hobbies are architecture and drafting. . . . Started in 1931 with Velma Wunsch's band in St. Louis. . . . Doesn't like the classics. . . . Joined Ina Ray Nov. 1, 1938. . . . Mother and father are musically inclined. . . . Likes the Goodman, Basie and Webb bands.

BETTY SATTLEY—Tenor sax. Acclaimed the best soloist in the band. Started when she was 11, later joining Babe Egan's band. . . . Springfield, Ill., is her home. . . . Ambition is to play like Coleman Hawkins; admires his style as well as Georgie Auld's and the Tommy Dorsey band. . . . Has been with Ina Ray since 1936. . . . Father and three sisters are musicians. . . . Dislikes the classics. . . . Thinks Eddie Durham best arranger there is.

ZACKIE ALEXANDER—Alto sax. A native of Kansas City, Mo., where she was born Aug. 3, 1915. . . . Married. . . . Likes to listen to records and write stories. . . . Started in 1933 in Springfield, Mo., with Glenna Thompson. . . . Ambition is to sing with Jimmy Dorsey's band "so I can hear Jimmy's sax all the time." . . . Also likes Connie Boswell. . . . Her parents are musicians. . . . Home now in San Diego. . . . Has been with Ina Ray only two months.

EDDIE DURHAM—Arranger. Negro. Hails from Kansas City. Started with Bennie Moten, and later, Count Basie and Jimmie Lunceford as trombonist and guitarist. . . . Noted especially for his socko arrangements. It is Eddie, along with Bill Esch, who is responsible for the Hutton band's solid style. . . . His records with the "Kansas City Five" on Commodore, with several Basie stars, are collectors' items.

DeLange's Wacky, But Comin' Up Fast

Wacky or not, and he claims that he is, Eddie DeLange has made a come-back in the orchestra field that rates with the progress made by any of the newcomers who have jumped into the ranks of name at-



EDDIE DELANGE

tractions within the last few months.

Eddie definitely is a "character" in the best tradition, but in the opinion of this writer, it's a pose. He talks with the slant of a Tenth Avenue mug that belies his degree from the University of Pennsylvania. And no one would suspect that the six-footer who stands with bare feet in a recording studio

could have turned out the tender, sentimental lyrics of "Deep in a Dream" and "Heaven Can Wait."

What Eddie really wants is to attract attention by contrast in behavior, just as the same trick is employed so successfully in music. He dashes around in the day time in polo shirts and sport coats, never an overcoat even in zero weather, and either hatless or with a dizzy looking ski cap to further confuse observers.

Jumps Into Tails!

At dinner time comes the metamorphosis, and our hero makes a quick change into top hat, white tie and tails, then dashes off on a round of night clubs, bistros and swing joints. Eddie is genial, has a saving sense of humor and is generally popular. His idiosyncrasies, intentionally developed or not, are tolerated.

Eddie no sooner had been graduated from the university than he was bitten by the Hollywood bug and started for the Pacific coast by motor alone. It was this trip which really determined his career, for in whiling away the lonely hours on the highway, he began to compose rhymes and short lyrics for his own amusement. In the movie colony, he worked in a series of

collegiate shorts, doubled for Reginald Denny, and took small parts in several features.

"Solitude" First Job

But song writing began to fascinate him, and he returned to New York, spent time in several music publishing offices to learn the ropes, finally became a professional lyricist. His first good assignment was to fashion a lyric for a melody by Duke Ellington, called *In My Solitude*. It wasn't too bad a start for a newcomer.

Later, after collaborating with Will Hudson on "Moonglow" and other tunes, Eddie decided he would like to have his own band, and Hudson agreed to become his partner in this venture. The orchestra struggled along for four years, becoming a favorite with New England audiences, making some good phonograph records, but apparently lacking that spark which creates a name attraction. Finally they split in friendly fashion, following disagreement over policies and plans.

Eddie's On His Way!

Eddie organized his current band just one year ago, and began to whip it into shape the hard way at the Show Bar, in Forest Hills, Long Island. They played there for twenty-eight weeks. With a new collaborator, Jimmy Van Heusen, he turned out "So Help Me," "Deep in a Dream," "This is Madness," "Good for Nothin' But Love" and other hits.

(Modulate to page 14)

● The "Old Maestro", Ben Bernie, admits he isn't any Jascha Heifetz when it comes to fiddle playing—but he knows musicians and he knows rhythm like few in the business. There's no "lace-curtain" drummer or drums for his band. That's why he picked the ideal combination to back up his solid rhythm section—Johnny Blowers and his SLINGERLAND 'Radio Kings.'

Johnny was the recent recipient of the famous "Old Drum" award, currently one of the most coveted honors in percussiondom. We're mighty glad for Johnny and we're proud that SLINGERLAND drums are his choice.

SLINGERLAND 'Radio King' Drums and Tunable tom-toms are used and endorsed by "the most of the best" (as Ben would say)—Gene Krupa, Lionel Hampton with Benny Goodman, Ray McKinley with Jimmy Dorsey, Buddy Rich with Artie Shaw, Davie Tough with Tommy Dorsey, Davie Gray with Clyde McCoy, Bob Spangler with Vincent Lopez, etc. The cream of the crop, no less, and there are others too numerous to mention.

See your dealer today—and by the way, a FREE copy of the new SLINGERLAND 98-page catalog is yours for the asking.

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—Earl Ford Photo

At Philly Funfest . . . Members of Jimmie Lunceford's and Count Basie's bands, as well as those of AFM Local 274, threw a hash recently in Philly. It was one of the last sessions that the late Herschel Evans, Basie tenor man, took part in before his sudden death of a heart ailment in New York. In this shot are (from the left corner to right) James Carthorn, tenor; Joe Thomas, tenor; Evans; George Fambrough, alto; Jimmy Johnson; James Beckwith, of Pete Diggs' Baltimore band; Willie Smith, alto; Johnny Aca and Robert Jones, trumpets, and Hayward Simpson, tenor, whose face is only partly shown at extreme lower right.

A Negro Pianist Kicks Hawkins Out of a Rut

By J. B. VAN PRAAG

Amsterdam, Holland — When Coleman Hawkins left America for Europe there seemed to be some degeneration in his playing, as far as I can judge from his records. His tone was sensual, a little too much vibrato, and he showed tendencies toward sentimentality and meaningless exhibitionism. I think that his solo records with Buck Washington, such as *On the Sunny Side of the Street* were not so successful.

In Europe he played with all kinds of uninteresting rhythm sections and bands, among them Jack Hylton. Finally he met his old friend and Negro pianist, Freddy Johnson, with whom he played one night at a small bar in Amsterdam where there is no dancing. In the summer he resumed his collaboration with Freddy and improved rapidly.

Works in Trio

Three years ago they started again together with the Dutch drummer Maurice van Kleeff at the same bar, called "Negro Palace." Its owner is a jazz fan who has always done his best to engage the best jazz musicians available. The place was small, and he could use only a 3-piece or 4-piece band, which was allowed to play as much and whatever it liked. From the moment Hawkins was playing with Freddy, he played better than ever.

For two winter seasons Hawkins played at the "Negro Palace" with Johnson and van Kleeff.

Hawkins seemed to have an unlimited imagination, a mighty volume and a beautiful tone. Among the most interesting items there were *Some of These Days* with a splendid coda, a blues, *After You've Gone*, *Baby Won't You Please Come Home* and others. When *Bei Mir Bist du Schoen* was popular he had some choruses—

which were always the same—and which, in spite of being composed of riffs, had a beautiful and never annoying melodic line.

Returning to America

For the blues Hawkins also had one fixed chorus built up in the pentatonic scale which was capable of exceptional beauty. One day, however, when Hawkins felt badly and incapable of playing in the upper register, he played one of the most fantastic blues choruses I've ever heard, full of strange glissandos and awfully sad. It was altogether different.

In my opinion, it must be hard for any tenor saxophone player to equal him. There can hardly be anyone who can have such a beautiful tone, especially in the upper register, and such mighty volume and such imagination. Perhaps Hawkins, now touring England, will be back in the States when these words are printed.

Johnson Well Rounded

Also a word must be said about Freddy Johnson and Maurice van Kleeff. Freddy is a pianist who can get the best out of his men. As a soloist he resembles most to Buck, as far as I can judge from his records. His playing shows influences of Earl Hines, Fats Waller and others, but his playing is rather personal. As a conductor and member of a rhythm section he is at his best. He also sings rather well and with much expression and action.

For European standards van Kleeff is a really good drummer with swing, rather steady tempo and variation. From an American point of view his playing must be rather monotonous and limited. Anyhow, his playing means something for us.

A Record? His Span Covers 24 Keys



Chicopee, Mass.—Take a look at those mitts on that keyboard in the photo!

They are the hands of Lou Bobineau, pianist of Local 171, Springfield. Bobineau rates in this section as the man with the widest stretch on a keyboard, each hand covering 12 keys at the same time. He will meet all competitors who think they can "cover more ground" than he when it comes to playing piano. Bobineau's home is in Chicopee.

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LES McMANIS, 1st Trumpet Gray Gordon Orchestra says:

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GRAND RAPIDS, MICHIGAN

YORK

'British Jazz Sad' . . .

(Continued from page 1)

thing about the situation," says he, twisting his Coldstream Guard's mustache the wrong way. "We are not plagued by jitterbugs. As a matter of fact, we simply won't have anything to do with the bounders."

Feather believes the two best bands in England today are the Heralds of Swing, an all-star jam group recently organized and starring George Chisholm's Teagarden-like trombone, and Ken Johnson's band, comprised of Negroes from the Caribbean islands under the British flag.

Any good sweet bands? "Bah, indeed not," sneers Feather. "Sweet music is just like falling through space. I want none of it."

Hackett on Guitar

Feather has averaged four hours sleep a night since he arrived in New York. Most of the time he hangs around musicians and niteries. In the solid little group he chose to make the special platters, Leonard featured Bobby Hackett, on guitar as well as cornet; Joe Marsala, Cozy Cole, Billy Kyle, Hayes Alvis, Pete Brown and Benny Carter, one of Feather's prime idols, who plays both trumpet and also sax on the records.

The four titles waxed, Feather was glad to recall, included *Men of Harlem*, *Concentration Camp Lament*, *Refugee Stampede* and *Ocean Motion*.

"But I am fearful that none are to be released in the States," he moans, "unless jazz fans in America raise a cry and demand them." Feather, a writer, musician and record collector as well as a critic, says that until England lets down the ridiculous barriers against visiting American bands, hot jazz in the British Isles always will be "years behind the times."

Wacky DeLange Comin' Fast . . .

(Continued from page 13)

The songs began to attract attention to the leader and to the band, which explains why everybody but Eddie was surprised when he landed, through his management, the William Morris agency, a top-flight commercial radio program just nine months after organizing his unit.

Eddie is on his way! He's on a theater and ballroom tour now which will take him across the continent. You'll be seeing him, and he'll probably be just as wacky as ever. Sometimes that helps! N. E. W.

Emery Deutsch keeps in shape by boxing regularly.

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'Classes' Boom Biz At Pla-Mor

By Will H. Wittig

Kansas City—A feature of ballroom operation which I can't recommend too highly is a "dance class" one night a week preceding the regular dance session.

For several seasons now, the Pla-Mor has been using the "dance class" idea successfully. It's still growing in popularity. We admit a number of young men and women—after interviewing them previously and selecting the highest type characters—early on this special night. The youngsters then are available as partners for other young patrons who have no partners, or who come to the ballroom alone. The band plays simple tunes, with emphasis on danceability, until about 9:30 o'clock. Then the regular dance goes on. It's a great idea, and is proving a winner. We use it on Thursday nights with an admission fee of only 40 cents.

"Dance Club" Idea

Friday night is our problem, as it is with most ballroom men. It's the night that jitterbugs flock to the room, cutting in on the floor

The Pla-Mor

It's a million-dollar ballroom in Kansas City, managed by Will H. Wittig, who is nationally known for his work. Owned by Pla-Mor Amusements, Inc., the corporation is headed by Paul Fogel. Mr. Wittig spends more than \$40,000 a year for music at Pla-Mor, and has attracted wide attention with his many unique methods of building business, some of which are told in his article. In addition to the ballroom, the Pla-Mor houses a large ice rink, swimming pool, bowling alley, billiard room, roller rink and baseball field.

and sometimes making things difficult for older dancers. Since January we have been experimenting with a "dance club" in which membership cards are distributed to high school, college and university students. Showing the card admits a dancer for 25 cents. Others pay the 40-cent fee. It's too early right now to say whether the idea is a success or failure—but we have hopes.

We use big name bands three or four times a month, depending upon their availability. The Pla-Mor books through Frederick Bros. Music Corp., MCA, William Morris, Consolidated Radio Artists, Rockwell-O'Keefe General Amusement, Joe Glaser and a few others. Names we have had this season include Frankie Trumbauer, Shep Fields, Jimmie Lunceford, Gene Krupa, Casa Loma, Blue Barron, Herbie Holmes, Louis Armstrong, Herbie Kay, Howard Becker, Lee Dixon, Little Joe Hart, Ralph Webster, Cecil Golly and others.

"Cleanliness Essential"

Saturday, we find, is the best day for a big name. On week nights we use good, danceable traveling bands, booked through the same agencies, which we have found attract better patronage

'Too Many Indian Clubs on Tin Pan Alley,' Says Emery Deutsch

By Emery Deutsch

Once upon a time a vaudeville juggler earned a good living by manipulating three Indian clubs in a dexterous manner. After a few months he became ambitious and by dint of much practice, learned to handle four Indian clubs. In another few months he was juggling six. He kept improving until finally he was flashing 12 clubs around in the air. Unfortunately, the strain began to effect his nerves, and in a very short time he became so shaky he couldn't even handle the original three skillfully.



EMERY DEUTSCH

In case you haven't guessed it, this is a parable applying to our so-called popular music. The rise and fall of the over-ambitious juggler is homologous with the conditions now prevalent in the Tin Pan Alley music world of 1939.

Songwriters Made Big Dough!

So recently that anyone who reads these pages will remember, American popular music was in its hey-day. Songwriters, with their ears turned to the public's heart, were turning out sensational hits like *I'm Forever Blowing Bubbles*, *Let Me Call You Sweetheart*, *I'll See You in My Dreams* and *My Blue Heaven*. They were terrific commercials and sold hundreds of thousands of copies. A golden flood of dollars poured into the writers' and publishers' pockets as a result.

These were bonanza days for the music business. People from Maine to California gathered in the gloaming to harmonize the hits which made so ready an appeal to sentimental nature. Swains courted their ladies fair with the newest lyrics on their lips—the lyrics may

than a steady house band. A big name is good for only one night here—more than one night will find your receipts virtually halved.

I am convinced the ballroom, to be successful, must be kept immaculate. Also the rest rooms, check stands, etc. I insist on courtesy to all patrons, and instruct Pla-Mor employes to always be ready to be of help to dancers no matter what the request. Operators of our concession stands also must see that the "patron is always right," and if we get many requests for a certain band. I go out of my way to book it.

It's a great business.

have been new, but their story was always the same. The general note was optimistic with a slight simple undercurrent of poetic melancholy.

And then something happened. The sweet simple melodies were barbarously stretched and distorted. The pleasantly dreamy rhythms were accelerated and transformed. The natural easy-rhyming lyrics were replaced by forced and artificial conceits. Optimism and poetic melancholy gave way to salaciousness, suggestiveness, insanity, and an unhealthy morbidity. And finally, the soothing orchestrations were sent into the ash heap by the strained agonized arrangements.

Some Click Even Today

Of course, radio has greatly decreased music sales, but strangely enough an occasional song, even today, succeeds in escaping the clutches of radio and coins a fortune for its composer and publishers. "Little Old Lady," "September in the Rain," "When My Dream Boat Comes Home" and songs of this type make comparatively big money because they are unsophisticated and not so easily "disarranged" by today's dance bands.

The musicians, by a form of artistic inbreeding, have drifted away from the public and have set up their own standards. This has always been an unwholesome process, and the music business is beginning to suffer from its effects.

Simplicity Still Vital!

In this brief article there has been no attempt to single out individuals as the ringleaders of the movement away from human nature. This is just a general diag-

nosis of the malady, with a suggestion for a remedy. Songwriters, if they would save their profession, must abandon these complicated and artificial standards and return to the so-called "hoke" which they profess to despise. After all, music is not a plaything with which to show off one's cleverness—it is the melodious expression of a people's emotions. The public's feet may tap in unison with wild rhythms, but its heart will pulse and throb only to melodies like "Girl of My Dreams," "Side by Side," and others of like calibre. Of all great art the keynote is and always will be—simplicity.



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Would-Be Big Time Leader, Get Out of Your Lethargy!

BY GEORGE OVESON

Hell, no! It's not impossible to become a big-name leader! But practically none of the thousands of little-known bandleaders of today will ever get there. Why? Well, there are several reasons. Let's look at a few of them.

In the first place, most of these leaders underrate the public's musical intelligence. Public appreciation of good music has been steadily on the increase ever since the advent of radio. The days when nine or ten clanky tooters could sit together and clean up a small fortune are fast becoming historical.

Radio has made it possible for Joe Public to hear what music sounds like when it's good. Inferior grades of anything are never completely satisfactory after you've once had some of the best. That holds true for music, too. And the more good music you hear, the more difficult it becomes to listen to the inferior grades.

Leaders Now Play!

A striking commentary is the fact that almost every one of the name leaders who has come to the front in the last three or four years has been an exceptional instrumentalist in his own right.

Perhaps the day of the freak, musically illiterate, bandleader is over—at least as far as the really big time is concerned.

Another big reason for the status quo, in laziness—the bandleaders won't promote themselves and their bands. They won't get up good advertising and publicity materials for their promoters to work with. They won't bother getting special, interesting, photos that editors can publish. They don't try to work out special tie-ups to increase their gates.

These little-known bandleaders should be moving heaven and earth to make every one of their engagements sensationally successful—even if they have to go out and personally contact clubs and groups of various kinds and talk them into an evening at the spots the bands are playing.

Could Advance Faster!

With real records of really successful engagements, these leaders could accomplish something. They could be continually moving themselves up to better and better engagements and they could be constantly calling the attention of the big booking offices to their records.

As the importance of their engagements increases, they are bound to step on the toes of one or another of the big agencies. The toe-stepping, coupled with the bands records, could only result in increasing the agencies' interest.

But, then again, that does require effort and exertion, doesn't it? And that is expecting too much, isn't it? It's much more fun to sit around and hope that something will happen—the fact that it never does is certainly of very little importance.

Agencies Can't See You!

Another important factor in the improbability of these bandleaders ever cracking the big-time is the general myopia of the major agencies. The big offices won't handle a band for which they can't get at least \$200 a nite, on one-niters. Which means that they won't fool with a date that won't pay them at least \$40. The joker is that for every one \$200 date they book, they could be booking five or six \$100 jobs. Twenty per cent of 500 or 600 will certainly come out to more than \$40 even with the additional sales cost figured in. And that's giving no consideration to the potential value of a minor-name circuit that could be utilized in building bands, nor to the possibilities of developing a few, really valuable, properties out of the "dogmat" they'd need to keep such a circuit in operation.

Next Month

"Jazz in Egypt" will be one of the feature articles of the big special fifth anniversary issue of *Down Beat*. And in addition, there'll be a new column by the Four Modernaires of Paul Whiteman's orchestra; a brilliant critical review of Henry (Red) Allen's recorded trumpet work; more helpful advice on bass playing by Bob Haggart of Bob Crosby's band; the latest records reviewed by Barrelhouse Dan, and complete reports and sidelights on the AFM convention in Kansas City, written by *Down Beat* editors Carl Conn and Dave Dexter, Jr.

Reserve your copy early! More *Down Beats* will be sold next month than in any month in *Down Beat*'s history!

Orchestra Personnels

Johnny Oropello

Jimmy Hallis, pianist and arranger; Phil Bekoff, tenor; Earl White and Hal White, saxes; Ben Kesiel, trombone; Ned Smith, guitar; Ed Gaskler, drums; Dick Casavari and Johnny Oropello, trumpets.

Spud Murphy

Mark Hyman, piano; Michael Sterne, bass; Ned Peles, drums; George Bohm, Ted Dunsen, Pete Brandel and Charley Brown, saxes; Stanley Wilson, Sid Feldstein and Barney Zandorf, trumpets; Marcell Gross, Sam Gerson, trombone, and Lucille Matthews, vocal.

Woody Herman

Earle Mansfield, Joe Estrus, Ray Hepner and Pete Johns, saxes; Joe Simpson, Earl Berg, Neal Reid, trombone; Stubby Nelson, Willie Willard and Mac McCornegale, trumpets; Frankie Carlson, drums; Tommy Lincoln, piano; By White, guitar; Walter Yoder, bass; Woody Herman, clarinet and vocals, and Mary Ann McCall, vocal.

Harlan Leonard

Edward Johnson, William Smith and Jimmy Ross, trumpets; Harlan Leonard, James Keith, Darwin Jones and Freddie Calliver, saxes; Willie Smith, piano; Eddie Phillips, drums; Winston Williams, bass; Richard Henderson, trombone; Edgar Ware, guitar.

Jack Jill

Jerry Brodsky, Benny Tice, trumpets; Leon Lee, trombone; Larry Erwin, Tom Williams, Cyrus Baldachin, saxes; Ned Skinnert, bass; Dick Herch, drums; Rufus Stevenson, piano; Mary Lou Spruell, vocal; Blank Miller, arranger, and Jack Jill, stick man.

Buddy Rogers (New Band)

Walter Wade, Wayne Williams, Bob Fellows, trumpets; Bob Laine, piano; Dominic Mamola, Jimmy Cathcart, Gordon Downs, Harry Hart, saxes; Phillip Washburn, trombone; Al Graham, drums; Tiny Benham, bass; Bob Humphill, guitar; Dot Ben, Dorothy Jarman and Kay Helms, vocal trio; Mary Lou Cook, vocal; Buddy Rogers, stick man, and Paul Spresty, arranger.

Louie Prima

Meyer Weinberg, clarinet; Frank Finero, piano; Frank Frederico, guitar; John Catalano, drums; Louie Prima, trumpet and front, and Louie (Sherman) MacIntier, bass.

Louise Phillips

Charles Kallig, Sam Moran, Charles Wexler and J. C. Compton, saxes; Robert Elmore, Stanley Mahood, William Samoth, trumpets; Edward Obermaier, trombone; Jack Spangler, bass; Carl Davis, drums; Louise Phillips, piano; Joe Phillips, front, and Mary Davis, vocal.

Joe Sherer's Aristocrats

Bernard Parvina, drums; Kenny Esch, bass; John Latta, piano and vocals; Frank Stroube and Bryant Mosher, trumpets; Fred Delbia, trombone; Art Stein, Dick Schuster, Harold Hartman and Pat Lavin, saxes; Dana Malone, vocal, and Joe Sherer, clarinet.



Oreste Giacchino's orchestra holds forth on the monstrous S. S. Rex of the Italian Line, shown approaching New York harbor after its 4,000-mile jaunt from Naples and Genoa. The band makes the trip every three weeks.

Salt Water Maestro Says Swing's The Thing; Classics Also Popular

New York—Every three weeks, its movement timed to the hour, a huge black liner creeps out of New York harbor. Slowly it is pulled through a maze of tiny ships—its first leg of a 4,000-mile journey to Genoa, Italy.

Inside, on an ornate bandstand, the boys in Oreste Giacchino's orchestra set up their stands, arrange their instruments and prepare for work. They've been doing the same thing for nearly seven years now, for when the monstrous S. S. Rex of the Italian line made its maiden voyage in September, 1932, Giacchino's men played for dancing all the way from Genoa to New York.



GIACCHINO

The "Rex" sails every three weeks after a 2-day stop in New York. Then it sails for Naples and Genoa, stopping from three to eight days. The trip then is repeated again.

Ten in His Band

Giacchino's men—10 of 'em—all are Italians and graduates of music conservatories in Italy. The band includes piano, trumpet, trombone, bass fiddle, drums, sax doubling flute, sax doubling cello, sax doubling fiddle and Oreste, who fronts and plays fiddle and accordion.

What kind of music do passengers like? "We feature two types," says Oreste, "dance music and concert music. We played five hours daily and split the types about equally. We play the latest popular stuff and the classics. The older persons prefer the latter; the younger crowd likes its swing."

"We Like Our Job"

Oreste's band, for four years before going aboard the "Rex," played on the "Conte Biancamano" liner. Since that time his gang has cruised the Mediterranean, the Car-

ibbean and made a jaunt to Rio de Janeiro.

"Music is about the same no matter where we are," declares Giacchino. "And we like our job."

Oreste has been a salt-water musician since 1926. But in all those years, he swears he's never been seasick!

D. E. D.

Wynn is New Kemp Thru

New York—Nan Wynn replaced Maxine Gray as singer with Hal Kemp's band May 19 after being featured with Kemp on his "Time to Shine" commercial several weeks.

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By Harold Jovien

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SWING

COUNT BASIE—National, red—Tuesday, 12 midnite; National, blue—Saturday, 12 midnite; NBC, Chicago to west coast—Niteley except Monday, 1:30 a. m.; WMAQ (870k) Sun. Wed. Thurs. Friday, 12 midnite. (Fanthor Room, Sherman Hotel, Chicago).

MARTIN BLOCK'S "Make Bellevue Ballroom"—WNEW (1250k)—New York—Monday thru Saturday, 10 a. m. and 8:30 p. m. (Recordings).

CAB CALLOWAY—Columbia, except west coast—Tuesday, Friday, 11:30 p. m. (Cotton Club, New York).

BENNY CARTER—NBC, blue—Monday, 12:30 a. m. Sat. 5:30 p. m. (Savoy Ballroom, New York).

EDDIE CHASE "Mystical Ballroom"—WAAF (920k)—Chicago—Niteley except Sunday, 7:30 p. m. (Recordings).

LARRY CLINTON Mutual—Tuesday, 9:30 p. m., Wed. 11:15 p. m. Sat., 12 mid-

red, except west coast—Wed. 12 midnite; NBC blue—Sunday, 10 p. m. Tues. 12 midnite Thurs. 11 p. m. (Hotel Lincoln, New York).

RAYMOND SCOTT—CBS—Saturday, 10 p. m.

ARTIE SHAW—NBC blue—Tuesday, 9 p. m. Thursday, 12:30 a. m.; NBC red—Saturday, 12:30 a. m.; KNX (1050k) and the CBS west coast network, KEHE (780k)—Heavy niteley schedule. (Palomar Ballroom, Los Angeles).

MUGGSY SPANIER—NBC red, Chicago to west coast—Wed., 5:45 p. m.; WMAQ (870k) Sat. 5:45 and 11 p. m.; WENR (870k)—Friday, 10:45 p. m. (Sherman Hotel, Chicago).

SUNDAY SWING SESSION—KEHE (780k)—Los Angeles—Sunday, 10 a. m. to 1 p. m. This station also puts on another outstanding "hot music" show on Saturday, 6:30 p. m. All time indicated is west coast time.

JACK TEAGARDEN—MBS—Sunday, Monday, Thurs. 12:30 a. m., Saturday, 6 and 11 p. m. WGN (720)—Monday, 10 p. m. Wed. Thurs. 9 p. m. also Wed. 2 a. m. Friday, 10:30 p. m. and 2 a. m. Sat., 9:15 p. m. (Blackhawk Restaurant, Chicago).

PAUL WHITEMAN—CBS—Wednesday, 8:30 p. m. (west coast rebroadcast, 11:30 p. m.).

ANDREW SISTERS—CBS—Saturday, 9 p. m. vocal trio.

MARTY DALE—CBS except west coast—Saturday, 9:15 a. m. CBS, south and west only—Monday, Friday, 12 noon, piano ramblings.

BOB HOWARD—WEAF (660k)—New York—Thursday, 11 p. m. pianist—vocalist.



It's Quaker City Jazz as played by Jan Savitt, snapped last month at New York's Hotel Lincoln. The saxes include Gabe Gelinas, who since has gone with Glenn Miller; Ed Klauen, Frank Langone and Sam Sachelle. Savitt is at the right. Band is recording for Decca and CRA in handling.

nite; NBC, red—Sunday, 11:30 p. m. Thursday, 12 midnite; NBC blue—Friday, 11 p. m. (Park Central Hotel, New York).

JIMMY DORSEY—MBS and NBC—Heavy scattered schedule. Meadowbrook, N. J.

TOMMY DORSEY—NBC, red—Wednesday, 9:30 p. m. West coast rebroadcast, 11:30 p. m.; MBS—Monday, 12 midnite; CBS—Friday and Saturday, 12 midnite. (Hotel Penn., New York).

DANCE HOUR—CBS—Sunday, 8 p. m. Guest bands.

LOU ESCOBEDA—WVL (940k)—New Orleans—Niteley except Monday and Wednesday, 1 a. m. Mon., Wed., 1:15 a. m. (Bonneville Hotel).

BENNY GOODMAN—CBS—Tuesday, 9:30 p. m.

GLEN GRAY—MBS—Tues., Fri., Sat., 12:30 a. m. Thurs. 10 p. m. MBS, Chicago to west coast—Sun., Thurs. 2 a. m. WGN (720k)—Wed. 12:30 a. m. Sunday, 8:15 p. m. Sat., 8:30 p. m. (Palmer House, Chicago).

MILT HERTH—NBC, blue—Friday, 11:15 p. m., Monday, 6 p. m.; NBC, red—Wed., 7:45 p. m. (Hotel Lincoln, New York).

EARL HINES—NBC red, except west coast—Sunday, Monday, 12:30 a. m.; WNEB (870k)—Niteley except Saturday, 11:30 p. m.; WMAQ (870k)—Tues., Thurs., Fri., Sat., 12:30 a. m. (Grand Terrace, Chicago). Duke Ellington replaces Hines here in mid-June, giving the Duke the most air-shots his band has ever had in one location.

PHIL HARRIS—KEHE (780k)—Los Angeles—Sunday, 11 p. m. Tues., thru Sat., 7:45 p. m. (west coast time) (Wildfire Bowl).

CARL ROHENGARTEN'S "Patterns in Swing"—CBS—Thursday, 8:30 p. m.

LOUIS JORDAN—WNEW (1250k)—Monday, Friday, 11:30 p. m. (Elks Rendezvous, NYC).

ENCOE LIGHT—CBS—Monday, Friday, 6:45 p. m., Sat. 1 p. m. (Hotel Taft, New York).

VINCENT LOPEZ—NBC blue—Sun., Mon., Wed., Sat., 11:30 p. m.; WMAQ (870k)—Tues., Thurs., Friday, 11:30 p. m. (Ces Pareo, Chicago).

CARL MANO—MBS—Monday, Friday, 12:15 p. m.

GLENN MILLER—NBC red and blue—Heavy scattered schedule. (Glen Island Casino, New York).

MAX MILLER—WIND (660k)—Chicago and Gary—Daily except Sunday, 5:15 p. m. Also niteley except Sat. and Sunday, 10:30 p. m. Saturday, 9:45 p. m.

RED NORVO—MBS—Sunday, 6:30 p. m. and 1 a. m. Tues. 4:45 and 8:30 p. m. Wed., 4:45 p. m. Thurs. 5:30 p. m. Sat. 8 p. m. Also a scattered evening schedule. (Murray's, Tuckahoe, New York).

EDDIE PROVOST—WNEW (1250k)—Niteley, 10:30 p. m. and 1:30 a. m. (Columbia Inn, New York).

RYTHM MASTERS—WDSU (1250k)—Sunday, 9 p. m., Monday thru Friday, 8 p. m. Niteley, 12:20 a. m. (Hotel Monteleone, New Orleans).

ROCKIN' IN RHYTHM—WHIP (1480k)—Tues. Thurs., Sat., 5 p. m. (Recordings).

ADRIAN ROLLINI—NBC blue—Tues., 6:30 p. m. Wed. 6:15 p. m. Friday, 7:45 p. m. WJZ (760k)—Thurs., 7:30 p. m. (Belmont Plaza, New York).

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ANDRE KOSTELANETZ—CBS—Thursday, 10 p. m.

GUY LOMBARDO—CBS—Monday, 10 p. m.; NBC red—Friday, 10 p. m.

FREDDIE MARTIN—MBS and WGN—Heavy niteley schedule. (Bon Air, Chicago)

RAYMOND PAIGE—CBS—Wednesday, 10 p. m.

SHOW OF THE WEEK—MBS—Sunday, 6:30 p. m. Guest bands.

NOBLE SISSLE—NBC blue except west coast—Sunday, 11 p. m.; NBC red—Tuesday, 11 p. m.

GRIFF WILLIAMS AND BILL CARLSEN—MBS—Tues. Wed. 11:30 p. m. Thurs. Sat. 11:15 p. m.; WGN (720k)—Sun. Friday, 11:15 p. m. also Sunday 7 (Aragon and Trianon Ballrooms, Chicago).

New Edition of 'Hot Discography' Even Better Than the First

HOT DISCOGRAPHY, 408 pages, by Charles Delaunay. Published in Paris, 1938, by Hot Jazz.

This Delaunay fellow is an amazing young person. He lives in Paris; his knowledge of English is limited. Yet he comes through with a volume he calls "Hot Discography" which incorporates just about everything the student of hot jazz wants to know, the payoff being that at least 90 per cent of the content matter concerns American jazz artists and recordings.

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"Hot Discography" is an amazing book, too. It lists thousands of discs, and gives personnels of each. In only a few cases is the author stumped. Apparently by interviewing hundreds of musicians, writing thousands of letters across the ocean, and by diligently studying the records and artists themselves on wax has Delaunay assembled the material offered here. All the great bands and soloists are there, along with their best sides, the luteis, the matrix numbers, date of recording and other pertinent details. Truly, it's a magnificent piece of work. It's doubtful that an American, with the wealth of talent around him, could produce such.

Best Edition Yet

Typographically, the book needs improvement. Neither the binding nor the stock is good. But not so with the contents—each page is a rare possession, and one which will be referred to often.

Delaunay has issued an earlier edition of "Hot Discography." This one is better. No student of jazz can very well be without it.

D. E. D.

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By Lou Schurrer

Cesana Succeeds Ravel As Favorite at Concert

Indianapolis—At a recent concert by the Indianapolis Symphony, the audience at the end of concert applauded for an encore.

Fabian Sevitzyk, conductor, tapped his baton. "Which would you prefer to hear?" he asked the audience, Ravel's Bolero or Otto Cesana's Negro Heaven?

"Negro Heaven," shouted the crowd.

The Ravel number for years had been an unrivaled fave among the symphony's patrons.

Chet Lincoln Band In Swing Concert

BY DICK GEHMAN

Lancaster, Pa.—The first in a series of Sunday Swing Concerts, designed to promote a better understanding of good jazz in the mind of the general public, was presented just a few days ago in the Maple Grove Field House which has just been converted into a ballroom by its owner, Ralph W. Coho.

Chet Lincoln's band drew a capacity crowd to the spot, now one of the most beautiful ballrooms in central Pa. The same band also holds forth every Thursday. Across town Wally Darrah is also holding Thursday dances in Rocky Springs ballroom, open-air spot. Jon Segro took his 7-piece outfit into the Green Shay a while back. Band includes Bob Smith, Bob Lestz, Russ Rheinhardt, Harry Levy, Alvin Meyers, and Harold Patchable.



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Jerry Kruger, Swing Chantuse, Demonstrates Makeup Steps



After placing towel around her head and removing all makeup with cold cream, Jerry Kruger, 52nd street swing singer, applies grease paint on face, neck and forehead.

Just a thin layer is necessary, but it's necessary everywhere except on eyelids. She uses cream or lip rouge on cheeks and works them in with circular motion. Powder then is pat-

ted wherever there is grease paint. Eye shadow is next, avoiding contrast, and a curl lasher follows. Eye pencil is next, on brows, then powder is removed. Cyclamen goes on

the lips, upper one first. Before combing hair, a thorough brushing is necessary, then set it with comb and fingers. Process in all takes 35

minutes; should prove as satisfactory to other girl singers as it does in this case—see final photo at right.

Al Brackman Photos

Clothing Tips—For Bands

BY CY LEEDS

New York—Although musicians spend countless hours developing a style, and ork leaders often require months to build a band, too often one of the most important aspects in showmanship is overlooked. I'm talking about clothes.

Almost as important as the music itself is the appearance of the ork and quite frequently it is this impression that will win over a tough audience.

Wearing the proper clothes for certain jobs also is important, for it is apparent the formal serge tuxedo would be out of place in a ballroom during a summer engagement. There is a psychological effect upon an audience that should be respected. The band should appear informal on hot nights; youthful, and in keeping with the ballroom's clientele. If playing in a sedate supper club, its attire should be more reserved and conservative.

In discussing fashions for summer engagements, the following is suggested for the particular type of job:

BALLROOMS

Sports attire would be the proper suiting for an ork playing a summer job at a ballroom. I'd suggest a colorful sport jacket of tweed or shetland to be worn with gabardine pants. Two-tone effects are preferable and a combination such as worn by Will Osborne's band is a good example: a blue-gray tweed jacket with blue gabardine pants. Glen Gray's new band suits for the Casa Loma band consist of tan shetland (with brown plaid) jacket and brown gabardine pants.

A white shirt is worn with these suits, or an oxford shirt that blends in color with the jacket. Solid or regimental ties may be worn. These should be colorful, but not gaudy.

Benny Goodman's band has a unique attire which consists of a novel blue shawl-collar coat of unfinished worsted and blue-gray striped pants. It is semiformal, but gives an appearance of smartness.

SUMMER LOCATIONS

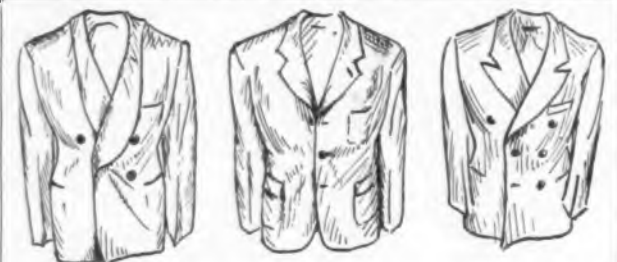
For a steady summer location spot at a casino or country club, it is smart to consider a formal dress which might consist of a powder blue coat and blue gabardine pants, tuxedo style. A soft pleated tuxedo shirt can be worn with this combination and a navy blue bow tie is proper. Glenn Miller's band, at the Glen Island Casino, is adhering to this pattern.

ONE-NIGHTERS

A tour of one-nighters offers a big problem in dress. Because of the extra wear on clothes when traveling, a strong material obviously is preferred. Larry Clinton has obtained for his musicians a gray tweed suit, single breasted, which is serviceable. And to lend variety, the boys also have an extra pair of gray flannel pants which can be worn with jacket to afford a 2-tone effect. Oxford shirts and regimental ties are the proper complements for this combination.

FASHION HINTS

Eton jackets are preferred by many bandleaders because they know the musicians will not wear them outside a theater or ballroom. . . . White or brown buckskin shoes are selected for summer wear, although brown are best because the color won't show dirt so rapidly as



Fashions in Music . . . Leading the June style parade for bandsmen are (left to right) the shawl collar jacket, the 3-button sport jacket and the double-breasted tuxedo jacket, as sported by the Goodman, Casa Loma and Glenn Miller bands.

white. . . . This year's single breasted sports jackets are made in the 3-button style so that it is unnecessary to wear a vest. . . . Double breasted tuxedos also are preferred for the same reason. . . .

Economy Note: Two full sports suits will give a leader four different changes in uniforms.

Address inquiries regarding clothes to Cy Leeds in care of DOWN BEAT, 608 S. Dearborn Street, Chicago.—EDS.

Who Wrote 'Three Little Fishies'?

BY BILL SANDERS

Knoxville, Tenn.—The sheet music says "Three Little Fishies," with words and music by Saxie Dowell, but three University of Tennessee girls, Jo Carringer, Teddy Bomar and Berenice Iddens, have a different claim to that caption.

It seems that a fishy situation arose after the girls sang their number for Kemp and Dowell, who were playing a series of dances at the University not long ago. Several days later, the girls claim, Saxie wired them for the complete set of words and music and wanted to know if the song had been copyrighted. Obligingly the girls came through only to find that several weeks later the whole nation was dancing to one of the catchiest novelty tunes on the air.

But no matter how piqued the girls might have been, they all feel better now after Larry Clinton came to town with a different slant on the subject of song writing. When Clinton came in the girls signed a contract with the Larry Clinton Publishing Company to publish a new song called "Hat With Cherries." Mr. Clinton must have been impressed because he paid \$100.00 in advance and predicted the song to be a bigger success than "Three Little Fishies." The Clinton band is currently using

the new song on their broadcasts out of the Park Central Hotel.

Richmond, Va.—Negro musicians here claim *Three Little Fishies* is a direct steal from the old tune *Who Stole the Lock Off the Hen House Door*, Bulk Hollingsworth, DOWN BEAT rep, has found.

Salt Lake City—George Ardmore, sax man, claims he wrote the song *Three Little Fishies* in 1932. But he admits he doesn't know where the fish talk came from.



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L. A. Troc Uses Three Bands; Grove Reopens

BY DAVID HYLTON

Los Angeles—Artie Shaw's recovery just about headlines the news of the L. A. front this month, but Felix Young's opening of the Trocadero with three orks on deck adds up about as strongly.

Young is using Emil Coleman's society combo, Eddie South's little jazz group and Tito's Swingtet. South's band includes Everet Barkdale, guitar; Victoria Dent, piano; Bill Oldham, bass; Jewel Graves, drums, and Eddie's violin. The last time Eddie played here was in 1934 at Club Ballyhoo. He's set at the Troc for three months.

Phil Harris has hyped attendance at the Wilshire Bowl since he started singing the *Three Little Fishies*. Phil gets 40 phone calls every night requesting it.

The "Night of Bands" held recently at the Shrine Ballroom drew a crowd of about 3,500. Entire proceeds went to the relief of refugees. Bands donating services included Phil Harris, Vido Musso, Ken Baker, Buddy Rogers, Chuck Foster and Art Whiting. Despite the j-bugs, the whole affair was a success.

The Will Morrissey show, which has been threatening to open at a local theater for the last month, has met with financial difficulties all along. The Chanters Post 534, American Legion, invested some money in the venture but soon found out that Morrissey owed an arranging bill of \$515. To top that, the Philadelphia Musicians' Local heard about the show and promptly sent word to the L. A. Local that Morrissey owes them over \$700 in back salaries on which they are holding a promissory note. Philly has agreed to let the note be paid off at \$100 per week. The show actually opened for one night but the musicians were pulled off the job as were members of other unions.

Grauman's Chinese Theatre went

'legit' with the opening of the "Folies Bergere." Show uses a pit band of 23 men with Max Dolin as contractor and a special guest conductor from the East. . . . Phil Moore, pianist and arranger with Les Hite, is trying out his own band at the Club Alabam on Central Ave. every Sunday night. . . . Pinky Tomlin opened at the Biltmore Bowl with a band he got together out here. It includes Joe Myers, trumpet and Bill Covey, tenor; both fine hot men.

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Critics in the Doghouse

Ozzie Nelson's Ork

"My idea of a good band," says Ozzie Nelson, "is a flexible, all-purpose band. And I don't think music can be termed corny if it's musically well played. As for our band, we always pride ourselves on the fact that we use the same arrangements at the ritzy Victor Hugo restaurant that we do at the less exclusive ballrooms around the country. That's because our arrangements are keyed so that they can be used for all types of places, and for pleasing the patrons of such places."



OZZIE

Asked about "style," Ozzie expresses himself at some length. "I believe the style of a band should be built around the personality of the leader. Most bands try to create a style. The leader sits around a table and tries to work out something novel with his arrangers. I don't believe in that. I think a style should evolve. It should be developed gradually and be built on something firm, on something that doesn't conflict with the characteristics of the leader. Our band is built around the intimate vocal duets between Harriet Hilliard and myself. I try to keep in close contact with my arrangers and work out things that conform with my own ideas, especially as regards the duets. Naturally, the 'personality' of the leader is not concentrated on recorded performances, but that doesn't mean that a band has no style."

HISTORY OF LEADER & BAND: Ozzie was born in 1907 at Jersey

City, N. J. He attended high school in that city. In 1927 he was graduated from Rutgers, and in 1930 from the New Jersey Law school. But after all this education, he finally decided on music as a profession and organized his first professional band in 1930.

Ozzie has been tinkering with music since his high school days. He had his own band in high school, at college and at law school. He had studied violin with a private teacher. And so, when he organized his first big band in 1930, he had considerable experience. The band opened at the then new Glen Island Casino and played there three summers. From that time on a series of successful runs brought the band into national prominence. Five full years on a radio show sponsored by Standard Brands helped bring this about. Long runs at the Hotel New Yorker, two at the Lexington Hotel and one at the Park Central Hotel, all in NYC, made the reputation firmer. Theater tours and dates at various other hotels and ballrooms the country over complete the activities of Ozzie's versatile group.

THE BAND: "I take pride," remarked Ozzie, "in the fact that my musicians adapt themselves to all types of clientele, because I believe that bands should be willing to sacrifice a little style to please the customers."

That statement pretty well sums up the abilities of the Nelson musicians. The entire organization is competent, well rehearsed and versatile. Each section of the band likewise performs well above average, with special citations for the trumpet and trombone sections, and for soloists Charles Bubeck, baritone sax; Bo Ashford, trumpet; Will Brady, tenor, and Irving Gellers, piano.

PERSONNEL: Ozzie Nelson, leader; Harriet Hilliard, vocals; Charles Bubeck, alto and baritone; Bill Nelson, alto; Will Brady and Bill



HARRIET HILLIARD

Stone, tenors; Jerry Neary, Holly Humphreys and Bo Ashford, trumpets; Jim Curry, trombone; Irving Gellers, piano; Bob Domas, bass; Sandy Wolf, guitar, and Joe Bohem, drums.

VOCAL DEPT:

Harriet Hilliard, who is Mrs. Ozzie Nelson, is featured both solo and in duets with Ozzie. She was born in 1914 in Des Moines, Ia., and was educated at St. Agnes Academy, attended high school in Kansas City, Mo., and later, a finishing school. At 16 she was a ballet dancer, and was featured in vaude with Bert Lahr and Ken Murray. In 1932 she joined Nelson, marrying him in 1935. A baby, David Ozzie Nelson, was born to the couple in October, 1935.

Nelson's theme is *Loyal Sons of Rutgers*, the same tune as *Let the Lower Lights Be Burning* which you find in church hymnals.

P. E. M.

Muggin' Lightly In Tin Pan Alley

Jazz enthusiasts who go for the "blues" style of improvising should receive, with open arms, the new series of solo chorus booklets just published by King Brand Publications. Only about 4 by 6 inches, each contains blues in several keys by Wingy Mannone, trumpet; Jack Teagarden, trombone; Carmen Mastren, guitar; Conrad Lanoue, piano; Joe Marsala, clarinet, and Dean Kincaide, tenor.

Murphy Defies All

Chick Webb and Ella Fitzgerald's introduction of *Chew, Chew, Chew Your Bubble Gum* in Boston brought a first order of 750 copies and phono-platters from beantown. Exclusive Publications ground it out, attaching slices of bubble gum to each copy.

You Bring Me Down, Roy Jacobs and Gene DePaul's newest, is being put on wax by Mildred Bailey. It'll be Vocalion, too.

Spud Murphy has defied the laws of meter and put out a tune with a nine bar phrase, called *Just a Phrase*.

Kay and Sue Werner, twin 20-year-old tune creators responsible for *Rock It For Me*, *I Got the Spring Fever Blues*, and others, have a couple of newies, *A-Coochi Coochi Coo* and *I Want the Waiter (With the Water)*. Tommy Dorsey is introducing the girls' first ballad, *My Precious Dream*, this month.

Robbins Signs Duke

The White brothers, Mel with Mills, and Hal with Harms, have formed the Tuesday Afternoon Luncheon Club, whose purpose, as president Mel puts it, "is to create better relations between artists and music publishing firms." Charter members include Kay Lorraine, Enoch Light, Lucille Linwood, Peggy Mann, Brick Holten, Dorothy Dreslin, Audrey Marsh, and Jack and Loretta Clemens.

Vernon Duke, just signed with Robbins Music Corp., has already ground out, with Johnny Mercer, *Yours For Keeps*. *Lolita* is another of Duke's, just finished for Gene Krupa. Ferde Grofe has been re-signed for an additional 12 months, and Thomas Griselle, Victor \$10,000 prize winner, is also contracted with Jack Robbins.

Durbin Folio Bows

Edward B. Marks has published Gentry Warden's swing arrangements of "The Swing Mikado's" *Three Little Maids from School*, *The Flowers That Bloom in the Spring*, the Mikado song (*My Object All Sublime*), *A Wandering Minstrel*, and *Tit Willow*. In addition to the sheet music, orchestral medleys and octavo arrangements for trio and quartet are also being issued.

You and Your Love, by Johnny Green and Johnny Mercer, seems

destined to go places, as does Green's new *Baby, You're New*, whose lyrics were provided by Ira Gershwin and E. Y. Harburg.

A folio of Deanna Durbin songs is one of the recent accomplishments of Leo Feist, Inc. Numbers include *My Own*, *I Love to Whistle*, *Chapel Bells*, *Someone to Care for Me* and others.

Feist's piano folio of Bob Zurke solos includes these titles: *Nightcap*, *Sugared Candy*, *Lace Embroidery*, *Here and There*, *Hangover Square*, *Milk and Honey*, *Southern Exposure*, *Ods to an Alligator*, and *Eye Opener*.

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The Alligator's Hole

Complete Louis Armstrong Discography BY PAUL EDUARD MILLER

Of the many hundreds of records made by Louis Armstrong, perhaps not more than half of them have been listed before. Herewith, *DOWN BEAT* presents what it believes to be the most nearly accurate discography of Armstrong recorded performances ever compiled. Paul Eduard Miller, the author, has spent many years assembling the lists. The first portion appears below. It will be continued next month.—EDS.

Part One

At long last I am able to print what I believe to be an accurate and complete account of all the records on which Louis Armstrong has played. The credit for the compilation and completion of this prodigious task rightfully belongs to William Russell of the Hot Record Exchange, New York City, and to him I am deeply grateful for his cooperation and for his permission to pass it on to the readers of *DOWN BEAT*. Special mention must also be made of the musicians who cooperated with Bill Russell, and who added much to the accuracy of the discography. Thanks, then, must go to Louis Armstrong himself, Lillian Armstrong, Clarence Williams, Richard M. Jones, Johnny Dodds, Sidney Bechet, and to Erskine Tate.



ARMSTRONG

The Armstrong discography is divided into two sections. The first contains orchestral records in which Armstrong played. The second gives an account of the vocalists whom Armstrong (and others) accompanied. Both sections are listed in chronological order. In each case the names of the composers and the master numbers are included; these immediately follow the title to the tune. And of course, all record labels and numbers are listed. Wherever possible the place in which the recording was made is given.

KING OLIVER'S CREOLE JAZZ BAND: Joe Oliver, Louis Armstrong, trumpet; Honore Dentray, trombone; Johnny Dodds, clarinet; Lillian Hardin Armstrong, piano;

- Bill Johnson, bass; Johnny St. Cyr, banjo; Charles Johnson, baritone sax, on some of the following only.
- GENNETT records, recorded in Richmond, Ind., about April, 1928.
- 5182 Dippermouth Blues (Oliver-Armstrong) 11285b
- Weather Bird Rag (Armstrong) 11285
- 5188 Just Gone (Oliver-Johnson) 11283b
- Canal St. Blues (Oliver-Armstrong) 11284b
- 5134 Mandy Lee Blues (Bloom) 11285c
- I'm Going to Wear You Out (Mind (Smith) 11286c
- GENNETT records, released about June, 1923, but probably recorded at same time as above.

SHEET MUSIC BEST SELLERS

- Little Sir Echo (BVC)
- Three Little Fishies (Santly-Joy-Select)
- Deep Purple (Robbins)
- Our Love (Harms)
- Little Skipper (Feist)
- Heaven Can Wait (Remick)
- And The Angels Sing (BVC)
- Beer Barrel Polka (Shapiro, Bernstein)
- Penny Serenade (Shapiro, Bernstein)
- God Bless America (Berlin)

SONGS MOST PLAYED ON THE AIR

- And The Angels Sing (BVC)
- Our Love (Harms)
- Heaven Can Wait (Remick)
- Don't Worry About Me (Mills)
- Little Skipper (Feist)
- I'm Building A Sailboat of Dreams (Shapiro, Bernstein)
- Tears From My Inkwell (Witmark)
- Little Sir Echo (BVC)
- Masquerade Is Over (Crawford)
- Lady's In Love With You (Paramount)

- 5135 Froggie Moore (Spikes Bros.-Morton) 11290b
- Chinese Blues (Oliver) 11287a
- 5184 Snake Rag (Oliver) 11281
- GENNETT records, released November, 1923, with Stompy Evans on sax, and possibly other changes.
- 5274 Crooked Blues (Spikes Bros.-Johnson) 11283b
- Alligator Hop (Oliver - Picou) 11283b
- PARAMOUNT records, recorded in Chicago, Ill. (Modulate to page 22)

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Eureka! Stacy Gets Break on BG Discs

BY BARRELHOUSE DAN



Jess Stacy

At last it has happened.

Jess Stacy finally is getting a break, on records, with the Goodman band. For four years an occasional little 2-bar passage, at the most, was about all Stacy contributed to the many Goodman sides that make their way out of the RCA-Victor studios regularly. But dig the latest Goodman offerings—Jess gets his due!

There are a batch of Goodmans this month. Among them are *The Siren's Song*, *Ross of Washington Square*, *Show Your Lanes*, *Miss Richardson*, *The Lady's in Love* (all by the band) and *Opus Three-Fourth* and *Sugar*, by the quartet. All are on Victor. And almost all sport a bit of fancy Stacystylings on piano, perhaps his best on *Lanes*, *Ross* and *The Lady*.

Changes Should Help

The band itself is good. Each soloist does well, despite the trouble the band has been experiencing of late with personnel changes, etc. Benny, each time I hear his clarinet, looms more and more as a genius of his instrument. Come to think of it, I've never heard Benny play badly. Almost always his tone is faultless; his technique uncanny. And these current sides bear it out.

The change in bass and drums may help things.

Harry James

HOME JAMES, *JESSE*; *SWEET GEORGIA BROWN* and *CIRIBIRIBIN*, (Brunswick).

Of a dozen new James sides, these are preferred.

The first two are by the James trio, which on the first title includes Pete Johnson, Eddie Dougherty, Johnny Williams and James. On the second, the same except Albert Ammons takes Johnson's place at the piano. Both are blues; both incorporate much of the James trumpet technique. I like these above the others by the full band, although *Georgia* and *Harry's* theme serve as good samples of the new band. Harry's trumpeting is brilliant, but inclined to become a trifle screechy and flashy. It is best on *Jesse*, with Ammon: providing a rich rhythmic background. And though the saxes appear muddy at times, I can't help but delight in the verve and enthusiasm reflected by the band's playing; a quality, on records at least, which is so definitely absent in the Krupa and other comparatively new bands' recordings. Other solos to catch are those by Dave Matthews, alto; Claude Lakey's tenor and Jack Gardner's piano.

Count Basie

TAXI WAR DANCE, IF I COULD BE WITH YOU, HOW LONG BLUES, BOOGIE-WOOGIE, CHEROKEE (two sides) on Vocalion, Decca.

A great group of records. Basie is more convincing with every one he makes. Studio balance on the Vocalion sides which I've heard so far has been, most unfortunately, discouraging. But the Decca sides show the band better, especially the saxes. Lester Young helped write *Taxi* and you'll hear

one of Young's typically unorthodox tenor choruses right after Basie's piano intro; a robust style that grows on one. Joe Jones' tasty, but simple, drumming also is excellent, so good, in fact, that I confess I have grown to prefer his work to that of the more publicized percussionists. Basie's piano is up to par; Helen Humes gets the best vocal in her career with the Count on *If I Could*; the same tune, slips off to almost a carbon copy of Chick Webb's stuff on the last chorus.

Chocolate Dandies

KRAZY KAPERS and ONCE UPON A TIME, reissue by Hot Record Society.

Benny Carter steals the show—on trumpet!

The band, as of 1933, includes Carter, Kaminsky, Chu Berry, O'Brien, Hill, Mesirov, Lucie and Wilson. Mesirov, playing clarinet, switches to drums on *Kapers* and fortunately, cannot be heard. Big Sid Catlett plays drums on the "B" side. Teddy's piano is great. Chu plays exceptional tenor, but Carter's trumpet solo on *Once* is a once-in-a-lifetime recorded thrill. Benny also arranged these, if memory serves, and both sides swing. Reissues like these are a relief to the strained, braisy performances of all too many bands of today.

Fats Waller

HARLEM FUSS and MINOR DRAG, reissue on Bluebird.

Virtual masterpieces. Fats plays elegant piano throughout. Charlie Erviss displays rare feeling, a round tone; Arville Harris' clarinet is straightforward, sincere. All add up to good jazz. Recorded March 1, 1929, and better today than then.

Louis Armstrong

SAVE IT, PRETTY BABY and HEAR ME TALKIN' TO YA, (Decca); SNOWBALL and SWING YOU CATS, Bluebird reissue of 1933.

Louis, although the record is recent, is the "old Louis" on *Baby*.

There are a few good solos worth study, Higginbotham's among them. Louis' solos become more captivating all the time; his tone is about unsurpassable, and he feels the music. On both labels the ensemble is sloppy.

But Louis is there. And that in itself is good enough for me.

Andy Kirk

CLOSE TO FIVE, I'LL NEVER FAIL YOU, JULIUS CAESAR and YOU SET ME ON FIRE, (Decca). A vastly underrated band.

Andy proves it here, and Mary Lou Williams helps. *Five* is strictly her solo on piano, and superb. Pha Terrell's alleged vocals feature *Fail* and *Fire*, but we have other samples of Mary Lou, plus Dick Wilson's too-long-overlooked tenor, to pull the discs into the above average class. The band's intonation has improved immensely.

Gene Krupa

THE MADAME SWINGS IT, QUIET & ROLL 'EM, SOME LIKE IT HOT and THE LADY'S IN LOVE, (Brunswick).

Sad stuff. There are several good single exhibitions, however, by Sammy Donahue, tenor; Milt Raskin, piano, and Sam Musicker, clarinet. But for all his drumming ability, the rhythm section of Gene's band is weak. So are the arrangements.

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—Seymour Rudolph Photo

Behind the Scenes at RCA-Victor's Chicago studios, Tommy Dorsey and Edythe Wright learn what make the wheels go around. With them are (left) Fred Elasser, RCA engineer, and Eddie Chase, creator of "Mythical Ballroom," who last month moved from station WCFL to WAAF, Chicago. Eddie, one day a week, interviews big names of the band world on his broadcast.

The band has no drive; nothing distinctive to offer. The boys seem to wade listlessly through each of these titles. Disappointing, no?

Miff Mole

Louisiana Rhythm Kings

WINDY CITY STOMP, BALLIN' THE JACK, reissues by the Hot Record Society.

Here, on *Windy City*, is one of the best examples of Frank Teschmaker ever put on wax.

Tesch plays good spirited clarinet—out of tune perhaps, but virile and gutty—with a band behind him composed of Nichols, Sullivan, Krupa, Condon and led by Miff Mole. Miff's trombone is excellent; it has a drive that moves one. The side, lost for years in the files of the American Record Co., was made at the same time of *Shim-Me-Sha-Wabble* (1928) but was never issued. Reverse, by the Louisiana Rhythm Kings, spots more (and equally good) Mole trombone, Nichols trumpet and Goodman clarinet. Both sides are excellent examples of the early so-called "Chicago" style, but you'll have to play the "A" side several times, as did I, before Teschmaker's genius smacks you in the face.

Glenn Miller

MOONLIGHT SERENADE and SUNRISE SERENADE, (Bluebird). Miller, at long last, comes into his own. Both sides are strictly ensemble, aside from brief choruses by Wil-

bur Schwartz, clarinet, and the dependable Tex Beneke, a highly talented tenor saxophonist. But both swing lightly. The scoring is unique. Both tunes are above average; Miller fans will recognize *Moonlight* as the Miller theme. In addition, the band has a half-dozen pop sides issued this month, all of which are performed well.

Skinny Ennis

WISHING and HOORAY FOR SPINACH, (Victor).

Who's the solo alto saxophonist? Both sides are foul; Skinny sings as though he were awaiting the arrival of a pulmotor. But the alto man has swell ideas, good tone, and sounds as if he wandered into the studio and got in with the wrong band.

Red McKenzie

TAILSPIN BLUES and NEVER HAD A REASON, Bluebird reissue. Jack Teagarden's on both sides. This is the old Mound City Blue Blowers group which included McKenzie, blue blowing and singing; Condon, Billings, Bland, Morgan and Teagarden. Waxed Sept. 25, 1929, the results are not epoch making, but interesting. Jackson's playing highlights both sides; his (Modulate to page 21)

Best Solos Of the Month

- Trumpet**
- Louis Armstrong in *Save It Pretty Mama*, *Rockin' Chair*, *Swing You Cats*.
 - Red Nichols in *Ballin' the Jack*.
 - Sidney DeParis in *Miss Hannah*.
 - Benny Carter in *Once Upon a Time*.
 - Cootie Williams in *Boudoir Benny*.
 - Max Kaminsky in *Krazy Kapers*.
 - Ziggy Elman in *Show Your Lanes*.
 - Harry James in *Jesse*, *Home James*, *Sweet Georgia Brown*.
 - Grady Watts in *Lazybones*.
 - Sonny Dunham in *Georgia On My Mind*.

- Trombone**
- Claude Jones in *The Way I Feel Today*.
 - Jack Teagarden in *Never Had a Reason*.
 - Jay Higginbotham in *Hear Me Talkin' to Ya*.
 - Charlie Erviss in *Minor Drag*.
 - Benny Morton in *Cherokee*.
 - Murray McEachern in *Bone Yard Shuffle*, *Moon Country*.
 - Miff Mole in *Windy City Stomp*, *Ballin' the Jack*.

- Tenor Sax**
- Coleman Hawkins in *The Way I Feel Today*.
 - Dick Wilson in *Julius Caesar*.
 - Sam Donahue in *Madam Swings It*.
 - Lester Young in *Cherokee*, *If I Could Be With You*.
 - Charlie Barnett in *S'Posin'*.
 - Chu Berry in *Once Upon a Time*, *Sweethearts on Parade*, *Wizing the Wize*.
 - Tex Beneke in *Swains Serenade*.
 - George Auld in *One Night Stand* and *One Foot*.
 - Jerry Jerome in *Show Your Lanes*.

- Clarinet**
- Frank Teschmaker in *Windy City Stomp*.
 - Benny Goodman in *Ballin' the Jack*.
 - Show Your Lanes, *Ross of Wash. Square*.
 - Artie Shaw, *One Night Stand* and *One Foot*.
 - Arville Harris in *Minor Drag*.
 - Barney Bigard in *Boudoir Benny*.
 - Bencie Madison in *Hear Me Talkin' to Ya*.

- Alto Sax**
- Benny Carter in *Miss Hannah*, *Krazy Kapers*.
 - Arville Harris in *Minor Drag*.
 - Murray McEachern in *Georgia On My Mind*, *Rockin' Chair*.
 - Charles Holmes in *Save It, Pretty Mama*.
 - Johnny Hodges in *Boudoir Benny*.
 - Charlie Barnett in *Schools of Harlem*, *Scotch & Soda*.

- Piano**
- Jess Stacy in *Show Your Lanes*, *Opus 3*.
 - Ross, *Sugar*.
 - Fats Waller in *The Way I Feel Today*.
 - Miss Hannah, *Minor Drag*, *Harlem Fuss*.
 - Mary Lou Williams in *Close to Five*, *Julius Caesar*.
 - Count Basie in *Cherokee*, *Taxi War Dance*, *Boogie-Woogie*, *If I Could Be*.
 - Edwin Wilcox in *Shoemaker's Holiday*.
 - Milton Raskin in *The Madam Swings It*.
 - Bob Kitzis in *One Night Stand* and *One Foot*.
 - Teddy Wilson in *Once Upon a Time*.

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New Records—

(Continued from page 20)

trombone in *Never Had a Reason* is especially significant of the era.

Artie Shaw

ONE FOOT IN THE GROOVE and ONE NIGHT STAND, (Bluebird). Buddy Rich's annoying rim shots spoil this issue.

Artie's band still has a tinny, metallic sound which tends to become monotonous. *One Foot* is noteworthy because of solos by the young Bob Kitais, whose pianologics have a definite Earl Hines flavor; George Auld, whose "honk" mannerisms on tenor add a certain amount of guts to Jerry Gray's arrangements, and, of course, Artie. *One Night* sounds a lot like Basie's *One O'Clock Jump*, and again it's Kitais who, for the first time on wax, displays real talent on piano. Catch the surprise ending on *One Foot*; its novel, albeit loud, Rich's drumming can be tasty, but you'll have to check other Shaw releases for a sample. I like these solely for Shaw's and Kitais' passages.

Carmichael Album

WASHBOARD BLUES, LITTLE OLD LADY, BONE YARD SHUFFLE, GEORGIA ON MY MIND, RIVERBOAT SHUFFLE, STILL OF THE NIGHT, STAR DUST, ONE MORNING IN MAY, ROCK-IN' CHAIR, LAZYBONES, MOON COUNTRY, LAZY RIVER, all (Decca).

Mixture of good jazz with commercial dance music.

Casa Loma is the band; assistance is lent by Louis Armstrong, the Merry Macs and Hoagy Carmichael himself. All the tunes are by Hoagy. Louis' and Pee-Wee Hunt's vocal duet on *Lazybones* is a highlight, and Louis plays an exceptional solo in *Rockin' Chair*. Sonny Dunham repeats his *Memories of You* trumpet style on *Georgia*, but its inferior to *Memories*. The big kick of all is Murray McEachern's alto work on *Georgia* and *Rockin' Chair*; he also gets several good aliphorn demonstrations in. Kenny Sargent, Grady Watts and Clarence Hutchenrider also are featured thruout, but I am afraid Louis is most satisfactory of all. Hoagy sings *Lady* and *Washboard*, but I prefer his earlier Victor record, with Whiteman, on the latter. Nevertheless, despite the shortcomings, Casa Loma and company have produced a dozen sides well worth adding to any collection of present-day jazz. And if the budget will allow an expenditure for only one disc, buy *Lazybones* and *Rockin' Chair*, paired together.

Why doesn't Decca allow Hoagy to make more sides on his own?

Lionel Hampton

SWEETHEARTS ON PARADE, DENISON SWING, HIGH SOCIETY and WIZZING THE WIZZ, (Victor).

Not Hampton's best. On *Sweethearts* Lionel attempts to sing—disastrously. But his vibrate work and Chu Berry's tenor are noteworthy. On *Wizz* and *Denison* Lionel plays more 2-fingered piano, lightning fast but purely exhibitionist, and therefore not good jazz. *High Society* is the best of the four. Each side has a different personnel, but Victor obligingly prints each on the labels. Hampton has made many sides preferable to these.

Recommended

MILDRED BAILEY's vocals on *Love's a Necessary Thing*, *Tain't What Ya Do*, *Shambertine Along the Swanes* and *I Can Read Between the Lines*, with JOHN KIRBY's band. Billy Kyle's piano talent equals the Bailey's singing style. CHARLIE BARNETT's *Scottish Soda and Echoes of Harlem*, both featuring Charlie's alto, are performed well, but Elliott's solo in *Scottish Soda* is of Elliott's original rendition; *Scottish* is better. RED NORVO's new band, still subtle but gutsy, featuring Sharon Penne's and Mary Lou Williams' vocal solo, and finally, MCKINNEY'S COTTON PICKERS, with Fats Waller, Hawkins, DeParis, Carter and Redman all playing in the same band together on *Misc*



Time Out for grub. John Trotter takes a big helping of vittles while Skinny Ennis, left, and Claude Thornhill, with bell, await their turn. Skinny's band is currently at the Victor Hugo in L. A.; Trotter keeps busy with Bing Crosby's commercial, and Thornhill knocks out arrangements daily.

Hannah and The Way I Feel Today: a Bluebird release and one of the best Victor has yet released on its 35-cent label. What puzzles me is the fact that Waller's name isn't even mentioned on the label with the others, and neither is Lonnie Johnson's on banjo. Hawkins' notes are average for Hawk, yet there are kicks in those and the vocals by Redman, as well as Sidney DeParis' trumpeting. This practice of reissuing gems like these two sides is most encouraging, in fact, the nuts. Let's have more from Brunswick and Decca, as well as Bluebird. BARRELHOUSE DAN.

Blue Note Specials

Mighty Blues and *Rocking the Blues*, by the Port of Harlem Jazz Men; *Weary Land Blues*, by Higginbotham's Quintet, and *Daybreak Blues*, by Newton's Quintet, all on Blue Note Records.

Another successful session. Granting that too many performances of the blues have been issued in recent weeks, and that the market is pretty well glutted with same, I can't help but recommend these. The first two titles occupy 12 inches; the latter two are ordinary size. Neither disc is ordinary from a performance standpoint, however, for the groups (each comprised of the same artists) include Frankie Newton's trumpet, J. C. Higginbotham's trombone, Albert Ammons, piano; Big Sid Catlett, drums; Teddy Bunn's guitar, and John Williams' bass. The solos are 18-karat, the tempos are right, and the atmosphere proper. Best of the four is *Rockin'*, with Ammons pounding out his soul gloriously. If only a Hawkins or Berry or a Young could have set in on these with a tenor! Without one, they lack that spark which would make them impeccable. Just the same, both records are standouts. I hope Blue Note leaders continue to issue sides as righteous and uncommercial as their first eight (two Ammons and two Lux Lewis solos were issued last month) have proved to be.

(These were received too late for inclusion in "best solos of the month." But for the records, Newton, Hig. Ammons and Bunn contribute individual work which should be included in the list.)—B. D.

Commercial Discs

OZZIE NELSON, whose band has a punch too many commercial combinations lack, plays *Wares-Stick Blues* and *Sweet So Quiet* on Bluebird; Tommy Dorsey's *May* output is of the non-jazz type; titles include *Always or Awake*, *If You Ever Change Your Mind*, *To You and This Is No Dream*, all Victor; Casa Loma clicks well, too, with *I Won't Believe It, Could Be*, *Smiles Serenade* and *Heaven Can Wait*, all Decca; Nan Wynn, soon to join Hal Kemp, is pleasing with her vocals in *Can't Help Loving That Man* and *Je-Da*, Vocalion; Kemp revives *S'Posin* and pairs it with *Boom*, which recalls Maxine Gray's affected singing to bad advantage; Victor. An unusual group calling itself "New Friends of Music" offers "When Johnny Comes Marching Home and The Drockley Drug on Victor. Instrumentation includes two violins, guitar, cello,

harp, bass, viola; results are discouraging to further attempts along this line; Glenn Miller clicks solidly with *Wishing, Three Little Fishies, The Chestnut Tree, and the Angels Sing, and My Last Goodbye*, all on Bluebird. The last tune, written by Eddie Howard of Dick Jurgens' band, is top tune of the month in Chicago and probably will take hold elsewhere this summer.

Another record company, the U. S. group headed by Ell Oberstein, will be in the field next month. R. P. C.

ORCHESTRATION REVIEW

By Tom Herrick

BACH GOES TO TOWN—Sprague-Coleman, Arr. by Gene and Richard Von Hallberg. This is the most unusual stock arrangement to come to my attention to date. Alec Templeton's Bach-like fugue in swing tempo is one of the most delightful bits of novelty dance music ever released. It will never be a swing classic—it's not intended to be, but it's so refreshing that it will appeal to any musician. Templeton has given his conception of the way in which Bach might have fitted into the swing picture were he alive today, and the arrangement is excellent. It is amazing that the arranger was able to make his orchestration flexible enough to be played by either a large or small group with corresponding effectiveness.

AND THE ANGELS SING—Bregman, Vocco & Conn, Arr. by Charlie Hathaway. Ziggy Elman, first trumpet man with Benny Goodman, and Johnny Mercer have collaborated in writing this. It doesn't sound like anything we ever heard Ziggy play, but it's a nice lilting melody and is cleverly orchestrated by Charlie Hathaway, especially at C and through to the

end, where he has backed up muted brass on the melody with a swingy sax figure. Later on the melody goes to clarinet and tenor with brass figures. You'll be needing this one.

WHAT IS THIS THING CALLED LOVE—Harms, Arr. by Jerry Gray. This is Artie Shaw to a "T." It is a kick to hear the rhythm section stick through behind a simple first chorus of muted brass with no involved background figures to clutter up the effect. This orchestration is almost identical with Shaw's record arrangement of the same tune, though the clarinet is not as promiscuously featured. The second ensemble chorus is really fine and a lot can be made out of it by building up a terrific crescendo on the descending chords. Hard to explain, but you'll get the idea. The clarinet and second trumpet have hot solos. Don't take this one too fast—a medium rock is just about right.

JUST STROLLIN'—Feist, Arr. by Bob Haggart. This is one of those fine boogie-woogie romp tunes by Joe Sullivan. Having heard the record, you know that the piano is featured a good deal with other instrumental solos merely filling in eight bars here and there. Bob Haggart has no peer in this type of arranging and he does his usual swell job.

UNDECIDED—Leeds Music, Arr. by Vic Schoen. Benny Goodman, in his new autobiographical book, tells of having picked up this tune from the John Kirby band while it was playing at the Famous Door. It was written by Charles Shavers, the trumpet player in Kirby's band. Vic Schoen, who is looming as another Larry Clinton, has done a nice job on this stock arrangement. Even the first two double bar choruses are well written. The first features unison clarinets on the melody with a muted brass riff background. The verse at C is for full ensemble and is followed by a second trumpet solo at D. The last two choruses are unison sax with brass figures.

PENTHOUSE SERENADE—Famous Music, Arr. by Vic Schoen. It is nicely adaptable to a swing arrangement. The first two are regular melody repeat choruses followed by a brief interlude at D and a second trumpet solo, ad lib, with sax background. E and F are ensemble choruses with brass and saxes changing off on the melody. Very solid.

Also Recommended

GARDENIAS—Lincoln Music, Arr. by Spud Murphy.

A NEW MOON AND AN OLD SERENADE—Irving Berlin, Arr. by Helmy Kresa.

LITTLE GENIUS—A.B.C., Arr. by Helmy Kresa.

VARIETY IS THE SPICE OF LIFE—Robbins, Arr. by Larry Clinton.

Percy Faith to N. Y.

Toronto—Percy Faith, composer, conductor, arranger and instrumentalist, has signed with Dr. Frank Black of NBC to appear six times as guest conductor of the NBC ork in New York City. Faith will retain his summer position with the CBC here.

Three Bands Open Pier

Atlantic City—Tommy Dorsey, Horace Heidt and George Hall, with their bands, were on deck Memorial Day when the Steel Pier opened for its forty-second season.

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MILDRED BAILEY

and *We'll Never Know*, married only by weak Terry Allen vocals. JAN SAVITT's *And the Angels Sing*, *Smooch a Bug*, *Little Sir Echo* and *I Want My Share of Love* showing biting brass, fine saxes, and monotonous "shuffie" rhythms. COOTIE WILLIAMS' *Goodie Bama* and *It's the Green Good*, which prove, like John Kirby does, that a small band can play good jazz with a real HR. LES BROWN and *Love For Sale*, paired with *Out of the Night*. BOB CROSBY'S *Dislanders* lasting out if *I Didn't Care* and *Hot Dog Stand*, all the boys taking turns for solos. MAXINE SULLIVAN'S *I'm Happy* and *Cora Placin'* vocal solo, and finally, MCKINNEY'S COTTON PICKERS, with Fats Waller, Hawkins, DeParis, Carter and Redman all playing in the same band together on *Misc*

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Swing Piano Styles Jay McShann, Young Kansas City Artist, Has His Own Unique Style on the Blues

By Sharon A. Pease

Chicago — Since the Off-Beat Club here was opened in January, many musical thrills have been offered swing enthusiasts and musicians.

Not the least exciting of these were the talents and techniques of Jay McShann, 22-year-old swing pianist from Kansas City, who was booked into the Off-Beat for two nights and who stayed six solid weeks.

Jay plays a wide variety of styles, including "down yonder" blues and boogie-woogie. He enjoys playing—really puts his heart into it—and when in the groove, puffs, grunts and groans in the Hampton manner.

Sister Started Him!

McShann was born in Muskogee,



King of the ivories in the Greater Kansas City area is Jay McShann, 22-year-old pianist, whose work at Chicago's Off-Beat Club put him in the national limelight. Sharon Pease tells about Jay's unique talents in the accompanying article.

Okla. His first interest in the piano came at the age of 12 when an older sister started taking lessons. Jay asked if he might also study, but his mother explained that the family B. R. wouldn't stand the pressure. The sister practiced diligently and soon Jay was whistling and humming the melodies she played. Experimenting with them on the piano, McShann found he soon could play them exactly as she did.

Jay's sister became organist at the Muskogee church where the McShanns went every Sunday. She played many hymns as a result. When Jay had memorized all these, he often relieved her as organist. Recalling these incidents, Jay says "I was always careful about opening the hymn book to the correct page—I couldn't read a note and had to pretend I was using paper every minute."

Love is a Tonic

Not satisfied with his sister's library, McShann began working out melodies from phonograph records. He didn't take music seriously, however, until his senior year of high school. About this time Clarence Love's orchestra was playing a one-nighter in Muskogee. This acted as a tonic to young McShann, who went home from the one-nighter determined to listen to more records and play jazz. He worked a few social dates before leaving for Nashville to enroll as a student at Fisk University. He picked up a few jobs playing nights and everything went well for about two months—then suddenly Jay was stricken with homesickness. Two weeks at home was enough—he was off for Tulsa this time. There he landed a job with Al Dennie's band.

By this time, Jay had developed a fine ear and the ability to play

in any key. But he still couldn't read.

Faked His Way Until—

"When a new number was set up at rehearsal," McShann recalls, "I stalled and tinkled through the first chorus. That was enough. By the second time I had it. I fooled the whole band for two months before Al trotted out an arrangement of *Rain* one afternoon. It opened with only rhythm and piano introduction—not a horn tootin'. That's where I decided right on the spot I'd better learn to read—and read fast."

After four more months with Dennie, during which time the boys in the band helped him to become a "paper" man, Jay organized a small band of his own and worked four months in a nitery in Arkansas City, Kas. Jay had saved his money and decided he should invest it in more education, so he attended Southwestern College at Winfield, Kas., for a year. His studies included a music appreciation and sight singing course, but no piano work. Cash ran short the final week of school and Jay postponed a few meals. On the last day of school, he received an offer from Eddie Hill and immediately wired back "Send Ticket."

For the next two years, Jay roused around in Arizona and New Mexico. When the band broke up in 1934, Jay decided to try his luck in Kansas City, where he had heard there were plenty of real swing stars. His first job was with Elmer Hopkins, a drummer, at Monroe Inn out on the Northeast side of the city. It was here that Kansas City jazz lovers "discovered" his ability. Booming business at the Inn as it had never been boomed before, Jay next took an offer from Dee (Prince) Stewart, trumpeter of the old Bennie Moten band, to join Stewart's band at Club Continental. Then followed nine months playing at Wolfe's Buffet on 18th Street, Kansas City's "swing alley." About 18 months ago, Jay formed his own little band and was given a 2-week trial at Martin's on the Plaza in Kaycee. The job lasted 18 straight weeks and he left for another Continental job—with his own band this time—at a much better salary.

Back in Kaycee Now

McShann's leaving left Martin's in a slump. Frantically Clair Martin asked for Jay to return. So after four months, McShann and his little band of men—Eugene Ramey, Gus Johnson, Ed Jackson, Bob Mabane, William Scott and Billy Smith—returned. They've been there ever since, and currently are doing by far the biggest business of any band in Kaycee. Jay's Off-Beat engagement was just a few weeks ago. Right now he is back at Martin's, jamming the cats and musicians nightly.

The accompanying example of Jay's fine blues style is demonstrated on his own *Hootie's Blues*. The Kansas City influence is evident. For example, the bass in measure two, Mary Lou Williams; both clefs of measure 10, Count Basie, and in the treble of measure two, in the second chorus, which smacks of Pete Johnson.

The addition of the sixth to a seventh chord, thereby forming a thirteenth, is not unusual, but Jay uses the idea in a novel way in measure five of the second chorus. Using an F-Major chord in the bass, he has built the treble lick on combinations of the seventh and fifth, (E-Flat-C) and the sixth and third (D-A). In the following measure, the same idea is used with the A "flatted" in both clefs.

When you are in Kansas City and in the mood for kicks, go out and see Jay. I'm sure you will like his unique work. If you do, just tell him about it and I will guarantee a "thank you, sir" that comes from the bottom of his heart and rings with sincerity.

You'll be hearing more of Jay

Here's the Way Jay McShann Plays His Own Composition, "Hootie's Blues," on Piano

MODERATO

McShann one of these days.

Next month, Sharon Pease chooses to elaborate on the style of Milton Raskin, pianist with Gene Krupa's band. Samples of Raskin's technique also will accompany Pease's criticism. Mail to Pease goes to the Lyra & Healy Building, Chicago.—EDS.

Alligator's Hole—

(Continued from page 19)

- Chicago in March, 1923, and released in February, 1924.
- 12023 Southern Stomps (Jones) 1620-1 and 1623-2
- 20292 Riverside Blues (Jones) 1624-2
- Mabel's Dream (Smith) 1623-2
- PURTAN record, same recording as above, issued on Puritan label.
- 11292 Riverside Blues (Jones) 1624-2
- Mabel's Dream (Smith) 1623-2
- OKEH records. First title given was recorded June 22, 1923; others probably on same date, or later in same year.
- 4906 Sobbin' Blues (Kasse-Burton) 8394b
- Sweet Lovin' Man (Hardin) 8392b
- 4918 Dippermouth Blues (Oliver-Armstrong) 8402
- Where Did You Stay Last Night (Armstrong-Hardin) 8401a
- 4903 Snake Rag (Oliver-Piron) 8391a
- High Society Rag (The Band) 8393b
- 4975 Jazzin' Babies Blues (Jones) 8403a
- 40000 Tears (Armstrong-Hardin) 8476b
- Buddy's Habits (Nelson) 8475b
- 40084 Working Man Blues (Oliver) 8486b
- Riverside Blues (Jones-Dorsey) 8484a
- OKEH records. First title given released about November, 1924. Others probably same period.
- 8148 Booms Bent Blues (Newton) 8478a
- I Ain't Gonna Tell Nobody (Jones) 8477b
- 8285 Mabel's Dream (Smith) 8497a
- Sweet Baby Doll (Thomas) 8485a
- COLUMBIA records, released February, 1924.
- 12023 New Orleans Stomp (Oliver-Piron) 8190a
- 11904 Chefsanooga Stomp (Oliver-Piron) 8190c
- 14068 London Cafe Blues (Morton) 8190c
- Camp Meeting Blues (Oliver) 8190c

- RED ONION JAZZ BABIES; Louis Armstrong, trumpet; Lillian Hardin Armstrong, piano; Buddy Christian, banjo; Buster Bailey, clarinet; Sidney Bechet, clarinet; (on last title only), Aaron Thomas, trombone; Charles Irvin, trombone; on last title only.
- GANNETT records, recorded in New York, November, 1924.
- 5607 Terrible Blues (Williams) 9206
- Santa Claus Blues (Straight) 9207
- 5627 Of All the Wrongs (Payton-Smith-Dowell) 9177
- Cake Walking Babies (Williams) 9248 (recorded Dec. 1924)
- CLARENCE WILLIAMS' BLUE FIVE; Louis Armstrong, trumpet; Buster Bailey or Sidney Bechet, clarinet and soprano sax; Charlie Green or Charles Irvin, trombone; Buddy Christian, banjo; Clarence Williams, piano—possibly Lil Armstrong on 8181.
- Don Redman and Coleman Hawkins, saxophones, on *Squeeze Me* only. Saxophones, where heard, played by Bechet.
- OKEH records, recorded in New York between October 1924 and April 1925.
- 8171 Texas Moaner Blues (Barnes Williams) 7291c—Bechet
- 8181 Everybody Loves My Baby (Williams-Palmer) 7298—Bailey
- Of All the Wrongs (Payton-Smith-Dowell) 7295—Bailey
- 40260 Mandy (Clark-Turk) 7303c—Bechet & Irvin
- I'm Little Blackbird (Clark-Turk)

- 73027—Bechet & Irvin
- Cake Walking Babies (Williams)
- 73053—Bechet & Irvin
- 8215 Papa-da-da-da (Williams-Todd)
- 73205—Bechet, Bailey & Irvin
- 8272 Wait Till You See My Baby (Williams) 73686—Bailey & Irvin
- 8254 Livin' High (Pinkard) 78687—Bailey & Irvin
- 8246 Coal Cart Blues (Armstrong-Hardin) 78694—Bailey & Green
- 8254 Squeeze Me (Williams-Waller) 73735—Redman, Hawkins & Green
- Santa Claus Blues (Straight) 73721—by Williams' vocal trio acc. by Armstrong, Christian & Daniel Wilson, piano.
- FLETCHER HENDERSON'S ORCHESTRA, with Louis Armstrong, trumpet; Charlie Green, trombone; Buster Bailey, clarinet; Coleman Hawkins, tenor; Kaiser Marshall, drums, and others. All labels recorded in New York during winter season of 1924-25.
- COLUMBIA records.
- 228 Manda (Stacie-Blake) 140092
- Go Long Mule (Creamer - King) 140093
- 240 Mammet Kind o' Blues (Katzman) 140189
- Naughty Man (Redman - Dixon) 140189

(To Be Continued)

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Jimmy Dorsey Says:

Tone, Not Fancy Fingering, Is Important in Practicing'

By Jimmy Dorsey

People ask me why I junked-trumpet for sax when I was a kid. I've got 'em there, because I never have played trumpet. It was a cornet, and the only reason I started on it in the first place was because it was the only instrument around the house that wasn't in almost constant use.

Dad Bought Him a Sax

After I had the cornet down well enough to use it in parades with brass bands in my home town, father started me out on a second hand tenor sax with a double register key because he felt that it was important to any musician to have as many doubles as possible. He had already seen to it that I could play a slide cornet as well as a valve cornet and he wanted me to be able to take advantage of the rapidly increasing popularity of the sax, which was a comparatively new thing then.

I honestly don't remember when I started clarinet. I remember I didn't have any lessons on it, and it seems I've always played it.

I never did desert the cornet—it deserted me. I think I stuck to it longer than anyone in the present day band, right through the Dorsey Brothers band, the Bing Crosby show and through our Palomar engagement, a little more than two years ago. I played cornet on two of the Dorsey Brothers records, *Eccentric* and *Never Say Never Again Again*. In fact, it was that last tune that broke up the Dorsey Brothers' ork.

Played a Raspberry!

I've never told the story before, and inasmuch as Tommy and I have laughed over it together since, I don't think Tommy will mind. If you remember our arrangement of *Never Again*, it was a tricky tempo, and it was very important that it shouldn't be kicked off too fast—or Jimmy was lost on his cornet.

We were playing the Glen Island Casino and one night Tommy kicked it off too fast. All I played on cornet was a raspberry—in tempo—and Tommy picked up his horn and walked off the stand.

That's how I became a band leader!

For beginning saxophonists, or students of any instrument for that matter, I say get a good instruction book. Master every exercise before going on to the next, no matter how difficult they seem. That's the most common pit beginners fall into; as soon as they run into something hard, they skip it and go on to something easier—they think—or more interesting. That's fatal. You need every one of those exercises or lessons to properly prepare you for the next ones, and the only answer is to stick with it until you've absolutely mastered each one. Another important item is your instrument. I'm speaking of reed horns now. Absolute cleanliness is of tremendous importance in a sax or clarinet, and a good instrument can be ruined if you are not careful. Follow the instructions that come with your instrument carefully and religiously.

Watch Your Tone!

I would like to give young players one tip. Practice whole notes, sustained notes, for tone quality. You can be the most dextrous "mechanic" possible on an instrument, but if you haven't tone, it "don't mean a thing."

We'll go on from here in my next column. Thanks.

Burton Lane Batons

Hollywood—Burton Lane, until recently under contract to Paramount, took to a baton in May. Fud Livingston has written a number of arrangements for the new crew, which also stars Elaine Howard as vocalist. Lane plans to stress sweet rhythm, among American fox trot rhythms.

Saxophonists • Clarinetists

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Arranging •

Britisher Aims His Troubles; Gets Answers Illustrated

By Will Hudson

F. Naylor, Newcastle on Thyne, England, says he would be pleased if I'd answer these questions:

"The following example is two bars of a score I have been studying. Could you tell me the reason for the first alto and second trumpet phrasing differently from the rest of the front line?"

Ex. 1. Musical notation for 3 Saxes, 2 Trumpets, and Tromba. The notation shows a rhythmic pattern with accents on the first and second measures.

"And here is something else I came up against while writing an orchestration:"

Ex. 2. Musical notation showing a complex harmonic arrangement with multiple voices.

"Will the bottom saxes cause a clash by playing as close as B-Natural or C? I come across this often. Should I have doubled the first alto with baritone instead of using 4-part harmony in ensemble? The four saxes are two altos, tenor and baritone.

"Also, I have been experimenting with the voicing of parts and would like your opinion of the following voicing. You will notice how I have interlocked the parts. This makes the second alto double lead, but I would like your opinion on the matter. Thank you."

Ex. 3. Musical notation showing a voicing arrangement for saxophones.

Well, Mr. Naylor, in your example 1 the only reason for the first alto and second trumpet phrasing differently is for the purpose of giving the melody a rhythmic lift. This trick is used very often by arrangers in ensemble choruses when they want to produce a pronounced rhythmic effect. You'll note that even though the first alto and second trumpet are phrased differently, their phrasing does not conflict in any way with the ensemble phrasing of the melody.

(2)—In your example 2, the bottom saxes will not conflict even when playing as closely as B-Natural and C. In ensemble grouping, it is perfectly okay to write four saxes this way, using 4-part harmony and giving the melody to the bottom sax, even though the melody note occurs only a half tone from the next harmony above. It will produce no clash. However, in the third bar of your example, I observe that the harmony given to the saxes is bad. Below I have rewritten this third bar for saxes, giving a much better illustration of voicing:

Musical notation showing a corrected voicing for the saxophone ensemble.

(3)—Fundamentally, there is nothing wrong with your idea of voicing as described in Example 3 above. What you have done here is to write both the brass and the

unpleasant balance, especially when written in the lower registers, and the low tones of the tenor sax will tend to produce a harsh, unpleasant sound. The illustration will sound much better if the saxes are written in close harmony. The brass, however, can be left as is.

Koff's New Combo

New York—Charlie Koff, chief arranger for Muzak, is organizing a band comprised of five saxes, four brass and four rhythm. Style of the band will be based on voices blending with instruments to form new tone colors. Koff's long been known for his scoring ability.

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Haggart Gives Tips on String Bass Technique

BY BOB HAGGART

Of Bob Crosby's Band

There has been a lot of water under the bridge since I last wrote a column for DOWN BEAT. A lot of you guys who were nice enough to write in response to the request in my last column, telling me what you thought should be incorporated into a comprehensive book on bass have probably thought the least I could have done would be to answer your letters. Don't think your suggestions haven't been appreciated—they have really helped—but so darn many came in that between practically living at the Blackhawk plus record dates, arranging and trying to get the book in shape, there simply hasn't been time to write personal letters.

However, I'm starting a series of columns with this issue and will try to answer as many of your questions as possible.

Don't Neglect Bowing

Henry Bessler of Everett, Mass., writes in and wants to know how important it is to learn bowing for dance work. A lot of bass players have advanced this question since they have noticed that the bass is used primarily as a rhythm instrument. However, the bass player is often required to play sustained tones for a tuba effect. It also is sometimes necessary to use the bow in playing a walking bass part in very slow tempo. This is found especially in the "blues," and many times when the bass part moves right along with the general ensemble in off-the-beat figures.

You will find this particularly true in playing intros, modulations and endings. As a general rule, of course, bowing is secondary to plucking, but the bowing phase should not be neglected.

A good many of you have written in asking how I got the "double-time slap" in the last strain of the record Big Noise From Winnetka. Bauduc and I cooked this up one night when he turned around and extemporaneously started beating out some riffs on my G-string. (Don't take me literally). So I decided to play a tune on the G-string in the key of G-Minor. It would be almost impossible to pick any such intricate rhythms as these. Bauduc has a big tom-tom on his right which is tuned to G so that he can alternate beats between the bass and the tom-tom. Some of you guys who have been trying to get this effect by picking will probably be relieved to know this.

By the way, if any of you would like to see how the bass solo to Winnetka looks on paper, drop me a line in care of DOWN BEAT and maybe we can arrange to run it this summer.

Bob Haggart's bass column will be continued in the July issue.—EDB.

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Big Names in Boston Helping to Boost Business in Local Bistros

BY BOB DOUCETTE

Boston—The Ritz Carlton Roof opened May 11 with the music of the old maestro, Ben Bernie. Ed Wyner, manager of the Ritz, has lined up a fine array of top-flight bands for the coming season, namely, Duke Ellington, Woody Herman, Hal Kemp, Benny Goodman and others.

Woody Fave in Deantown
The choice of Woody Herman to appear at the Roof for four weeks, and then two weeks at a later date, was the most gratifying news that we could have received.

Chick Webb, Ella Fitzgerald and company moved into the spot vacated by "Pops" at the Southland. The Webbs have been doing a bang-up business chiefly because of the drawing power of Ella and Chick. Machado Enthused

As we predicted in last month's issue, the Totem Pole Ballroom has definitely gone back to name bands . . . and with thankful results. Always a popular rendezvous for the younger dancing set, the Pole is now enjoying the best business in years. Frank Machado, Fiesta contact man, is all enthused over his

firm's new tune, the Tinkle Song. . . . The original title of the song was . . . Do You Think a Drink'll Do Us Any Harm? . . . It's been kicking around for seven or eight years and Harry Link finally succeeded in getting Harry Woods to sign over publication rights to his firm.

Union Tightens Up In Omaha Spots

BY ED KOTERBA

Omaha—Optimistic is the outlook for union musicians following continuation of Local 70's "tightening up" campaign. Union orks have been added in several bistros recently and every hotel is using union men.

Local leaders nixed attempts to pipe Vincent Lopez' music from Ak-Sar-Ben coliseum to street dancers during the recent Gold Spike days. Three large agencies here, Howard White, NOS and VSA, are booking 20 territorial bands; report all of 'em are tied up with one-nighters and locations for the entire summer. . . . Jack Robertson is new trumpet man with Skippy Anderson. . . . Peony Park opens its summer season in June with Rudy Bundy, the man with the sizzling clarinet. . . . Ernie Preisman at the Paxton; Bob Bowman at the new Cinema Club. Fred Beckett, colored lad from Kansas City, has joined Nat Towles' band here.

Iowa Bug Ban Booms Biz 11.6 Per Cent

By Bob Frazier

Ames, Iowa—Here's good news for lovers of schmalz. The Iowa Ballroom Operators' Assoc. has announced that after six months of experimentation in banning whacky bugs and slaphappy belly-rubbers—also known as jitterbugs—ballroom business has increased exactly 11.6 per cent.

The Frederick Bros. Music Corp. is importing plenty of bands here and there, namely Herbie Holmes, Howard Becker, Lee Dixon, Bob Pope and Ray Herbeck.

Shuffle Music Opens Enna Jettick Season

BY RAY TREAT

Auburn, N. Y.—Lee Shelley's shuffle music opened Enna Jettick park May 12. CRA will book the spot this summer. Tommy Reo, trombonist, is back home since Buddy Rogers scrapped his swing band. Probably won't be here long.

The "Three Guys" have been held over for the summer at Lakeside Inn. They're Max Davis, Red Bartow and Bill Doherty, and they are plenty clever. . . . In the Finger Lakes region, Pete Renzi's crew is a fave of dancers. Renzi has strong support in Swampy Marsh and Bill Holloway.

Emilio Caceres Recoops In San Antonio

BY JOHNNY DRAKE

San Antonio, Tex.—Emilio Caceres, whose Mexican swing trio was a sensation at Nick's in New York last year, is here recuperating from a recent illness and at the same time, working as staff violinist with Station WOAI.

A brother, Ernie Caceres, is playing sax with Jack Teagarden at Chicago's Blackhawk. Emilio says he'll return to New York in the fall.



—Milton Karle Photo

Canaries with Bernie Cummins' ork, currently at Virginia Beach, Va., are Walter Cummins and Connie Barlau, recently featured from Pittsburgh on the Fitch "Band Wagon" NBC show.

All Quiet On Montreal Front

BY BILL TRENT

Montreal—With most of the better nite spots closed, things are quiet around town. Chez Maurice, the main stem's top spot, is doing extra well—probably because the Tic Toc has turned its lights out.

Smiling Don Turner, one of the originals to come up with Lloyd Huntley, is featured at the Mount Royal Hotel's Jacques Cartier Room. Don's band boasts a better-than-average sax section, and a good voice in the person of Muriel Baker. Pat O'Keefe at the drums is also worth noticing. In addition to his batonning, Don sings variety numbers, and rates more than honorable mention.

Marries The Gal!
Jack Bain is still at Chez Maurice. . . . Lenn Howard, of the Tic Toc ork, has found a spot in Ottawa. . . . Jack Brestowe, the piano-player with Don Turner's band, went to Winnipeg to see the girl friend who was sick, and decided to marry her while he was there. . . . Nick Dalla and his boys are playing at Chez Eddie's. . . . Albert Dulude of the same outfit has joined Jack Wyatt at the Manoir. . . . Joe Nito has the boys going through the new ditties very nicely at the Val d'Or.



Ragtime dispenser deluxe, Mugsy Spanier, pushes the plunger in the Old Town room of Chi's Hotel Sherman, where he is working with a little jam group which also features George Brunis' trombone. Mugsy's recovered from a long illness which saw him taking things easy for many months.

Cincinnati—Musicians of Rhineland are just a bunch of happiness boys this summer, with practically every job of note filled by members of Local 1.

Cincy Musicians Happy; Most of 'Em Are Working

BY BUD EBEL

Barney Rapp's new local band is creating a sensation and doing great biz at Rapp's nitery, "The Sign of the Drum." Rapp has much to offer with little Joe Klaus doing a great job of selling out, especially with The Sheik. And the word "great" describes the new band of Roger Bruce, which moved from Castle Farm to Joyland Casino in Lexington, Ky., for the summer.

Moe Franklin is doing a grand job at the Netherland-Plaza with his all-girl ork. . . . Purely sweet, with three fiddles, cello, viola, three saxes and rhythm. . . . Lee Shelley made the mistake of having one extra man above what his contract called for on his recent Gibson date. The union tagged him for \$200.

WLW swung the axe again, trombonist Al Jordan getting it along with Grace Claude Raine, in charge of vocal groups many years. . . . Jimmy James is snagging all the commercials, proving that if you have something worthwhile to sell, it is easy to dispose of. . . . Noticeable has been the decrease in both steady and single engagements for traveling bands. This has been made possible, to the glee of local musicians, by Prexy Oscar Hild's work of the Local. To cap it all, 39 hill billy musicians were taken in the union on special membership and are now, definitely, well under control of the local.

Canuck Ork Waxes Eight Sides for Bluebird & Victor

BY DON McKIM

Vancouver, B. C.—Mart Kenney finished a money-making tour of cities and towns between here and Toronto May 18 and opened at the Royal York Hotel in Toronto. The band pressed eight sides in Montreal May 16 and they'll appear in the States on Bluebird and in Canada on the Victor label.

Georgia Dey, cute songstress with Kenney, is definitely a comer and destined for big things. She's got everything.

Stan Patten's crew is barnstorming, and Len Hopkins' Lombardo styler outfit opened in the new Hotel Vancouver May 25.

There's a queer situation here. In the downtown area, only three ballrooms are operating—and only one stages modern dances at any time. But there are almost a dozen night clubs, each open every night in the week except Sunday, and evidently making it pay. Liquor of any type or power is not allowed in the niteries, so the attractions are merely dining, dancing and entertainment. Or are they?

Slightly underfed musicians are interested in the ups and downs of Vancouver's latest cabaret, the Palomar Theatre Restaurant. The Palomar has a heavy overhead, uses a full floor-show revue and has 10 on the bandstand. It must make all its profits on Wednesdays, Fridays and Saturdays, because Vancouver doesn't step out on any other nights. So far, the place has been doing well enough, with capacity crowds of close to 1,000 on Saturdays.

Rejuvenated Lip Helps Hayden Band

BY EMMET HERRINGTON

Battle Creek, Mich.—Ernie Hayden is back in town and reorganizing his band. Louis Coyner, trumpet, and Bob Kelfer, guitar, both from Fort Wayne, have joined. Sleepy Sandine, former Leonard Keller slide man, also is with Hayden. His lip became paralyzed while with Keller, but he seems to be clicking o.k. now. Band has three arrangers and two vocalists.

Jack Rucker has a fine 11-piece combo at Club Rendezvous. Band was slated for a short stay but has been there since September. Old Grampa Lew Caskey continues to draw at the Club 76 in spite of the stuff he shells off the cob. Harmony tavern has a solid little jive outfit nightly. Local cats gather here Tuesday nights for weekly sessions. Gay Potter, formerly on vibes with Keller, and Zonotte, trumpet and arranger, both are now with Jack Howard in the Blue Room of Hotel Labelle.



Ready for a jam session in bed, Laurence Duchow's band was shot at Chicago's Hotel Morrison. Duchow is standing on the bed in background.

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Hampton Dispels Race Prejudice In Nashville

BY BILL SANDERS

Nashville—Spring brought the jive to Tennessee's capital this month in the form of Benny Goodman and Tommy Dorsey. And despite the fact the band was deep in the south, Lionel Hampton played drums throughout the session. The natives came through to dispense all racial differences by "eating up" Hampton's fine showmanship and technique.

Owen Bradley is playing about the hottest piano in these parts. Currently doing studio work on the staff of WLAC, Bradley has a phenom memory for chords and a blues improvising ability ranking with Templeton's. . . . Francis Craig, despite his appearance with the Barrymores on the air, is at Hotel Hermitage and getting tremendous results. For the first time, the Craig band is using arrangements strictly on the swing side. Billy Schaeffer's trombone stands out.

NOTES TO YOU: Fletcher Henderson and Claude Hopkins stopping over for short spots at the Cotton Club Ballroom. . . . The fiddle playing of Red Haun sends us every time. He's with WSM, and his Venuti style speaks for itself. . . . Malcome Crane is back in town after blowing trumpet for Joe Sanders the past few months.

Hot Chorus Saves Cat From 'Hot' End

BY BART ZABIN

Albany—While the ground floor of Jack's Restaurant here was being gutted by a fire the other night, firemen and spectators alike were amazed to hear music issuing from the heavens. Upon investigation it was discovered that Bud Bedell, local sax man, was trying to "send" himself to safety by playing a hot chorus out the window of the top floor, as the flames roared below him. It worked, for Bud is still playing hot sax around town.

Albany cats gave Whiteman a great laugh when he was interviewed recently over station WOKO and said that he thought *Rhapsody In Blue* was the better kind of swing. . . . John Philip Sousa III has taken over Del Courtney's spot in the New Kenmore. It's nice to hear altos again after a steady diet of three tenors in Courtney's band all winter. . . . Jack Drummond has returned to the Half-Way House for the summer. . . . Clayton Albright has turned out a beautiful tune in *Please Make My Dreams Come True*. . . . If things get much worse in this town, your reporter is going to book a few one-nighters with the local Salvation Army band.

Lockage Gets Fat Muskegon Spot

BY JIM MUDGE

Muskegon, Mich.—Frank Lockage's ork, first on bands-welike-best lists of the dancing public of Western Michigan, open the summer season at Pavilion-on-the-Lake early in June.

Many name bands will occupy the stand at the Pavilion with Don Redman opening the feature attraction policy. Lockage is getting out his leads for top bands of the season and from all indications they will be on the swing side. Artie Shaw, Goodman, both Dorseys, and Woody Herman lead the field in this section and indicate the trend.

Just Before the S



Nashville—Francis Craig, most popular of all Southern band leaders, took part in the last radio skit of John and Elaine Barrymore's last month, two days before the famed acting couple announced they were separating. Craig, at left, appeared with John and Elaine on a WSM broadcast. The next day, in St. Louis, John's wife, the former Elaine Barrie, met her mother and announced that she and her husband of "great lover" fame were calling it quits.

Otstot Ork Sets Record

BY J. H. LANG, JR.

Indianapolis — Amos Otstot's gang did 17 weeks at the Indiana Ballroom, setting a new record for a lengthy stay. The Sunday afternoon swing sessions were a treat. Tiny Bradshaw followed with some solid stuff.

Rumor afoot that a new dance floor will be in use this summer on a boat which is to float up and down the White River, gangplank to be in Broad Ripple. . . . Jimmy Dorsey's men getting kicks from the boys at the Southern Cocktail Inn. . . . Loyal Anderson, drums, and Julian Sparks, tenor, joined the band at the Den-Zell. . . . Dick Hutchins returned from his honeymoon to find he is out of a job. . . . Park School's going gaga over Harry McCrady ork from Purque. . . . Ruth Hutchins Thrasher is playing some superb swing harp. . . . Tom Devine has been shopping in Chicago for some names to use at his new hotel on Lake Manitou. . . . Louis Lowe opened the Westlake to a large crowd. . . . Charlie Carroll is displaying fine showmanship with his drumming and singing in the Al Donahue ork. . . . Keith Wilderson takes off neatly with Jimmy James furnishing background.

Winnipeg Skin Men Launch New Bands; Totten Junks His

BY GEORGE B. BEATTIE

Winnipeg, Canada—With the approach of summer, bands broke up like the ice in our rivers. Two drummers picked up batons, Al Doe opening at Grand Beach, where his former leader, Claude Turner, held sway, and Doug Ferguson slated to lead the Cave band. Bus Totten probably will join Al's crew on trumpet.

The King and Queen have come and gone. . . . Vic Manning's two bands with accents on trombones played for street dancing.

Back in the union again, Marsh Plimister capped off our largest resort, Winnipeg Beach. A choice spot, the Auditorium, started off with Harold Green's 11 pieces. . . . The drummer, Joey Jampole, had a neat 5-man Dixieland combo for awhile. . . . Ace Saxman Jerry Finkleman also with Green. There'll be hell to pay if Jack Warringer's gang comes from the east to take

Bum Kicks in Portland; AFM Short on Guts

BY BOB MITCHELL

Portland, Ore.—The music business here is suffering because of the band leaders who haven't the guts to ask for scale and because of the local union officials who haven't the ambition to enforce the rules.

Non-union bands are allowed to play almost anywhere in town simply because a spineless organization won't contact the spots and demand a curb. As a result, most of the dance men are forced to hold down jobs in other lines, making it impossible for them to attend union meetings, which are held in the middle of the day. Consequently the union is run by a small part of the membership, principally symphony men. Top ranking officials don't know the scale and working conditions of adjoining locals.

It's about that time of year when the dance business dries up, too, and local bands have started scrambling for resort jobs. Johnny Callahan has taken his band to Wallowa Lake and after a month or so will settle for the summer at Payette Lake. MGM is making a picture there this year, so things should boom. Ralph Rosenlund has replaced Ray Spurgeon in the band, and Julian Dreyer took Don Proctor's place. Spurgeon is starting in at Mac's and Proctor will fill the Clover Club job.

Cats Are Prowling In Gutbucket Town

BY BILL COVEY and ART COLEMAN

Dallas — Warm nights are here and the cats are prowling down in Gutbucket Town. Stuff hit a new high here this month with 10 orks regularly working 9 to 16 men, not counting the bush leagues. Clarence Love cavorts at Cafe Drug, Don Purcell alternates with Ernie Fields' fine 14-piece band at North Dallas Club, John White and 13 men swing out at 66 Club, Harry Jennings holds down 25 Klub, Don Ramon handles the Nite Spot, young Ben Ribble's outfit continues at Club Ferdinand, and Chic Scogins still draws 'em to El Tivoli.

That's eight. Plus two hotels (Leighton Noble's in the Baker's Mural Room, and Bill Bardo replaced Everett Hoagland in the Adolphus' Century Room) and in addition, Perry Dixon's crew alternates week-ends with Percell's and Fields' at Log Cabin, and Murray Lambert's gang raised the roof at



Together Again . . . Louis

Armstrong and Tiny Parham, in whose band Louis played first chair trumpet in the old Vendome Theater (Chicago) Symphony in the 1920 days when Mae Alix and George Dewey Washington were stars, gel together at Chi's Savoy Ballroom. Reunion took place the other night when Louis' gang played a solo. Parham still plays piano and organ in the Windy City.

the j-bug show. Who said unemployment?

Short Breaks: The dozenth ork promised for Dallas is the one under the baton of Mildred Massey, platinum canary, who with sister Mary has written *Sing a Song of Love*, as tuneful as all getout. . . . Chez Maurice folded—for summer only, says Mgr. Maurice Caranas—and orkman Ernie Palmquist went to Ft. Worth's Ringside Club as manager and compere for summer season. . . . Count Bulowski, who once fronted the band at El Tivoli, now fronts a neighborhood drug store he bought from Bill Covey's papa. . . . Both hotel rooms announced discontinuance of Sunday eve dancing during summer.

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over the aud. . . . The union doesn't like it. I SAW IN TOWN Wally Way, with band from Minnesota, in their big bus. . . . Bob Wybrow, ex-leader, on visit from Vancouver. . . . Roy Brown's ork from Brandon; they'll play at Clear Lake. . . . Joe DeCourcy here gathering his old band to play Jasper Park in the Rockies. . . . Jack Cameron, on visit from Chi's NBC studios.

Less Music Per Musician Than Any Other Town

By Sid Repplier

Harrisburg, Pa. — Funny business?

This capital city, with a population of 80,000 or more, boasting more than 600 union members, and having the greatest numbers of musicians per capita of any city in the States, still does not have anything that approaches being a first rate band. But then we do have a symphony concert ork—are we lucky, though?

Ken Shaffer, who plays "feely" Dixieland piano, has organized a 4-piece combo. . . . Red McCarthy, who once had his own band, is now fronting and managing the Diplomats, a sweet little get-together which is coming right along. . . . Lynn Terry and her Escorts playing one-nighters around, likewise Dan Gregory. . . . Tommy Dorsey opened the season at Hershey Pavilion May 6. . . . About nine years ago, Kay Kyser was one of the bands to play the Valencia ballroom, York, Pa. He drew 143 persons, the records show. The other night the professor returned, set a record for the spot by pulling 3,800 dancers. Looks like he has something sure enough.

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Eureka! Stacy Gets Break on BG Discs

BY BARRELHOUSE DAN



At last it has happened.

Jess Stacy finally is getting a break, on records, with the Goodman band. For four years an occasional little 2-bar passage, at the most, was about all Stacy contributed to the many Goodman sides that make their way out of the RCA-Victor studios regularly.

There are a batch of Goodmans this month. Among them are *The Siren's Song*, *Rose of Washington Square*, *Show Your Linn*, *Miss Richardson*, *The Lady in Love* (all by the band) and *Opus Three-Fourth* and *Sugar*, by the quartet. All are on Victor.

Changes Should Help

The band itself is good. Each soloist does well, despite the trouble the band has been experiencing of late with personnel changes, etc. Benny, each time I hear his clarinet, looms more and more as a genius of his instrument.

Harry James

HOME JAMES, JESSE, SWEET GEORGIA BROWN and CIRIBIRLIN, (Brunswick).

Of a dozen new James sides, these are preferred. The first two are by the James trio, which on the first title includes Pete Johnson, Eddie Dougherty, Johnny Williams and James.

Count Basie

TAXI WAR DANCE, IF I COULD BE WITH YOU, HOW LONG BLUES, BOOGIE-WOOGIE, CHEROKEE (two sides) on Vocalion, Decca.

one of Young's typically unorthodox tenor choruses right after Basie's piano intro; a robust style that grows on one. Joe Jones' tasty, but simple, drumming also is excellent, so good, in fact, that I confess I have grown to prefer his work to that of the more publicized percussionists.

Chocolate Dandies

KRAZY KAPERS and ONCE UPON A TIME, reissues by Hot Record Society.

Benny Carter steals the show—on trumpet! The band, as of 1933, includes Carter, Kaminsky, Chu Berry, O'Brien, Hill, Mesrirow, Lucie and Wilson.

Fats Waller

HARLEM FUSS and MINOR DRAG, reissue on Bluebird. Virtual masterpieces. Fats plays elegant piano throughout.

Louis Armstrong

SAVE IT, PRETTY BABY and HEAR ME TALKIN' TO YA, (Decca); SNOWBALL and SWING YOU CATS, Bluebird reissue of 1933.

Louis, although the record is recent, is the "old Louis" on *Baby*. There are a few good solos worth study.

Andy Kirk

CLOSE TO FIVE, I'LL NEVER FAIL YOU, JULIUS CAESAR and YOU SET ME ON FIRE, (Decca). A vastly underrated band.

Gene Krupa

THE MADAME SWINGS IT, QUIET & ROLL 'EM, SOME LIKE IT HOT and THE LADY'S IN LOVE, (Brunswick). Sad stuff.

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Behind the Scenes at RCA-Victor's Chicago studios. Tommy Dorsey and Edythe Wright learn what makes the wheels go around.

Miff Mole

Louisiana Rhythm Kings. WINDY CITY STOMP, BALLIN' THE JACK, reissues by the Hot Record Society.



Miff Mole

years in the files of the American Record Co., was made at the same time of *Stim-Me-Sha-Wabble* (1928) but was never issued.

Glenn Miller

MOONLIGHT SERENADE and SUNRISE SERENADE, (Bluebird). Miller, at long last, comes into his own.

Best Soles Of the Month

Trumpet

Louis Armstrong in *Save It Pretty Mama*, *Hucklebuck*, *Swing You Cats*, *Red Nichols* in *Ballin' the Jack*, *Red Kelly* in *Miss Hannah*, *Benny Carter* in *Once Upon a Time*, *Cootie Williams* in *Headin' Benny*, *Max Kaminsky* in *Krazy Kapers*, *Lester Young* in *Shen Your Linn*, *Harry James* in *Jess*, *Hone James*, *Sweet Georgia Brown*, *Grady Watts* in *Layphones*, *Benny Dunham* in *Georgia On My Mind*.

Trombone

Claude Jones in *The Way I Feel Today*, *Jack Teagarden* in *Never Had a Reason*, *Jay Higginbotham* in *Hear Me Talkin' to Ya*, *Charlie Ervin* in *Minor Drag*, *Benny Martin* in *Cherokee*, *Murray McEachern* in *Bone Yard Shuffle*, *Miss Country*, *Miff Mole* in *Windy City Stomp*, *Ballin' the Jack*.

Tenor Sax

Coleman Hawkins in *The Way I Feel Today*, *Dick Wilson* in *Julius Caesar*, *Sam Donahue* in *Madam Swingin' It*, *Lester Young* in *Cherokee*, *If I Could Be With You*, *Charlie Barnet* in *O'Folin*, *Chu Berry* in *Once Upon a Time*, *Sweet Georgia Brown*, *Wishing the Wind*, *Tex Beneke* in *Bourgeois*, *George Auld* in *One Night Stand* and *One Foot*, *Ferry Jerome* in *Show Your Linn*.

Clarinet

Frank Teschmaker in *Windy City Stomp*, *Benny Goodman* in *Ballin' the Jack*, *Show Your Linn*, *Rose of Wash. Square*, *Artie Shaw*, *One Night Stand* and *One Foot*, *Arville Harris* in *Minor Drag*, *Barney Bigard* in *Boudoir Benny*, *Bennie Madson* in *Hear Me Talkin' to Ya*.

Alto Sax

Benny Carter in *Miss Hannah*, *Krazy Kapers*, *Arville Harris* in *Minor Drag*, *Murray McEachern* in *Georgia On My Mind*, *Rockin' Chair*, *Charlie Holmes* in *Save It, Pretty Mama*, *Johnny Hodges* in *Boudoir Benny*, *Charlie Barnet* in *Bohemia* of Harlem, *Scotch & Soda*.

Piano

Jess Stacy in *Show Your Linn*, *Opus No. Four*, *Fats Waller* in *The Way I Feel Today*, *Miss Hannah*, *Minor Drag*, *Harlem Fuss*, *Mary Lou Williams* in *Close to Five*, *Julius Caesar*, *Count Basie* in *Cherokee*, *Fats Waller* in *Swing You Cats*, *Edwin Wilson* in *Showerin' the Holdin'*, *Milton Rankin* in *The Madam Swingin' It*, *Bob Kittis* in *One Night Stand* and *One Foot*, *Teddy Wilson* in *Once Upon a Time*.

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New Records—

(Continued from page 20)

trombone in *Never Had a Reason* is especially significant of the era.

Artie Shaw

ONE FOOT IN THE GROOVE and ONE NIGHT STAND, (Bluebird).
Boddy Rich's annoying rim shots spoil this issue.
Artie's band still has a tinnny, metallic sound which tends to become monotonous. *One Foot* is noteworthy because of solos by the young Bob Kitain, whose pianologics have a definite Earl Hines flavor; George Auld, whose "honk" mannerisms on tenor add a certain amount of guts to Jerry Gray's arrangements, and, of course, Artie. *One Night* sounds a lot like Basie's *One O'Clock Jump*, and again it's Kitain who, for the first time on wax, displays real talent on piano. Catch the surprise ending on *One Foot*; its novel, albeit loud, Rich's drumming can be tasty, but you'll have to check other Shaw releases for a sample. I like these solely for Shaw's and Kitain's passages.

Carmichael Albem

WASHBOARD BLUES, LITTLE OLD LADY, BONE YARD SHUFFLE, GEORGIA ON MY MIND, RIVERBOAT SHUFFLE, STILL OF THE NIGHT, STAR DUST, ONE MORNING IN MAY, ROCK-IN' CHAIR, LAZYBONES, MOON COUNTRY, LAZY RIVER, all (Decca).

Mixture of good jazz with commercial dance music.

Casa Loma is the band; assistance is lent by Louis Armstrong, the Merry Macs and Hoagy Carmichael himself. All the tunes are by Hoagy. Louis' and Pee-Wee Hunt's vocal duet on *Lazybones* is a highlight, and Louis plays an exceptional solo in *Rockin' Chair*. Sonny Dunham repeats his *Memories of You* trumpet style on Georgia, but its inferior to *Memories*. The big kick of all is Murray McEachern's alto work on *Georgia* and *Rockin' Chair*; he also gets several good slyphorn demonstrations in *Kenny Sargent*, *Grady Watts* and *Clarence Hutchenrider* also are featured thruout, but I am afraid Louis is most satisfactory of all. Hoagy sings *Lady* and *Washboard*, but I prefer his earlier Victor record, with Whitman, on the latter. Nevertheless, despite the shortcomings, Casa Loma and company have produced a dozen sides well worth adding to any collection of present-day jazz. And if the budget will allow an expenditure for only one disc, buy *Lazybones* and *Rockin' Chair*, paired together.

Why doesn't Decca allow Hoagy to make more sides on his own?

Lionel Hampton

SWEETHEARTS ON PARADE, DENISON SWING, HIGH SOCIETY and WIZZING THE WIZZ, (Victor).

Not Hampton's best.
On *Sweethearts* Lionel attempts to sing—disastrously. But his vibe work and Chu Berry's tenor are noteworthy. On *Wiz* and *Denison* Lionel plays more 2-fingered piano, lightning fast but purely exhibitionist, and therefore not good jazz. *High Society* is the best of the four. Each side has a different personnel, but Victor obligingly prints each on the labels. Hampton has made many sides preferable to these.

Recommended

MILDRED BAILEY's vocal on *Love's a Necessary Thing*, (Decca) is a Stamboulites *Along the Seaboard* and *I Can Read Between the Lines*, with JOHN KIRBY'S band. Billy Kyle's piano talent equals in Bailey's playing style.



MILDRED BAILEY

and *We'll Never Know*, married only by weak Harry Allen vocals. . . . JAN BAY-IT'S *And the Angels Sing*, *Sing to a Bug*, *Little Sir Echo* and *I Want My Share of Love* showing biting brass, fine sax, and monotonous "shuffly" rhythms. . . . COOTIE WILLIAMF *Bouncer*, *Bouncer* and *Hot* the *Greasy Good*, which prove, like John Kirby does, that a small band can play good jazz with a real hit. . . . LES BROWN and *Love for Sale*, paired with *Out of the Night*. . . . BOB CROSBY'S *Disinclination*, *Sitting and If I Didn't Care* and *Hot Dog Stand*, all the boys taking turns for solos. . . . MAXINE SULLIVAN'S *Fun Happy* and *Cora Fickin'* vocal solos, and finally, MAXINE'S COLE-TON PICKERS, with Fats Waller, Hawkins, DeParis, Carter and Redman all playing in the same hand together on *Miles*



Time Out for grab. John Trotter takes a big helping of vittles while Skinnyy Ennis, left, and Claude Thornhill, with bell, await their turn. Skinnyy's band is currently at the Victor Hugo in L. A.; Trotter keeps busy with Bing Crosby's commercial, and Thornhill knocks out arrangements daily.

Hench and *The Way I Feel Today*; a Bluebird release and one of the best Victor has yet released on its 50-cent label. What puzzles me is the fact that Walker's name isn't even mentioned on the label with the others, and neither is Lonnie Johnson's on banjo. Hawkins' solos are average for Hawk, yet there are kicks in those and the vocals by Redman, as well as Sidney DeParis' trumpeting. This practice of releasing gems like these two sides is most encouraging. In fact, the nuts. Let's have more from Brunswick and Decca, as well as Bluebird.
BARRELHOUSE DAN.

Blue Note Specials

Mighty Blues and *Rocking the Blues*, by the Port of Harlem Jazz Men; *Weary Land Blues*, by Higginbotham's Quintet, and *Daybreak Blues*, by Newton's Quintet, all on Blue Note Records.

Another successful season. Granting that too many performances of the blues have been issued in recent weeks, and that the market is pretty well glutted with same, I can't help but recommend these. The first two titles occupy 12 inches; the latter two are ordinary size. Neither disc is ordinary from a performance standpoint, however, for the groups (each comprised of the same artists) include Frankie Newton's trumpet, C. C. Higginbotham's trombone, Albert Ammons, piano; Big Sid Catlett, drums; Teddy Bunn's guitar, and John Williams' bass. The solos are 18-karat, the tempos are right, and the atmosphere proper. Best of the four is *Rockin'*, with Ammons pounding out his soul gloriously. If only a Hawkins or Berry or a Young could have set in on these with a tenor! Without one, they lack that spark which would make them impeccable. Just the same, both records are standouts. I hope Blue Note leaders continue to issue sides as righteous and uncommercial as their first eight (two Ammons and two Lux Lewis solos were issued last month) have proved to be. (These were received too late for inclusion in "best solos of the month." But for the records, Newton, Hig. Ammons and Bunn contribute individual work which should be included in the list.)—B. D.

Commercial Discs

OZZIE NELSON, whose band has a punch too many commercial combinations lack, plays *Wear-a-Stitch Blues* and *Ever So Good on Bluebird*; Tommy Dorsey's *May* output is of the non-jazz type; titles include *Asleep or Awake*, *If You Ever Change Your Mind*, *To You and This is No Dream*, all Victor; Casa Loma clicks well, too, with *I Won't Believe It, Could Be*, *Swanee Serenade* and *Heaven Can Wait*, all Decca; Nan Wynn, soon to join Hal Kemp, is pleasing with her vocals to *Don't Help Lovin' That Men and Ja-Da*, Vocalion; Kemp revives *5 F'oots* and pairs it with *Boon*, which reveals Maxine Gray's affected singing to bad advantage; Victor. . . . An unusual group advantage! *New Friends of Music*, offering light "New Friends of Music" offerings "When Johnny Comes Marching Home" and *The Drowsy Drag on a Victor*. Instrumentation includes two violins, guitar, cello,

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end, where he has backed up muted brass on the melody with a swingy sax figure. Later on the melody goes to clarinet and tenor with brass figures. You'll be needing this one.

WHAT IS THIS THING CALLED LOVE—Harma, Arr. by Jerry Gray. This is Artie Shaw to a "T." It is a kick to hear the rhythm section stick through behind a simple first chorus of muted brass with no involved background figures to clutter up the effect. This orchestration is almost identical with Shaw's record arrangement of the same tune, though the clarinet is not as promiscuously featured. The second ensemble chorus is really fine and a lot can be made out of it by building up a terrific crescendo on the descending chords. Hard to explain, but you'll get the idea. The clarinet and second trumpet have hot solos. Don't take this one too fast—a medium rock is just about right.

JUST STROLLIN'—Feist, Arr. by Bob Haggart. This is one of those fine boogie-woogie romp tunes by Joe Sullivan. Having heard the record, you know that the piano is featured a good deal with other instrumental solos merely filling in eight bars apiece here and there. Bob Haggart has no peer in this type of arranging and he does his usual swell job.

UNDECIDED—Leeds Music, Arr. by Vic Schoen. Benny Goodman, in his new autobiographical book, tells of having picked up this tune from the John Kirby band while it was playing at the Famous Door. It was written by Charles Shavers, the trumpet player in Kirby's band. Vic Schoen, who is looming as another Larry Clinton, has done a nice job on this stock arrangement. Even the first two double bar choruses are well written. The first features unison clarinets on the melody with a muted brass riff background. The verse at C is for full ensemble and is followed by a second trumpet solo at D. The last two choruses are unison sax with brass figures.

PENTHOUSE SERENADE—Famous Music, Arr. by Vic Schoen. It is nicely adaptable to a swing arrangement. The first two are regular melody repeat choruses followed by a brief interlude at D and a second trumpet solo, ad lib, with sax background. E and F are ensemble choruses with brass and sax changing off on the melody. Very solid.

Also Recommended
GARDENIAS—Lincoln Music, Arr. by Spud Murphy.
A NEW MOON AND AN OLD SERENADE—Irving Berlin, Arr. by Helmy Kress.
LITTLE GENIUS—A.B.C., Arr. by Helmy Kress.
VARIETY IS THE SPICE OF LIFE—Robbins, Arr. by Larry Clinton.

Percy Faith to N. Y.
Percy Faith, composer, conductor, arranger and instrumentalist, has signed with Dr. Frank Black of NBC to appear six times as guest conductor of the NBC orchestra in New York City. Faith will retain his summer position with the CBC here.

Three Bands Open Pier
Atlantic City—Tommy Dorsey, Horace Heidt and George Han, with their bands, were on duty Memorial Day when the Steel Pier opened for its forty-second season.

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NEW YORK, N. Y.

Swing Piano Styles

Jay McShann, Young Kansas City Artist, Has His Own Unique Style on the Blues

By Sharon A. Pease

Chicago — Since the Off-Beat Club here was opened in January, many musical thrills have been offered swing enthusiasts and musicians.

Not the least exciting of these were the talents and techniques of Jay McShann, 22-year-old swing pianist from Kansas City, who was booked into the Off-Beat for two nights and who stayed six solid weeks.

Jay plays a wide variety of styles, including "down yonder" blues and boogie-woogie. He enjoys playing—really puts his heart into it—and when in the groove, puffs, grunts and groans in the Hampton manner.

Sister Started Him!

McShann was born in Muskogee,



King of the ivories in the Greater Kansas City area is Jay McShann, 22-year-old pianist, whose work at Chicago's Off-Beat Club put him in the national limelight. Sharon Pease tells about Jay's unique talents in the accompanying article.

Oklahoma. His first interest in the piano came at the age of 12 when an older sister started taking lessons. Jay asked if he might also study, but his mother explained that the family B. E. wouldn't stand the pressure. The sister practiced diligently and soon Jay was whistling and humming the melodies she played. Experimenting with them on the piano, McShann found he soon could play them exactly as she did.

Jay's sister became organist at the Muskogee church where the McShanns went every Sunday. She played many hymns as a result. When Jay had memorized all these, he often relieved her as organist. Recalling these incidents, Jay says "I was always careful about opening the hymn book to the correct page—I couldn't read a note and had to pretend I was using paper every minute."

Love is a Tonic

Not satisfied with his sister's library, McShann began working out melodies from phonograph records. He didn't take music seriously, however, until his senior year of high school. About this time Clarence Love's orchestra was playing a one-nighter in Muskogee. This acted as a tonic to young McShann, who went home from the one-nighter determined to listen to more records and play jazz. He worked a few social dates before leaving for Nashville to enroll as a student at Fisk University. He picked up a few jobs playing nights and everything went well for about two months—then suddenly Jay was stricken with homesickness. Two weeks at home was enough—he was off for Tulsa this time. There he landed a job with Al Dennie's band.

By this time, Jay had developed a fine ear and the ability to play

in any key. But he still couldn't read.

Faked His Way Until—

"When a new number was set up at rehearsal," McShann recalls, "I stalled and tinkled through the first chorus. That was enough. By the second time I had it. I fooled the whole band for two months before Al trotted out an arrangement of *Reas* one afternoon. It opened with only rhythm and piano introduction—not a horn tootin'. That's where I decided right on the spot I'd better learn to read—and read fast."

After four more months with Dennie, during which time the boys in the band helped him to become a "paper" man, Jay organized a small band of his own and worked four months in a nitery in Arkansas City, Kas. Jay had saved his money and decided he should invest it in more education, so he attended Southwestern College at Winfield, Kas., for a year. His studies included a music appreciation and sight singing course, but no piano work. Cash ran short the final week of school and Jay postponed a few meals. On the last day of school, he received an offer from Eddie Hill and immediately wired back "Send Ticket."

For the next two years, Jay roused around in Arizona and New Mexico. When the band broke up in 1934, Jay decided to try his luck in Kansas City, where he had heard there were plenty of real swing stars. His first job was with Elmer Hopkins, a drummer, at Monroe Inn out on the Northeast side of the city. It was here that Kansas City jazz lovers "discovered" his ability. Booming business at the Inn as it had never been boomed before, Jay next took an offer from Dee (Prince) Stewart, trumpeter of the old Bennie Moten band, to join Stewart's band at Club Continental. Then followed nine months playing at Wolfe's Buffet on 18th Street, Kansas City's "swing alley." About 18 months ago, Jay formed his own little band and was given a 2-week trial at Martin's on the Plaza in Kaycee. The job lasted 18 straight weeks and he left for another Continental job—with his own band this time—at a much better salary.

Back in Kaycee Now

McShann's leaving left Martin's in a slump. Frantically Clair Martin asked for Jay to return. So after four months, McShann and his little band of men—Eugene Ramey, Gus Johnson, Ed Jackson, Bob Mabans, William Scott and Billy Smith—returned. They've been there ever since, and currently are doing by far the biggest business of any band in Kaycee. Jay's Off-Beat engagement was just a few weeks ago. Right now he is back at Martin's, jamming the cats and musicians nightly.

The accompanying example of Jay's fine blues style is demonstrated on his own *Hootie's Blues*. The Kansas City influence is evident. For example, the bass in measure two, Mary Lou Williams; both clefs of measure 10, Count Basie, and in the treble of measure two, in the second chorus, which smacks of Pete Johnson.

The addition of the sixth to a seventh chord, thereby forming a thirteenth, is not unusual but Jay uses the idea as a novel way in measure five of the second chorus. Using an F-Major chord in the bass, he has built the treble lick on combinations of the seventh and fifth, (E-Flat-C) and the sixth and third (D-A). In the following measure, the same idea is used with the A "dotted" in both clefs.

When you are in Kansas City and in the mood for kicks, go out and see Jay. I'm sure you will like his unique work. If you do, just tell him about it and I will guarantee a "thank you, sir" that comes from the bottom of his heart and rings with sincerity.

You'll be hearing more of Jay

Here's the Way Jay McShann Plays His Own Composition, "Hootie's Blues," on Piano

MODERATO

McShann one of these days.

Next month, Sharon Pease chooses to elaborate on the style of Milton Raskin, pianist with Gene Krupa's band. Samples of Raskin's technique also will accompany Pease's criticism. Mail to Pease goes to the *Lion & Hestly Building, Chicago*.—EDS.

Alligator's Hole—

(Continued from page 19)

- 5020 In March, 1923, and released in February, 1924.
- 13088 Southern Stomps (Jones) 1623-1 and 1623-2
- 30222 Riverside Blues (Jones) 1634-2
- Mabel's Dream (Smith) 1632-2
- PURITAN record, same recording as above, issued on Puritan label.
- 11292 Riverside Blues (Jones) 1634-2
- Mabel's Dream (Smith) 1632-2
- OKER records. First title given was recorded June 22, 1925; others probably on same date, or later in same year.
- 4904 Bobbin' Blues (Kassel-Burton) 8394b
- Sweet Lovin' Man (Hardin) 8392b
- Dippermouth Blues (Oliver-Armstrong) 8402
- Where Did You Stay Last Night (Armstrong-Hardin) 8401a
- Snake Rag (Oliver-Firon) 8391a
- High Society Rag (The Band) 8391b
- Jazzin' Babies Blues (Jones) 8403a
- Tears (Armstrong-Hardin) 8476b
- Buddy's Habits (Nelson) 8475b
- Working Man Blues (Oliver) 8487b
- Riverside Blues (Joan-Dorsey) 8484a
- OKER records. First title given released about November, 1924. Others probably same period.
- 8148 Room Beat Blues (Newton) 8478a
- I Ain't Gonna Tell Nobody (Jones) 8477b
- Mabel's Dream (Smith) 8491a
- Sweet Baby Doll (Thomas) 8485a
- COLUMBIA records, released February, 1924.
- 10063 New Orleans Stomp (Oliver-Firon) 8184a
- Chattanooga Stomp (Oliver-Firon) 8180a
- 14002 London Cafe Blues (Morton) 8182a
- Camp Meeting Blues (Oliver) 8183a

- RED UNION JAZZ RAINES: Louis Armstrong, trumpet; Lillian Hardin Armstrong, piano; Buddy Christian, banjo; Buster Bailey, clarinet; Sidney Bechet, clarinet; (on last title only), Aaron Thomson, trombone; Charles Irvin, trombone; on last title only.
- GANNETT records, recorded in New York, November, 1924.
- 5607 Terrible Blues (Williams) 9204
- Santa Claus Blues (Straight) 9207
- 5827 Of All the Wrongs (Payton-Smith-Dowell) 9177
- Cake Walking Babies (Williams) 9245 (recorded Dec. 1924)
- CLARENCE WILLIAMS' BLUE FIVE: Louis Armstrong, trumpet; Buster Bailey or Sidney Bechet, clarinet and soprano sax; Charles Green or Charles Irvin, trombone; Buddy Christian, banjo; Clarence Williams, piano—possibly Lil Armstrong on 8181. Don Redman and Coleman Hawkins, saxophones, on *Squeezes Me* only Sarracophones, where heard, played by Bechet.
- OKER records, recorded in New York between October 1924 and April 1925.
- 8171 Texas Moaner Blues (Barnes Williams) 7231d—Bechet
- 8181 Everybody Loves My Baby (Williams-Palmer) 7295b—Bailey
- Of All the Wrongs (Payton-Smith-Dowell) 7294b—Bailey
- 40200 Mandy (Clark-Tark) 7262b—Bechet & Irvin
- I'm Little Blackbird (Clark-Tark)

- 78027—Bechet & Irvin
- Cake Walking Babies (Williams) 78093—Bechet & Irvin
- 8215 Papa-da-da-da (Williams-Todd)
- 73258—Bechet, Bailey & Irvin
- 8272 Wait Till You See My Baby (Williams) 73696—Bailey & Irvin
- 8254 Lavin' High (Pinkard) 73687—Bailey & Irvin
- 8245 Coal Cart Blues (Armstrong-Hardin) 73694—Bailey & Green
- 8254 Santa Claus Blues (Straight) 73695—Bailey & Green
- Squeezes Me (Williams-Waller) 73725—Redman, Hawkins & Green
- Santa Claus Blues (Straight) 73721—by Williams' vocal trio acc. by Armstrong, Christian & Daniel Wilson, piano.
- FLETCHER HENDERSON'S ORCHESTRA, with Louis Armstrong, trumpet; Charles Green, trombone; Buster Bailey, clarinet; Coleman Hawkins, tenor; Kaiser Marshall, drums, and others. All labels recorded in New York during winter season of 1924-25.
- COLUMBIA records.
- 228 Manda (Bishop-Blake) 140093
- Go Long Male (Creamer-King) 140093
- 140189 Hottest Kind o' Blues (Katzman)
- 140189 Naughty Man (Redman-Dixon) 140189

(To Be Continued)

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Jimmy Dorsey Says:

Tone, Not Fancy Fingering, Is Important in Practicing'

By Jimmy Dorsey

People ask me why I junked trumpet for sax when I was a kid. I've got 'em there, because I never have played trumpet. It was a cornet, and the only reason I started on it in the first place was because it was the only instrument around the house that wasn't in almost constant use.

Dad Bought Him a Sax

After I had the cornet down well enough to use it in parades with brass bands in my home town, father started me out on a second hand tenor sax with a double register key because he felt that it was important to any musician to have as many doubles as possible. He had already seen to it that I could play a slide cornet as well as a valve cornet and he wanted me to be able to take advantage of the rapidly increasing popularity of the sax, which was a comparatively new thing then.

I honestly don't remember when I started clarinet. I remember I didn't have any lessons on it, and it seems I've always played it.

I never did desert the cornet—it deserted me. I think I stuck to it longer than anyone in the present day band, right through the Dorsey Brothers band, the Bing Crosby show and through our Palomar engagement, a little more than two years ago. I played cornet on two of the Dorsey Brothers records, *Eccentric* and *Never Say Never Again*. In fact, it was that last tune that broke up the Dorsey Brothers' ork.

Played a Raspberry!

I've never told the story before, and inasmuch as Tommy and I have laughed over it together since, I don't think Tommy will mind. If you remember our arrangement of *Never Again*, it was a tricky tempo, and it was very important that it shouldn't be kicked off too fast—or Jimmy was lost on his cornet. We were playing the Glen Island Casino and one night Tommy kicked it off too fast. All I played on cornet was a raspberry—in tempo!—and Tommy picked up his horn and walked off the stand.

That's how I became a band leader!

For beginning saxophonists, or students of any instrument for that matter, I say get a good instruction book. Master every exercise before going on to the next, no matter how difficult they seem. That's the most common pit beginners fall into; as soon as they run into something hard, they skip it and go on to something easier—they think—or more interesting. That's fatal. You need every one of those exercises or lessons to properly prepare you for the next ones, and the only answer is to stick with it until you've absolutely mastered each one. Another important item is your instrument. I'm speaking of reed horns now. Absolute cleanliness is of tremendous importance in a sax or clarinet, and a good instrument can be ruined if you are not careful. Follow the instructions that come with your instrument carefully and religiously.

Watch Your Tone!

I would like to give young players one tip. Practice whole notes, sustained notes, for tone quality. You can be the most dextrous "mechanic" possible on an instrument, but if you haven't tone, it "don't mean a thing."

We'll go on from here in my next column. Thanks.

Burton Lane Batons

Hollywood—Burton Lane, until recently under contract to Paramount, took to a baton in May. Fud Livingston has written a number of arrangements for the new crew, which also stars Elaine Howard as vocalist. Lane plans to stress a sweet rhythm, among American fox trot thumbas.

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Arranging

Britisher Aims His Troubles; Gets Answers Illustrated

By Will Hudson

F. Naylor, Newcastle on Tyne, England, says he would be pleased if I'd answer these questions:

"The following example is two bars of a score I have been studying. Could you tell me the reason for the first alto and second trumpet phrasing differently from the rest of the front line?"

Ex. 1



"And here is something else I came up against while writing an orchestration:"

Ex. 2



"Will the bottom saxes cause a clash by playing as close as B-Natural or C? I come across this often. Should I have doubled the first alto with baritone instead of using 4-part harmony in ensemble? The four saxes are two alton, tenor and baritone."

"Also, I have been experimenting with the voicing of parts and would like your opinion of the following voicing. You will notice how I have interlocked the parts. This makes the second alto double lead, but I would like your opinion on the matter. Thank you."

Ex. 3



Well, Mr. Naylor, in your example 1 the only reason for the first alto and second trumpet phrasing differently is for the purpose of giving the melody a rhythmic lift. This trick is used very often by arrangers in ensemble choruses when they want to produce a pronounced rhythmic effect. You'll note that even though the first alto and second trumpet are phrased differently, their phrasing does not conflict in any way with the ensemble phrasing of the melody.

(2)—In your example 2, the bottom saxes will not conflict even when playing as closely as B-Natural and C. In ensemble grouping, it is perfectly okay to write four saxes this way, using 4-part harmony and giving the melody to the bottom sax, even though the melody note occurs only a half tone from the next harmony above. It will produce no clash. However, in the third bar of your example, I observe that the harmony given to the saxes is bad. Below I have rewritten this third bar for saxes, giving a much better illustration of voicing:



(3)—Fundamentally, there is nothing wrong with your idea of voicing as described in Example 3 above. What you have done here is to write both the brass and the

unpleasant balance, especially when written in the lower registers, and the low tones of the tenor sax will tend to produce a harsh, unpleasant sound. The illustration will sound much better if the saxes are written in close harmony. The brass, however, can be left as is.

Koff's New Combo

New York—Charlie Koff, chief arranger for Muzak, is organizing a band comprised of five saxes, four brass and four rhythm. Style of the band will be based on voices blending with instruments to form new tone colors. Koff's long been known for his scoring ability.

★ TOBY TYLER

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Haggart Gives Tips on String Bass Technique

BY BOB HAGGART

Of Bob Crosby's Band

There has been a lot of water under the bridge since I last wrote a column for DOWN BEAT. A lot of you guys who were nice enough to write in in response to the request in my last column, telling me what you thought should be incorporated into a comprehensive book on bass have probably thought the least I could have done would be to answer your letters. Don't think your suggestions haven't been appreciated—they have really helped—but so darn many came in that between practically living at the Blackhawk plus record dates, arranging and trying to get the book in shape, there simply hasn't been time to write personal letters.

However, I'm starting a series of columns with this issue and will try to answer as many of your questions as possible.

Don't Neglect Bowing

Henry Bessler of Everett, Mass., writes in and wants to know how important it is to learn bowing for dance work. A lot of bass players have advanced this question since they have noticed that the bass is used primarily as a rhythm instrument. However, the bass player is often required to play sustained tones for a tuba effect. It also is sometimes necessary to use the bow in playing a walking bass part in very slow tempo. This is found especially in the "blues," and many times when the bass part moves right along with the general ensemble in off-the-beat figures.

You will find this particularly true in playing intros, modulations and endings. As a general rule, of course, bowing is secondary to plucking, but the bowing phase should not be neglected.

A good many of you have written in asking how I got the "double-time slap" in the last strain of the record *Big Noise From Winnetka*. Bauduc and I cooked this up one night when he turned around and extemporaneously started beating out some riffs on my G-string. (Don't take me literally). So I decided to play a tune on the G-string in the key of G-Minor. It would be almost impossible to pick any such intricate rhythms as these. Bauduc has a big tom-tom on his right which is tuned to G so that he can alternate beats between the bass and the tom-tom. Some of you guys who have been trying to get this effect by picking will probably be relieved to know this.

By the way, if any of you would like to see how the bass solo to *Winnetka* looks on paper, drop me a line in care of DOWN BEAT and maybe we can arrange to run it this summer.

Bob Haggart's bass column will be continued in the July issue.—EDS.

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George Wettling on Drums

"Camel or Chesterfield, I'll Race Either a Mile"

By George Wettling

Fellow Countrymen:

What with two world's fairs on, baseball, spring racing, the President's speeches, Mussolini's speeches, British conscription and the people in the next room making so much noise at 6 a. m. I can't sleep, the latest rumor making the rounds is that Whiteman is booked for an African tour. As you know, Arabic is somewhat difficult to pick up, but being a racing man I shall make myself clear to the desert tribes on this one point—over a distance of one mile I will race any Camel for a Chesterfield—until the sphinx laughs out loud.

A Tough Drummer

M. M. of Santa Monica: The use of facial expressions and clowning antics unfortunately is the vogue. It will help your performance about as much as a bucket of water, the comment of jitterbugs not withstanding. There was a drummer at the Paramount Theater recently who was the whole show, and he did no clowning or fancy facial contortions. I don't like to mention names, but he was with Tommy Dorsey. To M. M., I say you might take up tap dancing.

Ralph D. Henry, Port Henry, N. Y., is troubled with his bass drum slipping. The nail method is fine, as a bass drum, like women and 2-year-olds, often gets out of hand. So nail "her" down and if

you have any ideas on handling unruly fillies, pass them on to me.

Advice to the Levelers

And here's a letter that's so good I am going to print as is:

"Dear George: I'm a girl of 21 and play piano. Last fall the beauty prize was awarded to me at the club. Now as you think there is any chance for me? MISS BUE WINGATE, Richmond, Va."

Dear Gate:

If you won the beauty prize last fall and it fell under the same orbit that was in force when Seabiscuit was carrying on in great style, you're home free. Is there a chance? Ina Ray Hutton really comes on like Buster's gang!

Vincent Benjamin, Endicott, N. Y.: The changing of one man in a band may be a band's downfall and vice versa. Many a gutless band has come to life, like Johnstown at Jamaica, by the addition of one man who brings drive with his playing. You keep the beat in time and let the ride men fall where they may; as to what "ride men" want from a drummer, I've never been told. Numerous members of the ride gentry seem to be bent on playing high, loud and out of key, which is very hard on the ear. That is called being "out of this world." You're welcome.

Address inquiries to George in care of Down Beat, 608 South Dearborn Street, Chicago, Ill.—EDS.

• Doubling in Brass •

Four "Alibi Brothers" Give John Material For His Monthly Column

By John O'Donnell

From the many letters I received this month, I have picked four "alibi brothers," suffering brassmen who are consoling themselves with alibi. The first:

"I have read where health is a very important factor in perfect playing. I am feeling fine, but my playing sounds sick. What's the answer?"

Well, I know sickly-looking fellows with not so much health but who have a perfect embouchure and really can play that old baritone iron, and fellows who have more health than they know what to do with but because of a bad embouchure they sound sick. So what? Just this, don't expect grape nuts to cure your weak sick embouchure. Health is important and a blessing, but to a brass man a healthy embouchure is what counts. Also remember that good health and playing exercises by the hundreds can't cure a sick embouchure, but a healthy embouchure can improve exercises and health. Learn to play from your chops. You will find that a good doctor for all ills.

This Has Whiskers

"I don't know, but the acoustics seem to play an important part with my good and bad nights. Could that be?"

That's another good alibi to cover up a bad embouchure. Talking the valve out and spitting on it is also a dandy in case you miss a note. You must learn to place the mouthpiece on the same way each time. Forget those silly illusions. A man with a good embouchure could play in a telephone booth. If he should happen to miss a note he just sets his chops and makes up for it. Don't succumb to these alibis; they're as

old as the hills.

"My tone seems to be getting smaller. I feel choked. Sometimes my tone even shuts off. I have always played a medium bore instrument. I am planning on changing to a smaller bore. Is that advisable?"

That would be adding insult to injury. It would be your last act. Learn to play with open lips. That will broaden your tone and take the choked feeling away. Perfect balance comes from playing correctly with chops. With this idea tones can't possibly shut off. By all means keep playing your medium bore.

Huffing and Puffing

"I have been told that breathing is 90 per cent of brass playing, yet I feel like I have so much air that it chokes me instead of my choking for the lack of air. Should I study breathing?"

Seventy-five per cent of brass men are distressed not from the lack of air but because of too much air. This condition is brought on by taking too many breaths. A suffering brass man does this, not because he needs air, he does it hoping that each breath will improve

DICK'S BAND BOX

By DICK JACOBS

That Glenn Miller man creeps back into the column once again. It seems that everyone wants to know just how Glenn gets that beautiful effect with his saxes. He uses five saxes, the first alto man playing lead on clarinet. Then there are two other alitos and a tenor voiced below it just as in a straight sax quartet. On the bottom, another tenor sax doubles the melody one octave below the clarinet.

Eddie Wilson, Sacramento, wants info as to who played the clarinet and guitar solos on Adrian Rollini's *Somebody Loves Me* record. George Van Eps, now with Ray Noble, played guitar and Benny Goodman was on clarinet. . . . Should a band pick a new set before leaving the stand for their rest or should the selection be made after returning? asks Bert Cummings, New Salem, Pa. Most of the name bands use both systems, Bert, but I prefer to have the set called before leaving the stand as the dancers like to see a band sit right down and play without hesitation once the boys return to the stand for action.

Carl Thompson, Long Island, is puzzled as to who did Gene Krupa's arrangements of *Grandfather's Clock* and *I Know That You Know*. Also, who plays clarinet with Gene and Red Norvo's guitarist. Chapple Willet did both arrangements, Sam Musicker plays clarinet with Krupa, and Allen Hanlon is Norvo's guitarist.

Medleys Break Monotony

In a band consisting of a rhythm section and three saxes, Joe Otterman of Dallas would like to know how to avoid monotony. . . . I would suggest using medleys. Let the piano take most of the intros, and use unison clarinets. Let the saxes chop the melody. If you will list all the possible color changes you can possibly use, you will find that there'll be no monotony.

Sol Schumann, brass man of New Haven, Conn., wants to know the setup of the Jimmy Dorsey, Mitchell Ayres, Dick Stabile and Ray Noble brass sections. Dorsey uses three trumpets and three trombones; Ayres, two trumpets, one trombone; Stabile and Noble both have two trumpets and two sliphorns. I might add that Dorsey sometimes doubles trumpet in his band.

For the last item, Gene Rowan, NYC, would like the personnel of the Benny Goodman band when he first played the NBC *Let's Dance* program. It was Toots Mondello, Hymie Shertzer, Dick Clark and Art Rollini, saxes; Ralph Muzzillo, Bunny Berigan and Jerry Neary, trumpets; Jack Lacey and Red Ballard, trombones; Frank Froeba, piano; George Van Eps, guitar; Harry Goodman, bass, and Gene Krupa, drums.

And that shuts the lid on the band box. Address your inquiries about the big name bands to me in care of DOWN BEAT, 608 S. Dearborn, Chicago, Ill. Thanks!

his weakening embouchure. Stop this habit, then learn to breathe correctly with lungs and diaphragm, and oblique muscles will take care of themselves automatically. When your instructor says, "Take a breath and play," that's all there is to it. But when you take a big breath and nothing comes out—well—there's your answer. No embouchure, no soap.

Come In Off the Farm If You Want to Write Songs

BY JOHNNY GREEN

The mere appearance of my name at the head of this article suggests my first tip to ambitious songwriters. It gives me an opportunity to give myself a build-up, and I have found in the songwriting game that a fellow has to be able to give himself a build-up, because the business can certainly give you a good breakdown. But whether or not you're able to give yourself the build-up, here are two points I want to make clear to all of you:

1.—That real genuine talent, expressed either in a single great tune or in a whole career of great tunes, cannot be kept out of the spotlight.

2.—That mediocre talent, whether expressed in one mediocre tune or in a slew of mediocre tunes, will never catch an important place in anybody's spotlight.

Johnny Green Can't Compose "on the Farm" Take it from me, you can't have a songwriting career "down on the farm." Popular music, to my way of thinking, is a product of the environment in which it is played—radio stations, Broadway, night clubs, theaters, phonograph shops and dance halls.

From the time I was able to walk, I was a perfect pest around bandstands. I made all kinds of sacrifices of time and energy not only to hear great bands, but to get to know the fellows playing in them, and to hang around them. If the hours I spent years ago just sitting around listening to the Lombardos were laid end-to-end, I'm sure that they would total up to a solid six months. And Paul Whiteman himself can tell you how I hung around his band.

Today I still make it my business to get around at night where all the best cats and alligators collect in order to keep completely conversant not only with the actual notes that are being played, but with the feeling, the impulse and the atmosphere in which the music of the day is performed.

Don't Send Music and Lyrics Since I have been on music and radio, I have been kept busy returning—always with a polite note—numberless manuscripts from persons living in out-of-the-way places and small towns who got the idea suddenly one day, "Writing a tune must be a cinch; I think I'll write one," and, Gates, believe me, those tunes are really in the corn. And that's why they go back whence they came without a performance.

That's why music publishers have finally resorted to sending songs that come through the mail back to their senders unopened. Somehow or other, the people who have the real urge and the real

ability don't stay "down on the farm." Somehow, some way, they get to the places where they can mingle in the right atmosphere for the writing of what is, let me assure you, a very special kind of music.

This doesn't mean that you have to be actually in New York or Chicago, but it does mean that you have to be in a position to be inspired (if you'll pardon a much overused word) by an environment that you find only around bands, dancers, singers, theatrical people, and the "crowd."

Fifty Songs Published I think I have had at least fifty songs published, including *Coquette*, *Body and Soul*, *I'm Yours*, *Out of Nowhere*; *Rain, Rain, Go Away*; *You're Mine*, *You're Easy*, *Easy*; *Go*; *I Cover the Waterfront*, and *I Wanna Be Loved*. And I have two new songs which will be out soon: *Baby*, *You're News*, with lyrics by Ira Gershwin and E. Y. Harburg, and another called *You and Your Love*, with lyrics by Johnny Mercer, with whom I hope to do a great deal of writing from now on (and who will write next month's column on songwriting—Ed.).

One final point: If one really wants to be a song writer and has some latent talent in addition to the urge, a shortage of musical training should not be a deterrent. The only formal training I had was a mere two-and-a-half years piano instruction. The rest of my technical musical knowledge I had to ferret out myself and it neither broke my morale nor made me a tired old man with glasses.

(Readers are requested not to send original music or lyrics to Johnny Green or Dick Jacobs. Neither can accept responsibility for their return.)

What Will 1939 Jazz Be Like in 6,000 Years?

Atlanta, Ga.—Oglethorpe University has announced the placing of classical, swing and "sweet" recordings in a vault designed to preserve the discs until curious collectors open it in the year 7987. Arturo Toscanini records were chosen to represent the longhairs, Richard Himber's "rhythmic pyramids" the sweet, and Artie Shaw's Bluebird offerings to portray the swing. Platters will not be touched for 6,000 years—for posterity's sake.

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Big Names in Boston Helping to Boost Business in Local Bistros

BY BOB DOUCETTE

Boston—The Ritz Carlton Roof opened May 11 with the music of the old maestro, Ben Bernie, Ed Wynar, manager of the Ritz, has lined up a fine array of top-flight bands for the coming season, namely, Duke Ellington, Woody Herman, Hal Kemp, Benny Goodman and others.

Woody Fave in Beantown The choice of Woody Herman to appear at the Roof for four weeks, and then two weeks at a later date, was the most gratifying news that we could have received.

Chick Webb, Ella Fitzgerald and company moved into the spot vacated by "Pops" at the Southland. The Webbs have been doing a bang-up business chiefly because of the drawing power of Ella and Chick Machado Enthused

As we predicted in last month's issue, the Totam Pole Ballroom has definitely gone back to name bands . . . and with thankful results. Always a popular rendezvous for the younger dancing set, the Pole is now enjoying the best business in years. Frank Machado, first contact man, is all enthused over his

firm's new tune, the Tinkle Song. . . . The original title of the song was . . . *Do You Think a Drink'll Do Us Any Harm?* . . . It's been kicking around for seven or eight years and Harry Link finally succeeded in getting Harry Woods to sign over publication rights to his firm.

Union Tightens Up In Omaha Spots

BY ED KOTERBA

Omaha—Optimistic is the outlook for union musicians following continuation of Local 70's "tightening up" campaign. Union orks have been added in several bistros recently and every hotel is using union men.

Local leaders nixed attempts to pipe Vincent Lopez' music from Ak-Sar-Ben coliseum to street dancers during the recent Gold Spike days. Three large agencies here, Howard White, NOS and VSA, are booking 20 territorial bands; report all of 'em are tied up with one-nighters and locations for the entire summer. . . . Jack Robertson is new trumpet man with Skippy Anderson. . . . Peony Park opens its summer season in June with Rudy Bundy, the man with the sizzling clarinet. . . . Ernie Preisaman at the Paxton; Bob Bowman at the new Cinema Club, Fred Beckett, colored lad from Kansas City, has joined Nat Towles' band here.

Iowa Bug Ban Booms Biz 11.6 Per Cent

By Bob Frazier

Ames, Iowa—Here's good news for lovers of schmalz. The Iowa Ballroom Operators' Assoc. has announced that after six months of experimentation in banning whacky bugs and slaphappy belly-rubbers—also known as jitterbugs—ballroom business has increased exactly 11.6 per cent.

The Frederick Bros. Music Corp. is importing plenty of bands here and there, namely Herbie Holmes, Howard Becker, Lee Dixon, Bob Pope and Ray Herbeck.

Shuffle Music Opens Enna Jettick Season

BY RAY TREAT

Auburn, N. Y.—Lee Shelley's shuffle music opened Enna Jettick park May 12. CRA will book the spot this summer. Tommy Reo, trombonist, is back home since Buddy Rogers scrapped his swing band. Probably won't be here long. The "Three Guys" have been held over for the summer at Lakeside Inn. They're Max Davis, Red Bartow and Bill Doherty, and they are plenty clever. . . . In the Finger Lakes region, Pete Renzi's crew is a fave of dancers. Renzi has strong support in Swampy Marsh and Bill Holloway.

Emilio Caceres Recoops In San Antonio

BY JOHNNY DRAKE

San Antonio, Tex.—Emilio Caceres, whose Mexican swing trio was a sensation at Nick's in New York last year, is here recuperating from a recent illness and at the same time, working as staff violinist with Station WOAL.

A brother, Ernie Caceres, is playing sax with Jack Teagarden at Chicago's Blackhawk. Emilio says he'll return to New York in the fall.



Ragtime dispenser deluxe.

Muggsy Spanier, pushes the plunger in the Old Town room of Chi's Hotel Sherman, where he is working with a little jam group which also features George Brunis' trombone. Muggsy's recovered from a long illness which saw him taking things easy for many months.

Cincy Musicians Happy; Most of 'Em Are Working

BY BUD EBEL

Cincinnati—Musicians of Rhineland are just a bunch of happiness boys this summer, with practically every job of note filled by members of Local 1.

Barney Rapp's new local band is creating a sensation and doing great biz at Rapp's nitery, "The Sign of the Drum." Rapp has much to offer with little Joe Klaus doing a great job of selling out, especially with *The Sheik*. And the word "great" describes the new band of Roger Bruce, which moved from Castle Farm to Joyland Casino in Lexington, Ky., for the summer.

Moe Franklin is doing a grand job at the Netherland-Plaza with his all-girl ork. . . . Purely sweet, with three fiddles, cello, viola, three saxes and rhythm. . . . Lee Shelley made the mistake of having one extra man above what his contract called for on his recent Gibson date. The union tagged him for \$200.

WLW swung the axe again, trombonist Al Jordan getting it along with Grace Claude Raine, in charge of vocal groups many years. . . . Jimmy James is snagging all the commercials, proving that if you have something worthwhile to sell, it is easy to dispose of. . . . Noticeable has been the decrease in both steady and single engagements for traveling bands. This has been made possible, to the glee of local musicians, by Prexy Oscar Hild's work of the Local. To cap it all, 39 hill billy musicians were taken in the union on special membership and are now, definitely, well under control of the local.

Canuck Ork Waxes Eight Sides for Bluebird & Victor

BY DON McKIM

Vancouver, B. C.—Mart Kenney finished a money-making tour of cities and towns between here and Toronto May 18 and opened at the Royal York Hotel in Toronto. The band pressed eight sides in Montreal May 16 and they'll appear in the States on Bluebird and in Canada on the Victor label.

Georgia Day, cute songstress with Kenney, is definitely a comer and destined for big things. She's got everything.

Stan Patten's crew is barnstorming, and Len Hopkins' Lombardo style outfit opened in the new Hotel Vancouver May 25.

There's a queer situation here. In the downtown area, only three ballrooms are operating—and only one stages modern dances at any time. But there are almost a dozen night clubs, each open every night in the week except Sunday, and evidently making it pay. Liquor of any type or power is not allowed in the niteries, so the attractions are merely dining, dancing and entertainment. Or are they?

Slightly underfed musicians are interested in the ups and downs of Vancouver's latest cabaret, the Palomar Theatre Restaurant. The Palomar has a heavy overhead, uses a full floor-show revue and has 10 on the bandstand. It must make all its profits on Wednesdays, Fridays and Saturdays, because Vancouver doesn't step out on any other nights. So far, the place has been doing well enough, with capacity crowds of close to 1,000 on Saturdays.

Rejuvenated Lip Helps Hayden Band

BY EMMET HERRINGTON

Battle Creek, Mich.—Ernie Hayden is back in town and reorganizing his band. Louis Coyner, trumpet, and Bob Kelfer, guitar, both from Fort Wayne, have joined. Sleepy Sandine, former Leonard Keller slide man, also is with Hayden. His lip became paralyzed while with Keller, but he seems to be clicking o.k. now. Band has three arrangers and two vocalists.

Jack Rucker has a fine 11-piece combo at Club Rendezvous. Band was slated for a short stay but has been there since September. Old Gramps Low Caskey continues to draw at the Club 78 in spite of the stiff he shells off the cob. Harmony tavern has a solid little jive outfit nightly. Local cats gather here Tuesday nights for weekly sessions. Gay Potter, formerly on vibes with Keller, and Zonotie, trumpet and arranger, both are now with Jack Howard in the Blue Room of Hotel Labells.



Ready for a jam session in bed, Laurence Duchow's band was shot at Chicago's Hotel Morrison. Duchow is standing on the bed in background.

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—Milton Karlo Photo

Canaries with Bernie Cummins' ork, currently at Virginia Beach, Va., are Walter Cummins and Connie Barlow, recently featured from Pittsburgh on the Fitch "Band Wagon" NBC show.

All Quiet On Montreal Front

BY BILL TRENT

Montreal—With most of the better nite spots closed, things are quiet around town. Chez Maurice, the main stem's top spot, is doing extra well—probably because the Tic Toc has turned its lights out.

Smiling Don Turner, one of the originals to come up with Lloyd Huntley, is featured at the Mount Royal Hotel's Jacques Cartier Room. Don's band boasts a better-than-average sax section, and a good voice in the person of Muriel Baker. Pat O'Keefe at the drums is also worth noticing. In addition to his batonning, Don sings variety numbers, and rates more than honorable mention.

Marries The Gal! Jack Bain is still at Chez Maurice. . . . Lenn Howard, of the Tic Toc ork, has found a spot in Ottawa. . . . Jack Brestowe, the piano-player with Don Turner's band, went to Winnipeg to see the girl friend who was sick, and decided to marry her while he was there. . . . Nick Dalla and his boys are playing at Chez Eddie's. . . . Albert Dulude of the same outfit has joined Jack Wyatt at the Manoir. . . . Joe Nito has the boys going through the new ditties very nicely at the Val d'Or.

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FRANK WOLF

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Hampton Dispels Race Prejudice In Nashville

BY BILL SANDERS

Nashville—Spring brought the five to Tennessee's capital this month in the form of Benny Goodman and Tommy Dorsey. And despite the fact the band was deep in the south, Lionel Hampton played drums throughout the session. The natives came through to dispense all racial differences by "eating up" Hampton's fine showmanship and technique.

Owen Bradley is playing about the hottest piano in these parts. Currently doing studio work on the staff of WLAC, Bradley has a phenom memory for chords and a blues improvising ability ranking with Templeton's. . . . Francis Craig, despite his appearance with the Barrymores on the air, is at Hotel Hermitage and getting tremendous results. For the first time, the Craig band is using arrangements strictly on the swing side. Billy Schaeffer's trombone stands out.

NOTES TO YOU: Fletcher Henderson and Claude Hopkins stopping over for short spots at the Cotton Club Ballroom. . . . The fiddle playing of Red Han sends us every time. He's with WSM, and his Venuti style speaks for itself. . . . Malcolm Crane is back in town after blowing trumpet for Joe Sanders the past few months.

Hot Chorus Saves Cat From 'Hot' End

BY BART ZABIN

Albany—While the ground floor of Jack's Restaurant here was being gutted by a fire the other night, firemen and spectators alike were amazed to hear music issuing from the heavens. Upon investigation it was discovered that Bud Bedell, local sax man, was trying to "send" himself to safety by playing a hot chorus out the window of the top floor, as the flames roared below him. It worked, for Bud is still playing hot sax around town.

Albany cats gave Whiteman a great laugh when he was interviewed recently over station WOKO and said that he thought *Rhapsody In Blue* was the better kind of swing. . . . John Philip Sousa III has taken over Del Courtney's spot in the New Kenmore. It's nice to hear alto again after a steady diet of three tenors in Courtney's band all winter. . . . Jack Drummond has returned to the Half-Way House for the summer. . . . Clayton Albright has turned out a beautiful tune in *Please Make My Dreams Come True*. . . . If things get much worse in this town, your reporter is going to book a few one-nighters with the local Salvation Army band.

Lockage Gets Fat Muskegon Spot

BY JIM MUDGE

Muskegon, Mich.—Frank Lockage's ork, first on bands-we-like-best lists of the dancing public of Western Michigan, open the summer season at Pavilion-on-the-Lake early in June.

Many name bands will occupy the stand at the Pavilion with Don Redman opening the feature attraction policy. Lockage is getting out his leads for top bands of the season and from all indications they will be on the swing side. Artie Shaw, Goodman, both Dorseys, and Woody Herman lead the field in this section and indicate the trend.

Just Before the Split....In Action



Nashville—Francis Craig, most popular of all Southern band leaders, took part in the last radio skit of John and Elaine Barrymore's last month, two days before the famed acting couple announced they were separating. Craig, at left, appeared with John and Elaine on a WSM broadcast. The next day, in St. Louis, John's wife, the former Elaine Barrie, met her mother and announced that she and her husband of "great lover" fame were calling it quits.

Otstot Ork Sets Record

BY J. H. LANG, JR.

Indianapolis — Amos Otstot's gang did 17 weeks at the Indiana Ballroom, setting a new record for a lengthy stay. The Sunday afternoon swing seasons were a treat. Tiny Bradshaw followed with some solid stuff.

Rumor 'afoot that a new dance floor will be in use this summer on a boat which is to float up and down the White River, gangplank to be in Broad Ripple. . . . Jimmy Dorsey's men getting kicks from the boys at the Southern Cocktail Inn. . . . Loyal Anderson, drums, and Julian Sparks, tenor, joined the band at the Den-Zell. . . . Dick Hutchins returned from his honeymoon to find he is out of a job. . . . Park School's going ga-ga over Harry McCready ork from Purdue. . . . Ruth Hutchins Thrasher is playing some superb swing harp. . . . Tom Devine has been shopping in Chicago for some names to use at his new hotel on Lake Manitou. . . . Louis Lowe opened the Westlake to a large crowd. . . . Charlie Carroll is displaying fine showmanship with his drumming and singing in the Al Donahue ork. . . . Keith Wilderson takes off neatly with Jimmy James furnishing background.

Winnipeg Skin Men Launch New Bands; Totten Junks His

BY GEORGE B. BEATTIE

Winnipeg, Canada—With the approach of summer, bands broke up like the ice in our rivers. Two drummers picked up batons. Al Doe opening at Grand Beach, where his former leader, Claude Turner, held sway, and Doug Ferguson slated to lead the Cave band. Bus Totten probably will join Al's crew on trumpet.

The King and Queen have come and gone. . . . Vic Manning's two bands with accents on trombones played for street dancing.

Back in the union again, Marsh Phimister copped off our largest resort, Winnipeg Beach. A choice spot, the Auditorium, started off with Harold Green's 11 pieces. . . . The drummer, Joey Jampole, had a neat 5-man Dixieland combo for awhile. . . . Ace Saxman Jerry Finkleman also with Green. There'll be hell to pay if Jack Warringer's gang comes from the east to take

over the aud. . . . The union doesn't like it.

I SAW IN TOWN Wally Way, with band from Minnesota, in their big bus. . . . Bob Wybrow, ex-leader, on visit from Vancouver. . . . Roy Brown's ork from Brandon; they'll play at Clear Lake. . . . Joe DeCourcy here gathering his old band to play Jasper Park in the Rockies. . . . Jack Cameron, on visit from Chi's NBC studios.

Less Music Per Musician Than Any Other Town

By Sid Repplier

Harrisburg, Pa. — Funny business? This capital city, with a population of 80,000 or more, boasting more than 600 union members, and having the greatest numbers of musicians per capita of any city in the States, still does not have anything that approaches being a first rate band. But then we do have a sym-phony concert ork—aren't we lucky, though?

Ken Shaffer, who plays "feethy" Dixieland piano, has organized a 4-piece combo. . . . Red McCarthy, who once had his own band, is now fronting and managing the Diplomats, a sweet little get-together which is coming right along. . . . Lynn Terry and her Escorts playing one-nighters around, likewise Dan Gregory. . . . Tommy Dorsey opened the season at Hershey Pavilion May 6. . . . About nine years ago, Kay Kyser was one of the bands to play the Valencia ballroom, York, Pa. He drew 143 persons, the records show. The other night the professor returned, set a record for the spot by pulling 3,800 dancers. Looks like he has something sure enough.

Bum Kicks in Portland; AFM Short on Guts

BY BOB MITCHELL

Portland, Ore.—The music business here is suffering because of the band leaders who haven't the guts to ask for scale and because of the local union officials who haven't the ambition to enforce the rules.

Non-union bands are allowed to play almost anywhere in town simply because a spineless organization won't contact the spots and demand a curb. As a result, most of the dance men are forced to hold down jobs in other lines, making it impossible for them to attend union meetings, which are held in the middle of the day. Consequently the union is run by a small part of the membership, principally symphony men. Top ranking officials don't know the scale and working conditions of adjoining locals.

It's about that time of year when the dance business dries up, too, and local bands have started scrambling for resort jobs. Johnny Callahan has taken his band to Wallowa Lake and after a month or so will settle for the summer at Payette Lake. MGM is making a picture there this year, so things should boom. Ralph Rosenlund has replaced Ray Spurgeon in the band, and Julian Dreyer took Don Proctor's place. Spurgeon is starting in at Mac's and Proctor will fill the Clover Club job.

Cats Are Prowling In Gutbucket Town

BY BILL COVEY and ART COLEMAN

Dallas — Warm nights are here and the cats are prowling down in Gutbucket Town. Stuff hit a new high here this month with 10 orks regularly working 9 to 16 men, not counting the bush leagues. Clarence Love cavorts at Cafe Drug, Don Purcell alternates with Ernie Fields' fine 14-piece band at North Dallas Club, John White and 13 men swing out at 66 Club, Harry Jennings holds down 25 Klub, Don Ramon handles the Nite Spot, young Ben Ribble's outfit continues at Club Ferdinand, and Chic Scogins still draws 'em to El Tivoli.

That's eight. Plus two hotels (Leighton Noble's in the Baker's Mural Room, and Bill Bardo replaced Everett Hoagland in the Adolphus' Century Room) and in addition, Perry Dixon's crew alternates week-ends with Percell's and Fields' at Log Cabin, and Murray Lambert's gang raised the roof at



Together Again... Louis

Armstrong and Tiny Parham, in whose band Louis played first chair trumpet in the old Vendome Theater (Chicago) Symphony in the 1920 days when Mae Alix and George Dewey Washington were stars, get together at Chi's Savoy Ballroom. Reunion took place the other night when Louis' gang played a solo. Parham still plays piano and organ in the Windy City.

the j-bug show. Who said unemployment?

Short Breaks:

The dozenth ork promised for Dallas is the one under the baton of Mildred Massey, platinum canary, who with sister Mary has written *Sing a Song of Love*, as tuneful as all getout. . . . Chez Maurice folded—for summer only, says Mgr. Maurice Caranas—and orkman Ernie Palmquist went to Ft. Worth's Ringside Club as manager and compere for summer season. . . . Count Bulowski, who once fronted the band at El Tivoli, now fronts a neighborhood drug store he bought from Bill Covey's papa. . . . Both hotel rooms announced discontinuance of Sunday eve dancing during summer.

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Chi. Groveling in Best Jazz Since Early 20's

BY TED TOLL
Chicago—The town right now is in the throes of more good jazz than it has heard since the middle 20's, in spite of the heat being applied by the gendarmes to enforce the 1 a.m. closing ordinance.

Jackson Teagarden's debut last week found the Blackhawk jammed to the rafters and indications are that the joint won't want for patronage as long as "T" stays on. Those WGN shots nightly should do wonderful things for the band, too. Linda Keene is the new gal singer.

The Bob Crosby band is taking a couple of weeks' vacation before they begin the arduous of the Camel Caravan the 27th.

Basic and Spanier Together
Count Basic's Kansas City jumpers, although given a tough assignment in maintaining the fine patronage that Gene Krupa built for the Sherman's Panther room, is doing the maintenance work well. With one of the most relaxed and solid bounces in the business, the Count's boys are the first Negro band to work the Sherman since Noble Sissle.

Muggsy Spanier's bunch alternates dance sets with Basic and also plays the Wednesday and Saturday afternoon sessions. Muggsy's stuff is a delight to disciples of the old "pure" school, thanks to George Brunis' trombone, Rod Cless' clarinet, George Zack's piano, Pat Patterson's bass, Eddie Pripps' tenor, and Russ Winslow's drums.

Empire Room Red Hot
The staid and stiff old Palmer House Empire room broke down, to a degree, and brought in the Casa Loma band to follow Eddy Duchin's red hot jazz band. But Glen and the boys are a suave enough outfit to take anything in stride, and they can play such damned sweet music that the boss should be kept very happy.

Horace Henderson, one of the hardest working guys in town, and one of the most underrated musicians in the racket, is plugging and rehearsing away with his band at the 5100 Club, and before you know it he'll have something there that will break your ears down.

Julia Lee of Kansas City blew into the Three Deuces the other night to team up with Baby Dodds on drums and Lonnie Johnson, guitarist and blues singer. They're set for six weeks, and the gal's piano and singing—especially the blues—has listeners jumping.

Lopez Swings at Chez
Woody Herman's fine jazz orchestra will bring all its great blues, the *Indian Boogie Woogie*, and Joe Bishop's flugelhorn and *Blue Evening* into the Trianon Ballroom June 17 for four weeks.

The Bel Shore, a new summer club near Evanston, just opened

with George Hamilton, and Joe Sanders is slated to follow. Will run in competition to Freddy Martin at Bon Air.

The Vincent Lopes band brought to the Ches Paree podium some stuff that is best described as swing music. It'll be there an indefinite while. Russ Morgan bowed out to make way for Lopes.

His eminence, the Duke of Ellington, Maharajah of Scandinavia and Lord High Defender of the Jive of all Europe (they really think so over there, you know, as do several of us here) follows Earl Hines' band into the Grand Terrace June 12 for a 4-week stay.

Phil Spitalny's women are the Drake Hotel's Gold Coast room attraction, and Buddy Fisher's band and showmanship took over Stuff Smith's job at the La Salle's Blue Fountain room.

All of which should provide us with hot jazz enough to keep us all busy night-clubbing for another month.

WHERE IS?

Harvey (Dutchman) Nolte, sax and clarinet man of Kansas City?
Hazel Bruce, vocalist, formerly with Barney Rapp?
Max or Murray Goldenberg, alias Golden, formerly salesman for American Conservatory of music.
Miss Byllis Jones, pianist, formerly of Miami, Fla.?
Doc Peyton, who lead the band at the Kenmore Hotel, Albany, N.Y. several years ago?
Red Brader, drummer, formerly with Happy Felton?
Jack Kimer, drummer?
Knox Pugh, singer and drummer who played with Henry Busse around 1929-30?
Mildred Fenton, vocalist, formerly with Happy Felton?
Bill DePue, alto sax, formerly with Benny Goodman?
Patricia Duvall, saxophonist, member of San Francisco local No. 6, played in and around New York and Chicago? Played with Bon-John girls.
Gilbert Getz, orchestra leader, last heard of at the Bank Club, Reno, Nevada.
George Carey, formerly with Sousa's band.



Chirper of the month...
Glenn Lou Barra, daughter of Glenn Barra of the *Dove* band, already is doing some fancy vocalizing around Chicago town. Born March 13, Glenn Lou looks at her pappy a bit skeptically as the elder Barra snaps the shutter.

Hal Hoffer is playing with the Jay Milla orchestra now at the Edgewater Beach Hotel in Chicago.
Stas Emanuel is playing tenor sax and clarinet in Clyde McWhorter's Aces orchestra in and around Greenville, S. C.
Jack Stasleup and his orchestra are playing in and around St. Louis, Mo.
Forest Crawford was leading a band at the Showboat Ballroom, Taylor and Delmar Bivda., St. Louis, Mo. For more information, write the Showboat.

Alonso Johnson, bass player, may be reached c/o H. Graham Gardner, 18 W. 108th St., New York, N.Y.
Lefty Farr, drummer, lives at 997 Bloor St., W., Toronto, Ont., Canada.

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Ted Mack may be reached at 1770 Kearney Street, Denver, or c/o Lou Goldberg, 1697 Broadway, New York City.

Paul Tremaine played a one night stand recently at the New Haven Arena, New Haven, Conn. He is booking in the east.

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Rose Replaces Heller, BG Goes Big

BY C. LEE KELLIHER

St. Louis—Tolerant and good natured, the great Goodman is developing a nonchalant showmanship that wears well. Playing a week at the Fox Theater here, he occasionally encouraged the kids—most of them playing hokey—to clap hands in accompaniment. The jitter termites obediently ceased when BG signalled silences for Stacy's getoffs on piano.

Has New Quartet

According to Leonard Vanner-son, Goodman's manager, only "one or two" comments were received from mint julep lappers about Lionel Hampton's working with a white ork on Goodman's swing through the South last month. While here, George Rose joined the band on guitar, replacing Benny Heller who returned to New York. And it was here that the new Goodman quartet of Hampton on suitcases, playing wire brushes; Bernstein on bass, Rose on guitar and Benny on clarinet was born.

Watch Picard Go!

Al Kavelin's "Cascading Chords" is causing the money crowd to pour in at Hotel Chase. Andy Picard, drummer, is a boy to watch.

Dusty Roades is doing okay at Hotel Jefferson. His new manager is Bert Knighton, hefty cigar-smoking Kansas Citian who formerly was assistant to the manager of Kaycee's six-million-dollar auditorium, where the AFM conclave is being held this month.

Illegal Joints On the Spot In Twin Cities

BY DON LANG

Minneapolis—Illegal nite spots are being closed off the local 73 job lists here for the first time in history. Stan Ballard, George Murk, and other local owners cooperated in having a bill passed that changes statutes closing from midnight to 1 a. m. This will force the illegal "we never close" joints out of business. It is hoped, while the union's keeping its constituents out of these spots should help toward that end.

LeRoy Ellickson's band proved a real find, playing the Marigold ballroom; crowds yelled for more, as they did for Jimmie Pidgeon at Excelsior Park ballroom. . . . The sweet and sticky still dominates Twin Cities hotel supper clubs, with Ben Cutler cutting a swath with all his fiddle, oboes, and tenors at the Nicolet hotel, and Frank Dailey inserting "stop" and "go" at the St. Paul hotel's Casino. . . . Among numbers already deserting us for the cool and mosquitoes of Niswaw, Braisard, and the north country are Cec Hurst's Marigold bunch, Nate Wexler, Dean Nelson, and Loren Conset. . . . Mike Jennings' tavern has more than its share of steady biz this summer, partly due to the fine combo worked up by drummer Bev Robey, with Bunny Peterson, Roger Gale, Cliff Brennan, and John-



Main Street Bar with a new organ. . . . The Motor City gives cats wheels. George Ruffin has two jalopies, Fred Tressler bought a Packard, and four men in Ben Young's band acquired crates.

Clyde Lucas Band Cleans Up At La. State

BY CLEVE CURRIER

Baton Rouge, La. — Louisiana State university is all set for their three big dances, to wind up the school year, by hiring the services of Clyde Lucas and his California Dons.

Jack Jill and his band, who were given their start by DOWN BEAT's own Dave Dexter a couple of years ago in K.C., opened at the Cedar Lane club at Opelousas May 16 for a 3-week stay following a 6-week stand at the Grove in Baton Rouge.

Jill's outfit is composed of 10 pieces and an arranger and got their start under the name of Jack Russell, but changed the Russell to Jill when Jack ran across three or four other bands whose leader's name was Russell. . . . A nice combination that has lots of promise and a swell canary in Mary Lou Spruill, who was auditioned by George Olsen during his stay at the Hawaiian Blue Room at the Roosevelt hotel in New Orleans.

Layton Bailey, at the Aragon ballroom in Houston, Tex. for a month, recently acquired Frank Monaco, guitar, who has completely revolutionized the Bailey Band.

Johnny Hartson and his band followed Jack Jill into the Grove here and are doing right well. The Grove introduced a touch of Hollywood to its patronage recently by importing a movie cameraman to snap all the patrons once a week. The following week the pictures are run off for those who attend. The idea has clicked and a usually dull Thursday night has been turned into one of the best nights of the week. Latest wrinkle is filming in technicolor which is really dragging them in.

Hartford's State Slips; Compounce Is Swing Mecca

BY THEO ZEMBRUSKI

Hartford—State Theater let its patrons down last month by offering only two names—DeLange and Heidt. But Horace's Knights put on a swell show. . . . Bristol's Lake Compounce is fast becoming the mecca for swing fans, bringing in one big name after another. . . . The Hart School Auditorium remains Hartford's fave Steddy nite spot with Bill Tatrot's band on deck. Paul and Morris Landerman, lo-

cal boys, are home and have their own band now. Personnel includes Paul, leading and trombone; Morris, fiddle; Rudy Martin and Sy Kurland, fiddles; Jack Keeney, tenor sax; Sy Quito, piano; Dave Martin, drums, and Larry Huard, vocals. Band is at the Bond Hotel. The jitterbug craze has died a natural death around here. Sweet but swiny stuff is what dancers want at the moment.

Leo McConville Soothes His Nerves On Chicken Farm

BY MERRILL L. CARROLL

Baltimore—Leo McConville, who is pulling himself out of a nervous breakdown nicely on his chicken farm outside Reisterstown, Md., is signed to fill the first trumpet chair with Bob Craig, although by doctor's orders he must stick to the leisurely life. McConville began his career with the Louisiana Five in 1920, and later was with the great Jean Goldkette band and with the WOR studio ork along with Red Nichols and Miff Mole.

Baltimore is about to fall into its summer lethargy and trying to find an outstanding crew around town is nigh onto impossible. During May the leading bands of the country made one night stands, but local crews will come to the fore for the next few months, with the opening of Carlin's Park and the new Bay Shore Park.

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Moppet Gets Promoter's Bug; He's Only 19

By GENE RICHIEY

Seattle, Wash.—Scott Fields, 19-year-old W. U. student, is borrowing dough and living up name bands to promote dances. He was bot last month when he sponsored Chuck Foster's band profitably.

The Cavaliers, with Kenny Cloud on trombone up front, have joined the union. . . . Charlie Ruffo, former Lionel Hampton guitarist, is jamming with Palmer Johnson's combo and expects to rejoin Lionel when the new band takes form next fall. . . . Ted Sternoff hired Carl Nelson, ace alto man. . . . Put Anderson and George Parks have combined their orks and are playing at Parkers'

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Pan Thin Down BY BU Richmond looking are open in June in the vic Krupa be Surf Cl putting this seas Hicks on the local swing, at Tubby have had copyright band wa Count B ers Col make Jo he plays . . . The to the br cial Earl it to sw The S at the T . . . Loc to Tex M Bill Aike cigars so girl band it doesn't

Wek Trip t

Ames, month l "champa stomping to find b ing at th band—w was just to hire f Paul V Iowa Sta the Mar 21 found Joe Sanc ing down son, who eight ye hereabou well-O'K handled tember. Doc's ele

Still No Orks At Exposition In Frisco

San Francisco — With summer and the "cream months" of the Golden Gate International Exposition just around the corner, the band situation here finds itself in the middle of the lull department.

So far, no orchestra is being regularly featured at the Exposition, and the immediate hope for Treasure Island jive will probably come from one of the enterprising booking agencies taking either Building "G" or Festival Hall. Both can be read for dance enthusiasts within ten days.

The San Francisco hotel lineup remains the same, with the exception of Orrin Tucker, who replaced Joe Reichman at the Mark Hopkins.

Dick Aurandt recently finished his Palace Hotel stint, with no orchestra yet named to follow him to the Rose Room Bowl.

Nottingham Scores

In the floor show division, public plaudits are being handed to the Bal Tabarin maestro, Gary Nottingham. Currently backing the best floor show in town, Gary's tempo setting for the Abbott dancers has brought him two worthwhile gifts: Plenty of raves from the local columnist clan and several gifts from the Abbott dancers' director, who has gone on record as stating that Gary's band plays the difficult music better than any the chorus line has encountered on their recent tour.

Meanwhile, San Francisco's claim to ivory fame, Harold Zollman, has left the Nottingham wing to head his own organization at recently-opened Topsy's Roost.

The only chance for a real musical break within the next three months seems to be one-nighters by Artie Shaw, currently playing the Palomar in Los Angeles.

Panic Bands Note! Things Looking Up Down In Richmond

BY BULK HOLLINGSWORTH

Richmond, Va.—Work is really looking up now; all the beaches are opening up and the first week in June sees some 10 name bands in the vicinity: Clinton, Kemp, and Krupa being just a few. . . . The Surf Club at Virginia Beach is putting \$30,000 into their bands this season. . . . When the Roy Hicks ork does a one-nighter all the local boys drop in to hear 'em swing, and they really do.

Tubby Oliver and Larry Mann have had their tune *Coffee Nervous* copyrighted. . . . Little Jo Hart's band was picked in preference to Count Basie's by the State Teachers College co-eds. This should make Jo feel mighty proud when he plays there for their final dance. . . . The addition of Freddie Shea to the brass section of the commercial Earl Mellen outfit is causing it to swing.

The Sunday night jam sessions at the Tavern are really all right. . . . Local tenor men are listening to Tex Melvin for inspiration. . . . Bill Aiken will be passing out the cigars soon. . . . There is an all-girl band being rehearsed here and it doesn't sound so awfully bad.

Welk in Demand On Trip to Old Haunts

BY BOB FRAZIER

Ames, Iowa—A 20-day tour last month brought Lawrence Welk's "champagne music" back to his old stomping grounds. And it was good to find ballrooms of all sizes jumping at the chance to employ Larry's band—when three years ago, his was just another territorial outfit to hire for bargain night.

Paul Whiteman is signed for the Iowa State Fair in September and the Marshalltown Expo May 14 to 21 found Shep Fields, Art Kassel, Joe Sanders and Bill Carlson holding down the stands. . . . Doc Lawson, who has worked hard the last eight years as a territory band hereabouts, has packed with Rockwell-O'Keefe General and will be handled by that office come September. The band is built around Doc's electric organ.

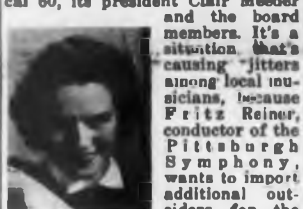


The Stuff's Here . . . And Ray Hauduc finds it yellow. Meaning that Dorothy Clair, posed inside Ray's drum, is handing him a gold award as choice of a liquor company for the "drummer of the month." Marion Mann sits atop the drum; the sly gentleman at the left gets his kicks. Crosby's band is vacationing this month.

Pittsburgh Longhairs Sore About Reiner's Importations for Symp

BY MILTON KARLE

Pittsburgh—Of far greater importance than the ban on remote broadcasting is an issue facing Local 60, its president Clair Meeder and the board members. It's a situation that's causing "jitters" among local musicians, because Fritz Reiner, conductor of the Pittsburgh Symphony, wants to import additional outsiders for the fat jobs available to members of the group.



Local musicians won't even appear for auditions because, as one said, "Reiner will make a nervous wreck out of me by harassing and plaguing my ability." Meanwhile the city is driving for \$350,000 to keep the Symp going. The Local is faced with a problem of how to keep local musicians—fully as able and talented as others—in good graces with Mr. Reiner.

Bernie Cummins finally left the Penn for a Virginia assignment. His engagement was extraordinarily successful. . . . Joe Reichman, an old fave here in Smoketown, replaced him. . . . Peggy Neenan, a local canary, is attracting attention with Brad Hunt's "mega-muted" music. . . . The Willows, with Will Osborne, finally got going under the management of Sam Blandi; bands will change often. . . . Buddy Biller rejoined the popular Kenny Martin band after being away a year. . . . Kennywood and West View parks opened with local outfits getting the call. . . . Al Marsico has the "most solid" band in town. Now at the Nixon—and doing swell.

Bill Green Pays Off!

Bill Green got in dutch with liquor authorities awhile back for allegedly selling the hard stuff to minors. . . . A second offense found Bill, according to authorities, about to lose his license. But Green paid \$900, settled clean, and saved his bar and "self-made" establishment. . . . New Penn Club is on the "un-fair" list.

George Wettling, ace Paul Whiteman drummer, authors a column on drumology every month in DOWN BEAT.

More "music in prison" stories by Dave Dexter are slated for the special summer issues of DOWN BEAT.

Scenes Shift as Bands Switch in Hamilton, Ont.

BY ILEN B. SMITH

Hamilton, Ont.—Warm Weather brings nite spot openings and also means various changes in band engagements here. Len Allen moves from the Rainbow Room to the Wonderland Ballroom at London. Len has a new getoff man, Scotty Paris, on trumpet. He's really solid. William Andrews of the Royal Connaught hotel just moves his band up the elevator to the new roof top summer gardens which will be opened for the summer.

Richard Avonde and his Royal Windors move into the Brant Inn, Burlington, for the month of June, then will be followed by Ferde Mowry for the balance of the summer season. The Brant Inn opens its Sky Club on June 6, the eve of the arrival of Their Majesties. Either Hal Kemp or Duke Ellington is expected to be the band in the spot for the gala night when this corner celebrates the arrival of the King and Queen.

Junks Religion for Jazz; Rejoins Kuhn

Lawrence, Kas. — Dale Shroff, hailed as the most outstanding trumpeter ever to attend the University of Kansas, who suddenly left Louis Kuhn's band a year ago to enter the ministry, has returned to front Kuhn's band.

Religion couldn't replace jazz, said Shroff. Band is booked solidly on one-nighters throughout this section. Other new members are Howard Abernathy, trombone, and Lida May McCoy, former WHB chirper.

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Ex-Hylton Ace Clicks With Ork In Toronto

BY DUKE DELORY

Toronto, Canada—Bert Yarlett, late of Jack Hylton's band in London, is back in Toronto with a band and is set at the Hollywood Hotel. Yarlett followed Bill Thompson's band, Thompson moving to Sunny-side Beach.

Hines Rejoins Niosi

With summer here, Cuthbert and Deller's Palais Royale Ballroom is now open six nights a week. Bert Niosi, who each month becomes more and more entitled to the term "Canada's Swing King," is on tap and keeps the spot jumping with the fly jive. Fran Hines is back singing with Niosi and Bert has two CFRB wires weekly.

Horace Lapp at the Banff Springs Hotel in Banff, Alberta, with Dorothy Deane and Billy McLintock singing the vocals righteously. . . . Mart Kenney opened the Royal York Roof Garden for the third year. . . . Windsor guitarist Red McGarvie, ex-Norvo man, is in Detroit jobbing. . . . Arcadian Cabaret closed for the summer. . . . Bert Simmons and his boys are back at Hunt's Savarin after six weeks aboard the French liner *Normandie*.

Mel Hamill Augments

You can expect Mel Hamill, at Crystal Beach, Ont., to add three men to his 10-piece combo in July, Johnny Burke one of them, on piano. . . . Casa Loma's return to its starting place (old Hotel Casa Loma) really was terrific; everyone got kicks from the band. . . . Canada's band that plays the blues — and good Dixieland — Frank Crowley, will open for the summer June 10 at Musselman's Lake. And Morris Zene will do the singing.

Berigan Gives Cats In Cleveland Kicks

BY EUNICE KAY

Cleveland—Swing cats had lots of fun last month with Bunny Berigan and his boys as house band at the Trianon. Though the band is comparatively new, it sounds fine. The drummer, Eddie Jenkins, plays solid.

May 10, Glen Gray played a sorority dance at the Trianon and was terrific! The band sounds finer than ever before and though bands are constantly rising and flopping, Casa Loma remains popular. Murray McEachern astounded the crowd with his amazing versatility.

Jimmy Dorsey at the Palace for a week with a fine show. Helen O'Connell, Dorsey's canary, went over in a big way.

Following Jimmy, came Red Norvo with a band that outdoes his former one. Mildred Bailey did a single with the show and really knocked out the cats.



Rhythm Rippler . . . Caesar Muszioli, with Shep Fields, has a lot to do with Shep's "rippling rhythm" effects. Muszioli is an alumnus of the Frank Dailey, Leo Reisman, Ruby Newman, Jack Marshall and Lee Shelley orks. He is a student of Pietro and Frank Caviani.

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At Swords Points here are Bonnie Baker and Orrin Tucker. But don't be fooled by the folk, 'cause it's all in jest. Bonnie is featured with the Tucker band, now on tour. How about those fencing outfits, Orrin??



Sans Skates, Sonja Henie visits Maestro Ruby Newman in the Rainbow Room.



Giving Vent to her chirped word, Dorothy Allen sings a pretty song with Paul Martin's Band in Frisco.

Down Beat's Candid Camera Capers



Sweet Potato Bugs... This quintet of ocarina experts blows out with the Gene Beecher band now at the Commodore Perry in Toledo. Left to right, they are Carl Agee, trumpet; Willis Newirth, fiddle; Nurdy Kuenzel, bass; John Kasper, tenor sax, and "Skinny" Budd, alto sax.



'Play it Dulcet, Ben, like this,' and Johnny Mercer cuts out a few bars to show Benny Goodman what he means. Johnny will write an article on songwriting for next month's DOWN BEAT.



'This is the Cats' says Smoky Joe by way of comment on Down Beat. Smoky is Paul Edward Miller's Beaglehound; he sightreads anything.



Here's to Us... The Bob Crosby band celebrates its signing for the Camel Caravan with a toast of champagne. The boys enjoy two weeks vacation until June 16, then head into New York to start the Camel shows June 27, taking over Goodman's rostrum.



Southpaw Sax Section... But don't let it fool you 'cause it's a fake. When the photographer printed this shot of Hal McIntyre's sax section he unwittingly reversed the business and made all the guys lefties. They're at the Radisson, Minneapolis.

Music, News from Coast to Coast

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