

Artie Shaw Fed Up With Music Racket

BY DAVE DEXTER, JR.

"I hate the music business," said Artie Shaw last week, "and I'll tell you why. In a month and a half they haven't given me a minute to work out something worthwhile with my band."

'No Time to Breathe'

With his customary candor — which too many times has been misinterpreted by listeners and reporters as "snootiness," Artie in an interview given Michael Mok of the *New York Post* honestly gave forth his views on the dance music industry.

"I have been at the top, God help me, only since last November," declared Shaw. "Before that, when we were not in demand, we had time to rehearse, prepare things, create nice effects. On the strength of that, we arrived. But they won't let you stay at the top. They won't give you a chance to breathe. That's why dance bands shoot up like rockets and plunk down again."

Shaw told Mok, without pulling any punches, that he does not like crowds. "I'm not interested in giving

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Still Kickin'



Count Basie

Los Angeles—One of those ever-spiraling stories got started last week that Count Basie, who was believed to have been ill of a "strep" infection, had died. But Basie, contacted by *Down Beat*, grinned and said there "just ain't no truth in that story like that."

Don Irwin in Jail; Charged With Perturbing Family

Los Angeles—Charging that Don Irwin, the band leader, had abandoned his wife and three children, police here last week grabbed Irwin at the Tuna Town dancery and led him to jail. Another member of the band waved the baton while Irwin rested in a cell.

Irwin, whose real name is Alfred Beadman, was said to have been registered at a hostelry here with 19-year-old Ruth Smith, his fem chirper. The Child Welfare Department, New York City, requested authorities here to nab him. Police now are waiting for the Welfare people to send for Irwin.

Another Longhair Concert for B G

New York—Benny Goodman has signed to appear, with his band, in a swing concert January 10 in Town Hall here. The date is one in Town Hall's traditional series which includes Elizabeth Rethberg, Lawrence Tibbett, Eric Pinza and other longhairs. Chris Griffin, for three years an ace trumpeter with Benny, left the band last week to CBS studios here.

First Semi-Monthly Issue



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The Musicians' Bible

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Should Negro Musicians Play in White Bands?

"No! Definitely No!" said many leaders and side men. "But why?" asked *DOWN BEAT's* reporters. "It's professional suicide" said one, "but don't quote me. It's not fair for Negroes to replace white musicians when there is so much unemployment."

Should the Union Forbid Mixed Bands?

"The Union should forbid it!" said another. "It will break down race lines," said a third. "But in music and art we thought there were no race lines," interposed *DOWN BEAT's* reporter. "Of course there aren't," replied the musician, "but dance music is a business, not an art. And we've got to make a living!"

Southern musicians were unanimous in denouncing it as a bad idea, full of trouble. "The north has spoiled the Negro and success has made him insolent and overbearing!"

'Musical Ideas Are too Far Apart'

"I wouldn't have a Negro in my band," said another, "for the simple reason that the musical ideas of the Negro and White are too far apart for the best results. But I'll be damned if I'll tell anyone what to do. If Benny wants 'em, Benny can have 'em."

"It's too bad," reflected one leader, "that this question can't be decided on pure musical ability. The Negro has exceptional

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Active Again... Linda Keene, brunet sparrow with Bob Hackett who later joined Jack Teagarden's band, is back in New York and clicking with Willie Farmer's ork at the Park Central Hotel. She's shown as she arrived back in Manhattan after six weeks with Teagarden at Chicago's Blackhawk.

Benny Should Be Congratulated For His Courage—Jimmy Dorsey

How do American band leaders and side men feel about Benny Goodman's adding Charlie Christian and Fletcher Henderson, Negro instrumentalists, to his band?

That question aroused tremendous interest last month when Christian, following Henderson, was added. Goodman claims he wants to have the best band possible to assemble, and he chose Christian and Henderson, he said, because "they are the best on their respective instruments." In addition, Lionel Hampton is an outstanding member of the Goodman company.



Goodman

Jimmy Dorsey Favors It

Siding in with Benny was Jimmy Dorsey, among others. He said: "Frankly, I think Benny should be congratulated for his courage in adding Negro musicians to his orchestra."

"I have a very good idea of the criticism to which he'll be subjected, for it will be remembered that for nearly a year we had June Richmond as vocalist with my band. I also think it would be presumptuous for any leader to tell Benny he is jeopardizing his professional future, for offhand I can't think of any leader doing better than Benny. To my mind, the question resolves itself to one of style. I feel my present instrumentation, without Negro talent, expresses my style best. If Goodman feels he can better express his band's style with colored artists, more power to him. If anyone can make a mixed band acceptable to the public—Benny Goodman can!"

Woody Herman pointed out that "no orchestra has greater admiration and respect for Negro musi-

cians and their music than ours. Our devotion to the blues and to the blues idiom should be evidence enough of that fact. But in spite of the tremendous debt we owe Negro musicians and composers for our style we would not consider that the addition of one or more Negroes would enhance that style, any more than the addition of a white musician would improve Duke Ellington's orchestra. . . . We have too much respect for the vitality and imagination of Negro

(Modulate to Page 23)

Hammond Stars On New CBS Record Show

New York—John Hammond, music patron, writer and critic, whose column has long been featured in *DOWN BEAT*, starred on the first Columbia record radio program over CBS Friday (29) night. Horace Heidt's band was guest. New show, to be heard regularly every week, finds Hammond serving as commentator, Dan Seymour announcing, and Ward Wheelock ad agency handling.

Eddy Duchin takes over Oct. 20, Count Basie Oct. 27 and Kay Kyser, Nov. 8. Program aims to promote Columbia discs. The network includes 31 stations.

Pollack Rides Again

Los Angeles—Ben Pollack, drummer-leader of early jazz fame, is back in the race with a band. He started a run at the Hofbrau, San Diego, Oct. 2 and will stay there four weeks at least.

Palomar Fire Ruins Barnet Ork's Library

Los Angeles—Destroyed by fire early the morning of Oct. 2 while 2,000 customers danced to music by Charlie Barnet, the huge Palomar Ballroom lay in smoking ruins last week while its owners debated whether to rebuild.

Count Basie's band was slated to open the dansant—one of the

BARNET'S LIBRARY, HORNS LOST

Charlie Barnet, in a telegram to *Down Beat*, described the Palomar the day after the fire as "complete ruins" and said the entire library of his band, as well as many of the instruments, were destroyed. "All efforts are being directed towards a complete reorganization," said Charlie, "and in addition, the fire will necessitate changes in our bookings."

most famous of its kind in the world—two nights after the fire. The booking was cancelled and MCA lined up other dates for the band.

The blaze came suddenly. Dancers were forced to flee. Musicians scrambled from the stand with their horns in their hands. One fireman was injured battling the inferno, traffic was in knots and confusion reigned.

George Anderson, manager, said the big terp palace probably would be reconstructed on the site, at Third and Vermont avenue. The spot for years has been playing America's biggest name orks. None of the musicians was injured.

See Photos on Page 18

In Booking Mess



Jimmy Dorsey

Chicago—Failure of Jimmy Dorsey and band to appear on a one-nighter here recently caused Local 10 prexy Jimmy Petrillo to threaten revocation of Tom Rockwell's GAC booking license. The agreement to produce Dorsey was only verbal although Ray O'Hara, independent booker, had signed the contract buying Dorsey and had deposited \$400 with the agency, which later showed Petrillo a medico's signed statement that Dorsey was ill in New York and unable to make the date, which was played by Jimmie Lunceford. After long-distance telephone bantering between Petrillo and Rockwell, the latter agreed to refund \$350 to O'Hara, which smoothed over the situation, the Lunceford band costing more than Dorsey.

Miller Replaces P W

New York—Glenn Miller's band and the Andrews sisters have been signed to replace Paul Whiteman's band on the Wednesday night CBS Chesterfield smoke show. The new program will begin December 27.

Local Band Hits N. Y.

Scranton, Pa.—Howard Brockway's local band has been taken over by Sonny James. They are now at the Arcadia ballroom, New York.

Here's Why Louise Tobin Is With BG

BY HARRY JAMES

(Exclusive to Down Beat)

Right off the bat I'd like to answer the question that most everybody asks us constantly:

"Why does your wife sing with Benny Goodman instead of you?"

"Saxes Are My Problem"

The answer's pretty simple. Louise can learn more from Benny, she can make more money, and naturally she can become better known. She is very happy right now with Benny.

Our band now is about 10 months old. And when Dave Dexter asked me to review the outfit I was only too glad to jot down my ideas. In reading other leaders' reviews in *DOWN BEAT* I have noticed that most of them swear they are satisfied with their band as it is. Well I'm not. And here's why:

The saxes are my problem. Now don't take the idea that they aren't (Modulate to Page 15)

Rumor Berigan Will Toss in the Towel

New York—Although it hasn't been confirmed as yet, it's no secret that Bunny Berigan has eyes on accepting a studio side man job shortly. Such a move, of course, would see his orchestra disbanded. It was organized in 1937 and has seen numerous complete personnel changes regularly. Berigan recently filed a petition in bankruptcy and he makes no bones about being "fed up" with the wand-wielding job. He's under contract to MCA.

Crosby Piano Mess is Cleared; Stacy Wins

Duke's Solo Heard Only By Chi's 400

BY TED TOLL

Chicago—Ellington's one-nighter last week didn't do much good for the guys who really appreciate his stuff. The date was the Junior League Open House—just about as open for the cats as the Maginot line.

When reed man Bob Strong took a band onto the Avalon cig show to replace Dorsey's Raleigh-Kool thing, he grabbed off Elden Bengé for one of the trumpet chairs. Bengé left his 1st chair with the Chi. Symphony recently to devote his time to making instruments and dance and studio work.

Good Little Outfits Abound

Tom Dorsey's opening at the Palmer House the other night probably didn't change the destiny of Gus Colin, Walter Conway and Rudy Martin, who play tenor, guitar and piano respectively at the Showboat Inn. These colored boys have been buried in this joint at the corner of Goethe and Clark for a year, playing some of the best hot jazz in town. . . . And Bert Lawrence, one of the town's better 2-beat drummers, who has been buried out at the Gay Paree for three years, took a 4-piece combo into the Samovar at Harrison and Michigan. With Sol Jaffe on piano, the outfit's well-worth digging. . . . So is bassist John Simmons' very good 7-piece colored outfit, including Shorty McConnell's trumpet. Gene Schacht, one of the town's rare hep gals, is managing this gang, which at the moment is not spotted.

Krupa Back into Sherman

John Kirby's first four-weeks option was grabbed up by the Ambassador Pump Room, and the boys are happy about it, although Charlie Shavers wishes there were

Ready for His Bow



Bobby Byrne

New York—After four weeks of rehearsing, Bobby Byrne, former trombonist with Jimmy Dorsey, is ready to bow. His band includes Bob Peck and Bobby Gayer, trumpets; Ben Long and Dan Matthews, trombones; Jack Torchin, Eddie Mehas, John Smith and Don Byrne, saxes; Wes Dean, drums; Ernie Hughes, piano; Abe Siegel, bass, and Joe Gibbons, guitar. Arrangers are Peck, Ruby Raskin, Al Datz, Gabe Julian, Jack Meakin and Toots Camarata. Dorsey is backing the venture.

someplace he could jam once in a while. . . . Jimmy McPartland's band and Billie Holiday are massing 'em into the Off-Beat Club. . . . George Barnes, guitar sensation of last season's Off-Beat, has his combo out in a far west side joint, and Little Jack Little takes over the La Salle Blue Fountain room next week after Milt Herth's long stay with his Hammond organ. Krupa comes back into the Panther Room Nov. 4.

Louie into C. C.

New York—Louie Armstrong, using Don Redman's band, is the star of the new Cotton Club show.

New York—The Bob Crosby band mixup apparently is under control now, with Jess Stacy holding the piano slot and Joe Sullivan looking for a job which will not endanger his not-too-good health.

It was learned that Stacy was hired without Sullivan's knowing about it. Then Jess had to wait several weeks while the Crosby corporation met and smoothed things out. Meanwhile, Stacy came within an inch of taking an offer from Tommy Dorsey. Joe finally was given his notice—after he had heard about Stacy joining—and Stacy was said to have been "plenty sore" about the "runaround" given him before the matter was settled.

Jess is now said to be well pleased with his new job. He claims he wasn't allowed to play like he wanted to with Benny Goodman and that he was "strictly dirt" under BG's setup.

Fair Orks On Notice

BY CHARLES W. ZERWECK

With the New York World's Fair scheduled to close on October 31, all bands on the grounds are working on notice. It is evident that many of the spots using live music will close before the actual deadline set by the fair.

"Build-Ups" Poop Out

Most leaders who took assignments at the fair admittedly did so for the publicity and "build-up" the fair date would give them. The tag line "direct from the New York World's Fair" probably was in the mind of all for use during the 1939 winter season.

None, however, has been given any serious publicity buildup and will emerge from the fair in about the same status quo as they went in. Non-name and near-name orchestras were the only ones that received term location dates.

The real name bands who have played or will play have been given negligible publicity for their 1-week stands at the public band shell. Public came in flocks to hear a name band—that was sure. But they never were quite sure who would be on the stand from one week to the next.

Pay Checks Vary

Those who played or will play the major afternoon dates are: Guy Lombardo, Tommy Dorsey, Ben Bernie, Benny Goodman, Hal Kemp, Jack Teagarden, Eddie Duchin, Gene Krupa, Bob Crosby, Glen Gray, Wayne King, Artie Shaw and Kay Kyser.

Reports of varying scale of pay have foundation but Local 802, while at first sticking some heavy fines, seems to have relaxed its vigilance. 1940 dates will be paid by the concessioners through the union offices to the musicians.

Fem Musicians Walk Out On Her



Chicago—Rita Rio's long one-nighter tour with the roadshow *A Night in Moulin Rouge* was too much for her girl musicians last week. So five left. They were Olga Caven, trombone; Doris Freeman, bass; Happy Moser, sax; Jane Sager, trumpet, and Bernice Lobdell, trumpet. Marie Elzea, former Ina Ray Hutton trumpeter, joined Rita and the brunet leader, shown above in a pose from the show, says she will stay to her 6-brass, 4-saxes and 3-rhythm instrumentation.

Found—Country Where J-Bugs Don't Exist; It Is Icy Alaska

BY BRADLEY SLACK

Ketchikan, Alaska—To music lovers and critics in the States an abroad, swing may be a blazen symbol and regarded as a predominant phase of modern musical development, but by the inhabitants of Alaska the term and all it represents have been given a stiff rebuke.

The nickelodeon is the outstanding hunk of furniture in every pub from Ketchikan to Nome, due largely to the lack of any organized musical talent, yet the music emitted from these boxes is nothing short of blasphemy to the ear cultured in halls where New Orleans blues is the password.

Beer Barrel Polka Alaska Fave

In Alaska it's the polka, the schottische, and the humbo of Slav and Scandinavian origin that have been the unimpeachable dance steps since the first Russian convict took himself a Siwash bride and introduced her to the intricacies of the square dance. Hence the natives find little outlet for their emotions in records by Jimmy Dorsey, Bob Crosby et colleagues. There is little appeal in harmony, much less in musicianship, as far as the native is concerned, but boy, can he pulsate to a polka!

Tinker Polka by Freddie "Schnickelfritz" Fisher, Roman Goss' *Linky's Laender*, and tunes by the Kidoodlers such as *What Do You Hear From the Mob in Scotland?* are the popular choices. The Hoosier Hot Shots are a sensation,

Vallee Leaves Radio After 10 Years; to Take It Easy Now

New York—After 518 broadcasts for the same sponsor, Standard Brands, Rudy Vallee Thursday (28) night wound up 10 years his Thursday nite radio show.

Vallee now plans to vacate definitely, but is not retiring from the field. He said he would "rest awhile" and then return to the air, probably late in the fall, for another sponsor. His first broadcast for Standard Brands took place Oct. 24, 1929, in the organ loft of the Paramount Theater here. Since that time he watched radio grow, and was instrumental in bringing to light dozens of ace musicians, singers and showmen popular today. Although considered a so-so band leader, a mediocre singer and a corny sax man, Vallee gained universal respect of musicians for his showmanship and talent-spotting ability, as well as his canny habit of picking hit songs before the public heard them before.

Rudy's agents now are dickerin' for another sponsor.



Vallee

Too Many Aces Spoil Hawk's Dreams of Having Own Band

BY D. C. L.

New York — Here is the true story of why Coleman Hawkins won't have a "big" American dance band.

Everyone is keeping quiet about it, and Hawkins, meanwhile, has been meanly jobbing around town.

But it's a fact that when the Hawk docked in August after staying in Europe four years, he had big plans to head a colored band. He figured on having such men as



Hawkins

Benny Carter, Bennie Morton, Red Allen and a half-dozen other ace swing stars in his lineup. And to top it all, one night he was taken to hear Roy Eldridge, who has "come up" since Hawkins went to Europe.

"That boy's wonderful," exclaimed Hawk. "I want him in my band."

It took a long time to explain to the great tenor saxophonist that

Carter, who now has his own band, wouldn't be available. Neither would Morton, Allen, or Eldridge, and most of the other men. Hawk had been away a long time, and had lost track of American music activity, and had no conception as to how swing music has become so universally popular of late.

So Hawkins won't have a band, at least the kind he planned to have.

Nation's Big Name Leaders Shift Men Like Tenspins

New York — Woody Herman brought in Cappy Lewis last week to succeed Clarence Willard on trumpet. Bobby Hackett, young trumpet-guitar sensation of 1938, whose big band flopped a few weeks back, joined Horace Heidt's band.

Other shifts found Hal Kemp hiring Lou Busch to succeed Ross Hall on piano. Jimmy Fitzpatrick also came in on third trumpet. Ann Cleveland joined Don Ramon's crew as chirper and Kitty Lane was replaced in the Bob Chester combo by Dodey O'Neill, former Teagarden chanteuse.

Blanche LaBow, former Kaycee WHB sparrow, followed Anita Boyer as vocalist with Dick Barrie's ork. Miss Boyer, in real life Mrs. Barrie, was said by boys in the band to have split professionally as well as domestically with her hubby. Billy Sherman, warbler for Maurice Spitalny in Pittsburgh, left to join Henry Busse as vocalist. All these changes are in addition to others reported elsewhere in this issue.



Courtesy of Bud Kehl

Brushing Up on the art of swinging, these Cincinnati Reds are shown in the dugout of Yankee stadium during the World Series desperately trying to learn to outswing the Yanks. They are Ernie Lombardi, Billy Meyers, Wally Berger and Ival Goodman. All are faithful readers of *Down Beat*, so they say.

Squires' Spot is Filled by Vesely

Chicago—Fresh from Fred Waring's group, Ted Vesely moved into Benny Goodman's band last week to take the place of Bruce Squires, trombonist who joined Harry

British Cats Fight With Army

(Passed By British Censor)

London — (Special) — British musicians have wasted no time laying aside their horns to do their bit to help their nation in wartime.

Hundreds of musicians have joined the colors. Few bands are working. Spike Hughes, whose special jazz records for Decca a few years back brought him international fame, is in the Public Relations department at the War office;

Keep It at Home

New York—Meyer Davis has sent an order to his 100 bands playing and broadcasting throughout the nation not to play any foreign national anthems regardless of the importance of the person making the request.

"If it is anything that smacks of the patriotic," says Davis, "let it be American only."

Billy Cotton, noted leader, will soon be flying in the Royal Air Force, and Bert Read, pianist with Ambrose and his orchestra, is at the front fighting.

Shand Joins Up

Sid Phillips, composer and arranger, is on the police force assisting with civil defense. Members of Oscar Rabin's and the Embassy band, at the Hammersmith Palais, enrolled with the Police War Reserve. Al Bollington, organist, is a member of the Civil Air Guard. Dave Shand, the saxophonist, and Bob Wise also have been "called up" to the army. Harry Roy's band, now split, has all its members engaged in some sort of work for the government. Dennis van Thal, leader of many theater pit orchestras, is tramping a beat as a cop in the War Reserves.

Work is Scarce

There is little work for bands right now. Everyone is concentrating on winning the war. There is grim determination written on the faces of all the musicians, but few have lost their sense of humor. In fact, it's a standing gag that all the musicians at the front aren't there to wage war—they are simply out on a gig tour and as soon as they can arrange their bookings, they'll be back in London ready for location dates again!

Edythe Wright Out; Artie Shaw Program Fades

New York — Edythe Wright is out of the Tom Dorsey band. Her place was taken unexpectedly last week by Anita Boyer, wife and former singer for Dick Barrie. It is said that Edythe is "out for good" and that Boyer will tour with Tommy to Chicago late this month for a long Palmer House date.

Another report, not verified, was that Artie Shaw's remaining seven weeks on the Old Gold show were cancelled because of an interview he gave Michael Mok, New York Post writer, parts of which are incorporated in Dave Dexter's story on Shaw on page one of this issue.

Shaw last week bought Lincoln Music Co., formerly owned by Eli Oberstein and Larry Clinton.

P W Takes New Gal

Pittsburgh — Darrell Martin's discovery, Rita Rhey of Oakmont, has been signed by Paul Whiteman. She's a young sparrow still in her teens.

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Unlucky? Maybe Your Name Is Spelled Wrong

BY GERUN MOORE

Wingy Mannone and George Brunies changed the spelling of their names upon my recommendation, and this and other varied advice, suggestions, and predictions I have given other musician friends has caused many of them to wonder just what line of thought lies behind it all.

Well, it is basically numerology, the science of numbers. Few persons realize the significance of numbers, and fewer have any vague notion of their effect on the lives of humans; of what a meaningless jumble life would be without them; of how futile it would be to attempt to measure, gauge, or compute anything—distance, weight, space, even time itself—or how we could discuss anything relatively, if we had no numbers.

Pythagoras' Mathematical Harmony

The Greek Pythagoras (580-500 B.C.) was the father of numbers and the first to assume the title "philosopher." He furnished Copernicus (1475-1543) the incentive to construct the true theory of the solar system.

Pythagoras taught that the universe was composed of four elements, earth, water, fire, and air, and that numbers, like human beings, had a real existence and were the essence in principle from which the four elements of the universe were constructed. He also taught musical and arithmetical proportions. He believed that the planets were spheres, equally spaced apart, like strings on musical instruments, and that they produced harmonious sounds as they revolved, sounds which gifted ones could hear.

Number 9 Sacred

The Egyptian priests determined a numerical value for each of the planets and associated letters of the alphabet with them:

Number	Planet	Letters
1	Sun	A J I Q
2	Moon	B K S
3	Jupiter	C G L R
4	Uranus	D M T
5	Mercury	E H N X
6	Venus	U V W
7	Neptune	O Z
8	Saturn	F P
9	Mars	

There was no letter associated with the planet Mars, No. 9. This number was considered sacred, God, the highest of all numbers. As an illustration:

JESUS CHRIST
15363 325134

The digits in each name add up to 18. In turn the two digits in each 18 add up to 9. Then these two nines add up to 18, whose digits when added make 9 again. The compound No. 18 imports danger of accidents, family quarrels, fire, explosives, etc.

"Wingy" Destructive

Now regarding the name Wingy Mannone:

WINGY MANNONE
61531 4155755

16=7; 32=5; 7 plus 5=12=3

The compound No. 16 in the name Wingy is destructive. The Egyptian symbol for the number indicates ruin to one's plan in life, danger of accidents (Wingy has had many) a strange fatality awaiting one, etc. Number 32 in the name Mannone is a beneficial number, but the digits combined total 12, which is not favorable. Its symbol signi-



CHARLIE BARNET LISTENS TO ADVICE OF GERUN MOORE

fies suffering of the mind, sacrifice for the plans of others, and money difficulties.

WINGIE MANONE
615315 415755
21=3; 27=9

The compound No. 21 in the name Wingie is a beneficial number. It brings success, health and prosperity. It is also beneficial for money transactions. The No. 27 in the name Manone is also very powerful.

You will notice that the digits 3 in the name Wingie and 9 in Mannone are not added because of planetary reasons.

George Brunies Unlucky
The reasons for my changing the name of George Brunies follow:

GEORGE BRUNIES
057305 2065153

7 plus 6=13=4

The compound number 25 in the name George is a favorable one and indicates benefit through others although it means trials and tribulations in early life. It is good for friendship, for the future, etc. George Brunies' full name adds up to 18, which is considered an unlucky number. It consists of three planets. No. 1 is governed by the planet Sun, and No. 3 by the planet Jupiter. By adding the numbers we get 4, which is governed by the planet Uranus.

Sun and Jupiter are the two most powerful forces in the universe. These powerful planets rebel against each other, and the planet Uranus is a planet of uncertainty, erratic impulses, and governs the changes of places and things. This is why the numbers 1 and 3 should never be together in marriages and partnerships, etc. The number is sacred and to abide by it one must live a life of sacrifice, as Christ did.

George Brunies Beneficial

You will also notice that Mr.

Brunis had 13 letters in his name. Unfortunately space forbids my going into the detail necessary to explain this number thoroughly.

GEORGE BRUNIS
35723 226513

20=2; 19=1; 2 plus 1=3

The compound number 20 in the name George is beneficial, symbolizing call to action of one's plans, benefit in music, friends, and general beneficial changes. This is very good considering Brunis is concerned with the amusement field. The compound 19 in the name Brunis is excellent, bringing success, health, happiness, prosperity, and indication that plans will be carried out perfectly. Combining digits in both names we get number 3, which governs religion, philosophy, money and happiness.

When Brunis introduced me to Wingie almost a year ago, Manone was ready to leave for Boston to play a New Year's date. I advised him not to go, as travelling was dangerous for him at this time. He ignored my advice. At 12:15 New Year's morning he had a serious accident. His car was demolished, but fortunately he was not injured.

Predicted Barnett's Rise

Recently Brunis asked my advice regarding an offer made him in New York. I advised him against it and urged him to go to Chicago as that city would be more favorable to him. He did not heed my advice, but instead opened at a New York spot with Art Schutt. I feared there would be a disaster and told Georg so. The club was painted all red. This color governs Mars, the planet of killings, injuries, fire, cuts, and accidents. Also the address of the club was unfavorable. A week before the opening

(Advertisement)



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NBC Blues

Chicago — Of the dozens of NBC announcers working band sustaining programs nately throughout the nation, local jazz followers are convinced Chi NBC men are the worst.

Fats Waller gave the network a fit recently because he didn't like the way his shots were handled. But the guy handling Harry James' broadcasts insists on announcing Harry as the "greatest trumpeter since Bix Beiderbecke."

Pete Johnson, the ace boogie-woogie, is called "Johnstone" and hardly a night goes by but what the announcer snaps his fingers during band broadcast from the Hotel Sherman, leans into the mike, and shouts "swing it Harry—that's solid, Papa."



Proud is bandleader Lawrence Welk of his daughter, Shirley Jean, who in turn thinks a lot of daddy's great Dane, who keeps his eye on the band boys.

Green Honors Gershwin

New York—Johnny Green will do honors for the late George Gershwin Sunday (15) at the World's Fair here. He'll conduct the fair's ork in a program presenting both pop and longhair compositions of the famed writer and pianist.

An accident occurred, for which Brunis had to appear in court as a witness. Immediately thereafter he took my advice and joined Muggsy Spanier's band in Chicago, where he did very well.

One day last January I was sitting in Billy Shaw's office at CRA, and Charlie Barnett walked in. Shaw asked me to analyze Barnett's name. I told Barnett that according to numerology his name was perfect, that in the months of March and April, 1939, he would be at the height of his success. As we all know, Charlie did attain outstanding success at this time.

At the time Teddy Powell was working on the "Mannattan Merry Go Round" I advised him to resign and go to Miami, Florida. In spite of the ridiculing of certain reporters, Teddy followed my advice. He returned from Miami later, in excellent health, and had intentions of going to California. Again I interferred and suggested he organize a band of his own. Which he did and is now doing very well at the Famous Door in New York.

In closing I would like to call your attention to the variety of influences that govern harmonious vibrations with your stars. Namely your home address, the city in which you live, the colors you wear, the person you marry, the jewelry you wear, and a multitude of others which space does not permit me to discuss more freely.

'Les Young Wasn't Carved' -- Holiday

Chicago — Refuting statements made by members of Fats Waller's band and other colored musicians who were there, Billie Holiday last week branded reports that Coleman Hawkins "carved" Les Young in a tenor dual at Puss Johnson's tavern in Harlem as "unfair" to Les. "Young really cut the Hawk," said Billie, "and most everyone there who saw them tangle agreed on that."

Dippy Story

New York—Eddy Rogers has something new, he thinks, in dance music. Playing the Hotel Belvedere, he calls his style "dip music." As he puts it, "you just go along on a bar and then you dip." He features Irene Janis as vocalist.

Herth Does Double Duty in Chicago

Chicago — Theatergoers thought they were seeing double last month when the Milt Herth trio greeted them at the Roosevelt theater the same week the trio was headlining the stage bill down the street at the Chicago theater. Simple explanation was that Herth was on celluloid in a short at the Roosevelt while he was appearing in person at the other house.

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Jim Yancey Still Pounding Keys

Chicago—"I've been playing piano nearly 30 years," says Jim Yancey, "and 30 years from now I'll still be playing."
Yancey's probably right. He knows all there is to know about the blues, and among other accomplishments, he lists Meade Lux Lewis and Albert Ammons among his pupils.

It was in Yancey's honor that Lewis a few years back titled a "new" piano solo *Yancey Special*—the same tune which Bob Crosby's band later recorded and made famous. Lewis did not actually write it; he merely elaborated on the same tune Yancey himself had been playing since 1913.

Played for King and Queen
Now a groundskeeper for the Chicago White Sox—a job he has held since 1919—Jim doesn't play professionally any more. But when his work is done he often slips out at night to a nearby tavern to have a drink and "keep in shape" on the 88. He fondly recalls how he toured America and Europe 25 years ago, singing and tap-dancing in vaude. And although he's known for his keyboard artistry today, his best kick was dancing at a command performance for the King and Queen of England in 1913 in Buckingham Palace. Yancey has also worked with Pinetop Smith, Bessie Smith, Cow-Cow Davenport, Butterbeans and Susie and a dozen others. A brother, Alonzo Yancey, also a pianist, lives in Chicago today but "ain't doin' nothin' right now," according to Jim.

He's 41 Years Old

A few months back Dan Qualey.

Jim Mundy Is Set to Debut Ork

BY LEONARD FEATHER

New York—"I've helped to make other people's bands—now I want to help myself!"

Thus Jimmy Mundy, ace arranger who became famous writing for Benny Goodman and Gene Krupa, revealed his plans for a big colored band which is slated to make its bow next month.

Mundy to Play Tenor

"I don't want you to expect a big lineup of star names in my band," Jimmy told me. "Most of these boys are more or less new in the business; several of them come from Philly and Washington. Five of the boys have worked with Lucky Millinder."

The lineup includes trumpets Bobby Moore (formerly with Basie and Carter), Frank Galdrath and Leroy Hill; trombonists John McConnell, Norman Green and Edward Johnson; reeds (Mundy plays tenor) Ted Barnett and James Hamilton on altos, Al Gibson on baritone and Skippy Williams on tenor; pianist is Bill Doggett, guitarist Connie Wainwright, drummer Rossiere Wilson and bass Jack Jarvis.

Madeline Green has been signed to sing, and the band is being backed by John Gluskin, who has also recently taken Vido Musso under his wing in a band venture.

Continues to Arrange for Basie

After four weeks of rehearsals the group was booked to open the Original Onyx Club last week, and seven boys in the band, all arrangers, have been busy working up the library.

Asked whether he would continue to arrange for other bands, Mundy said, "I guess I won't have much time for quite a while, but I shall continue to knock out one a week for my buddy, the Count."

Cornell Joins Kaye

New York—Sammy Kaye, the swing and sway man, added Dale Cornell of Ray Kinney's outfit on trumpet last week, making the Kaye trumpets four strong. Maury Cross also moves in as arranger. The Three Barons, vocal trio, now are known as the "Kayedettes."



—Bill Russell Photo

Veteran . . . Jim Yancey, whose dancing thrilled the King and Queen of England in 1913, still is active. Jim taught Meade Lux Lewis and Albert Ammons some of his tricks, but went unrecorded until a few months ago when Solo Art waxed his blues. Today Yancey is a groundskeeper for the Sox.

Hawkins Gets 9-Piece Jam Outfit Going

New York — Coleman (Bean) Hawkins' 9-piece jam band opened Tuesday (5) night at Kelly's Stables on 51st street. The date marked Bean's first pro appearance in the States after five years of work abroad.

Since he returned to America in August, Coleman has been appearing in various spots on his own. His plans for a big band deflated, he now has surrounded himself and his tenor sax with Tommy Lindsey, of Akron; Joe Guy, 19-year-old star of the old Teddy Hill band, both on trumpet; Earl Hardy, trombone; Jackie Fields, alto; Eustic Moore, alto; Gene Rodgers, pianist, arranger and accordionist; William Oscar Smith, bass, and

Art Herbert, drummer formerly with Pete Brown. Theima Carpenter sings. She recently left Teddy Wilson under what she called "very unpleasant circumstances."

Hawk is arranging, too, and he has an agreement with Leonard Joy to record for RCA-Victor. Lionel Hampton also is using Hawkins on some Victor sides soon to be issued.

No Subs For This Ork

Minneapolis — Guy DeLeo's 11-piece combo, which is coming to the front among northwest pavilion-owners, boasts of never having used a substitute man in its four years of organization.

Minnie Local Remodels

Minneapolis—Local 73 of the AFM completed a \$2,000 remodeling and decorating job on the club rooms, with all new lighting fixtures and decorations.

Johnnie Davis IS NO CHUMP

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Johnnie Davis and his orchestra
Sept. 9, 1939

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Will Young Punks Upset Hot Men In Next DB Poll?

BY DICK C. LAND

New York—The more one looks at the final standings in *Down Beat's* 1938 all-star poll the more one wonders.

And yet it's a good thing. It points the spotlight to a lot of good hot men who otherwise would be overlooked. It focuses attention on many deserving artists and helps them attain better positions; higher pay. And it arouses interest in jazz as does probably nothing else in any trade paper in the world.

Who Will Win Out?

But just the same it's a shame how some of the final standings looked last January. Take the tenor sax division—Coleman Hawkins finished sixth!



Chu Berry

How the Hawk must have chuckled at that, and how a lot of other musicians must have roared. Well, Hawkins' back in the States now and there can't be any argument this year. The question now is "who'll fill the other top rungs on the ladder?"

Among the white contestants are Eddie Miller, Bud Freeman, Tony Pastor, Babe Rusin, Charlie Barnett, Saxie Mansfield, Herb Haymer, Jerry Jerome, Tex Beneke, Stew McKay, Sam Donahue, George Auld, Dave Harris, Pat Davis, Hub Lytle, John Van Epps and Art Rollini. Freeman won last year, but it's inconceivable that he can beat Hawkins in 1939. Miller, whose style is the antithesis of Freeman's honky, short-note Chicago style, has improved immeasurably as have Jerome and Beneke, and should lead the white listings.

Many In the Race

But let's not get excited. More than one Negro tenor must be considered ahead of Miller and the other ace palefaces. Hawkins isn't too far ahead of Lester Young, whose manner of "foghorn" playing is definitely unique and without equal; Leon (Chu) Berry, ever-improving and one of the three brightspots of the Calloway band; Dick Wilson, vastly underrated star of Andy Kirk's band who, because the band hasn't had a network wire for more than 15 straight months, is virtually unknown to everyone except record buyers, and Prince Robinson, fat former McKinney's Cotton Pickers soloist. Because they each play with amazing technique, feeling, sincerity and originality, at the same time proving themselves excellent section men, they must be considered ahead of the white contestants.

Falling in line behind those already mentioned might be Ben Webster, Joe Thomas, Vido Musso, Bobby Jones, Buddy Tate, Tony Zimmers, and a young white tenor out in Chicago, Joe Masek, who has come closest to playing Hawkins' style of all white men.

'Carter Standout on Alto'

Alto saxes are another problem, and that division of the 1939 competition will probably be toughest of all. A year ago Benny Carter had just returned from Europe, and many had forgotten his genius. Today he is clicking with his own band, and his alto is pretty well acknowledged to have no equal.

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Here is How Milt Herth Swings With 3-Piece Unit

BY SHARON A. PEASE
(Piano Columnist for *Down Beat*)

Look real close and you'll see a piano, a set of drums and an electric organ. Put 'em together and you have what sounds like, to a lot of people, a full-sized combination!

accompanying illustrations. They show how the drums and piano work in conjunction with his organ artistry. In Example 1, which Milt calls "3-way stuff," the vibes play the lead, the organ is below the melody and the piano's above. Example 2

That's Milt Herth's setup, and it's really something. "You're plain nuts, Milt," friends told him two years ago in New York when he told of his plans to swing with three pieces. But Milt, a product of Kenosha, Wis., with a long background in the business, brushed 'em off and started out.

Ridgely, Nierman Help

There's no need in elaborating on what success he's had. In New York niteries, at proms at Yale and Princeton, and even at the \$100,000 coming-out party for Brenda Duff Frazier at the Ritz-Carlton Hotel, Milt proved he was right. His records boosted him even more. Today there's nothing like his little group, which includes Dick Ridgely on traps and Sid Nierman at the piano.

"You don't have to believe me," said Milt last week at Chicago's Hotel LaSalle, "but it's easy to play swing organ if one has a solid foundation in classical piano and organ, and if you add to this the imagination and nerve to experiment."

Here's His Style Explained

Maybe that's his success formula. But for concrete examples of how his trio functions, take a look at the

illustrates how Milt plays his organ like a tenor solo with the piano supplying the brass section, to back him

up, and with the drums brushing out a solid rhythm background. Looks simple—and is—the way Milt and his boys do it.



Milt Herth

Says He: "You don't have to believe me, but it's easy to play swing organ if one has a foundation in classical piano and organ."

Leader Spins About On Stool; Is Met By Fist, but Solid

BY DON HAYNES

Cleveland—Bill Gove, drummer, was found guilty by municipal judge Lillian Westropp of assaulting his ex-leader, Mickey Gbur, at the Harvard Inn Cafe here last week.

Gbur testified that Gove "just up and walloped" him on the nose at no provocation whatever. The drummer admitted socking Gbur, but added he did it because Gbur, seated on a bar stool, swung around in menacing fashion. A general bedlam was brewing but other boys in the band stepped in and stopped the fisticuffs. The judge passed Gove's case to Oct. 21 for sentence.

Max Adkins Gets Big Pitt Promotion

BY MILTON KARLE

Pittsburgh—One of the most capable and deserving musicians in the business, Max Adkins, got a long awaited break last week when the Stanley Theater resumed stage shows. Adkins took over Dave Broudy's slot as director of the pit band, and immediately modernized it, adding a 5-man sax team led by Adkins himself and a quintet of brass.

The lineup of the house band—easily the best in the Stanley's history—includes, besides Adkins, Bunny Drown, Steve Covaleski, Harry Baker and Ted Ruta, saxes; Johnny Marino, Joe Catizone and Vince Sortino, trumpets; Max Shiner and Fred Amato, trombones; Mike Sesano, piano; Jim Glover, bass; Freddy Cook, drums, and Charles Riley, Dave Broudy and Izzy Weinstein, fiddles.

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Will Pinetop's Sons Be Great Like Their Dad?

Clarence and Eugene Smith Today Play Boogie-Woogie With the Best of Them

BY SHARON A. PEASE
(Of Down Beat's Staff)

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(Continued From Last Issue)

PINETOP SMITH was paid \$12.50 for each of the eight sides he recorded on the old Brunswick-Balke-Collender Company's Vocalion label in 1928.

"No One Equals Him"

Shortly after he arrived in Chicago in the summer of 1928 and began working various house parties and at the Forestville Tavern, 47th and Forestville, on Chicago's South side, Pinetop looked up Mayo Williams, director of colored talent for Brunswick. An audition convinced Williams that Smith, with his piano talent and vocal style, really had something. In the ensuing months Pinetop cut the eight sides which today are all that's left of his genius. One of them, *Pinetop's Boogie-Woogie*, remains the greatest boogie effort ever recorded. No one yet has shown the good taste, sincerity and originality of this truly musical masterpiece of jazz. It was paired with *Pinetop's Blues* on Vocalion 1245. He also made *Jump Steady Blues* and *Now I Ain't Got Nothing At All*, Vo. 1298; *Big Boy They Can't Do That and Nobody Wants You When You're Down and Out*, Vo. 1256, and *I'm Sober Now and I Got More Sense Than That*, Vo. 1266.

"A Sincere Philosopher"

The best examples of his piano ability, aside from his *Boogie* side, are *Jump Steady Blues* and *I'm Sober Now*. On the other sides his



—Seymour Rudolph Photo

Pinetop's Wife, Mrs. Sarah Smith, went into virtual obscurity for 10 years until Sharon Pease found her working as a domestic in Chicago. It was her red dress that gave Smith the inspiration to write "Pinetop's Boogie-Woogie," a tune which today rates with the best of the boogie examples.

piano playing is subordinated to his vocals—vocals which prove Pinetop to be an ace comedian, a sincere philosopher and an actor of exceptional talent. On the *Sober* record he fakes his voice and takes the part of three other persons, but his own nasal, friendly, distinctive voice is easily recognizable.

Pinetop called a jail a "crib of misery" and on *Big Boy*, telling of his troubles, he described a cell as the place where he saw a "house as big as a mouse" and a piece of bread "so thin I could see the light of day."

"That's what I'm talkin' 'bout," Pinetop would say.

Never Realized Ambition

One night a few weeks ago some of us gathered at the home of George Hoefler in Chicago to hear a very rare original record of *Nobody Wants You When You're Down and Out*. We were stricken while Pine-

top, on a vocal chorus, ironically spoke out and said "Someday folks are goin' to pay to hear Pinetop play."

Pinetop cannot be given credit as the creator of the boogie-woogie style, for we know it has been played in the South as far back as the oldest residents can recall. Yet Pinetop, in his day, was the greatest of the boogie pianists and probably did more than any other individual to make the style practical and actually identify his mode of playing. No one called it "boogie-woogie" until his record of the same title was issued. Will Ezell, Montana Taylor, Hersal Thomas, Cow Cow Davenport, Lemuel Fowler, Cripple Clarence Lofton, Jim Yancey, Rufus Perryman, Jimmy Blythe, Bob Call, Jimmy Flowers, Blind LeRoy Garnett, Hound Head Henry, Roy Barrow and Charlie Spand all are recognized now as the best of the blues pianist of early jazz days. But none of them could touch Pinetop in the boogie department—Pinetop stood alone, and does today, even with the advent of Pete Johnson, Albert Ammons, Meade Lux Lewis, Everett Johnson and any one of a dozen others of the 1939 crop who use the boogie style commercially now that it is accepted.

"Sampled the Jug"

Mayo Williams, now head of colored talent for Decca, recalls the days when Pinetop recorded for him. He says Pinetop occasionally liked to "sample the jug" before a session, and more than once he would arrive at the studio in a taxi-cab, broke, and in need of a "little folding money" to pay the driver. Williams recalls that Smith was easy to record, well liked by the studio crew, and that they liked to work with Pinetop because after the masters were made Pinetop would entertain them all with his songs and dances.

His wife and son, Clarence (Young Pinetop) Smith, often accompanied Pinetop to the record studios.

Knew Earl Hines

Recalling this period of their married life, Mrs. Smith, who today is familiarly known as Bobby Smith, says that their home life was "very pleasant" and that Pinetop had many friends among musicians. Some of them frequently visited at the Smith home, among them Ferd (Jelly-Roll) Morton, Tampa Red and the now-famous Earl Hines.

Why did Mrs. Smith apparently "leave the earth" shortly after Pinetop met death?

That's a question that has gone unanswered for 10 years. In all the time I was doing research on Smith, I was told his wife had either died or had moved back to Alabama. No one seemed to know anything about her present whereabouts. Therefore, when my friend Mrs. Gene Schacht, who had gone out on her own in an attempt to find Mrs. Smith, contacted me a few months ago with the news that "Mrs. Pine-



—Seymour Rudolph Photo

Carrying On in the manner of their father, Pinetop Smith, are his sons, Eugene, left, and Clarence, Jr., right. They are shown looking at one of their dad's records on the Vocalion label—all of which are rare collector's items today. Both boys play piano in orthodox boogie-woogie style. Both idolize their late father. Someday perhaps they will carry on where the tragic Pinetop left off.

top was found," I knew we would, at long last, be able to clear up the mystery.

Mrs. Pinetop Had Reasons

We found Mrs. Smith working as a maid in a private home in Chicago. At first she was reluctant to talk. But finally, after convincing her of my sincere interest in her late husband, she cordially told the story. She said that shortly after Pinetop's death it was not uncommon for her to encounter people who claimed they knew Pinetop well—people she had never seen or heard of before. One night, in fact, at a party she was attending with friends, one windy guest went into a lengthy discussion of his friendship with Pinetop, and how he knew Pinetop's wife and "little girl" very well.

"That hurt," said Mrs. Smith, who had never seen the man before. "We didn't have a girl—we had two sons—one of them, Eugene, having been born three months after my husband died. The man embarrassed me with his talk, but he was even more embarrassed a few minutes later when my friends told him who I was. None of us has seen him since."

Two Sons Play Piano

Mrs. Smith said she heard dozens of disgusting, untrue stories about her husband, and that is why she moved to another address, got another job, later remarried and tried to forget.

Today, she lives with her second husband, John Smith—no relation to Pinetop—and is very happy. Young Clarence, now 13, has been studying piano since he was 5 and practices diligently with the thought always in his mind that he someday must be as great as his dad. His favorite record is *Pinetop's*

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Fire Catches Barnet's Boys In an Eatery

BY DAVID HYLTON

Los Angeles—When Charlie Barnet and the boys in his band first heard that the Palomar ballroom was ablaze, they were out on the long intermission. Most of them were across the street at an eatery called Smitty's.

Barnet was sitting in the Terrace and in the time it took him to run across the floor to the stand the flames had practically enveloped it and he couldn't get closer than 30 feet because of the intense heat.

"Better Than Being Bombed, Anyway"

There wasn't a chance to save anything on the stand. The entire library, which Charlie valued at \$10,000, was destroyed, as were all the instruments also valued at \$10,000. Only three of the boys had any insurance on them. The next day Barnet took the whole band down to Lockies' Music store and ordered new instruments for the whole outfit.

"Hell! It's better than being in Poland with bombs dropping on your heads," Barnet was heard to philosophize over at Smitty's a while after the fire had burnt its course.

Barnet offered 50 bucks to anyone who could find his tenor mouthpiece undamaged. One of the Palomar employees found it unharmed except for the reed's being burned off.

Paramount Takes Basie In

A few days later, in spite of the destruction of the library of 300 tunes, the band cut six sides for Bluebird at the Victor studios.

Count Basie, who was supposed to have opened at the Palomar on Oct. 4, arrived in town and for a while was in a dilemma as to what to do, but the Paramount theater came to the rescue and snapped up the band for a week's date.

The Palomar was uninsured, companies having refused to risk it because of the old-fashioned building and lack of proper safety devices. Loss was estimated at anywhere from a half million to two million dollars.

Because of the loss of the library a month's booking for Barnet had to be cancelled, with one charming ballroom operator in Oakland named Sweet threatening to sue unless Barnet played the date as per schedule.



IS HOUSE CLEANING TIME

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Here's The Answer to 'Where is Jazz Going?'

Last month, in *Down Beat*, the noted critic George Avakian in an article titled "Where is Jazz Going?" bemoaned the scarcity of good hot jazz artists of 1939. Hardly had the issue been out than Frank H. Clarke, Jr., of Dedham, Mass., came back with the answer telling where jazz is going. Here is Clarke's reply:

BY FRANK H. CLARKE, JR.

Mr. George M. Avakian undoubtedly knows what jazz is all about; he shows it in his article. But I can't help feeling that he paints an unnecessarily dark picture of its future. Jazz, he says in effect, is on the skids, while admitting that Duke Ellington and Count Basie play acceptable music. I think that if he is sincere he will have to admit that he is guilty of understatement in this last. It seems to me that the Duke's band is playing the greatest jazz ever heard right now. An aggregation of better soloists was never assembled any where. If Mr. Avakian points out that the Duke's band is really of the old school itself, I might say that they weren't born that good; it's taken years of playing together to make the band as fine as it is today.

With the Count, Lester Young, Buck Clayton, and the Count himself all conceive as well, I think even better, than the greats of yesterday. Both the Duke and the Count boast rhythm sections such as couldn't be found in the old days. And all of the musicians I have mentioned play with a degree of technical proficiency which was pointedly lacking in the playing of most of the jazz pioneers. In short, these two bands, in spite of Mr. Avakian's contention that the King Oliver jazz can not be improved on, are playing better music.

What is Good?

Now music is frightfully aesthetic stuff, and I'm sure that George would have just as much trouble explaining exactly why King Oliver was greater than any other Joe Blow of his period as I have in explaining why I think Ellington and Basie are the best ever. What makes a soloist great, anyhow? Is it the notes he plays, the way he plays them, or, as I am almost led to believe from listening to Basie's piano, is it the notes he doesn't play? I'll admit frankly that I can't put my finger on that ethereal quality which is responsible, but I do know that the reputation of being good makes the notes blown by some performers sound greater than those of others without the name, to a lot of people.

Plenty of Good Boys Today

In some respects Mr. Avakian is right in saying that King Oliver played jazz as well as it could be played, in 1922. It is essentially only the details which have been improved. Rhythm sections are fuller and more solid. Backgrounds are played with more finesse, and in many cases, with more regard for the musical effect. The solo is still the most important part of the music, and on the man who plays it lies the responsibility for the effect produced. It is questionable as to whether improved technical ability enables a man to express himself any better, but it's certainly no hindrance, and it does make jazz more listenable. And if it's a dearth of competent and artistic ad lib men that George deplora, I have already listed a few, but I'll mention Hank d'Amico, Fazola, Woody Herman, Lester Young, Joe Marsala, Joe Dixon, and Eddie Miller on clarinet without scratching the surface of possibilities. Mr. Avakian has already branded Bobby Hackett, at the tender age of 23, as a flash in the pan, but such a statement is obviously a play for sensationalism, so I'll merely note that Max Kaminsky does a fine job on cornet too.

It seems as if Mr. Avakian doesn't know his own mind himself, for he pans equally the clarinetists who play with a good tone, and the tenor sax men who don't.

Always Has Been Rubbish!

I'll admit that there is a lot of junk being recorded today. Blasting is a favorite sport of the big timers. But there always has been a lot of commercial rubbish thrown at the public. The encouraging thing is that the people who still prefer to listen to *Begin the Beguine* rather than to Louis Armstrong's *Two Deuces* are the people who, a decade ago, when Louis was recording his great sides, were being sent by the Lombardo quaverings, compared to which, even the Shaws and the Millers have their good points. Public taste can not be improved over night, but it obviously is improving, though slowly. In another decade or so it may be that John Jitterbug will share the heights of appreciation



Tank Entertains . . . Bob Tank, clarinet playing maestro whose band was a bang at Chicago's Skylon Club last month, is shown in fast company. Bob, at the right, is entertaining (left to right) George Jessel, Arthur Hornblow, Myrna Loy and William Powell, who know a thing or three about entertainment themselves. The keg of whisky behind Powell's noggin is just a "decoration," Tank swears.

in the tradition that makes every-thing Louis ever played great. Ten years from now, today's swing men will yield up a crop of once greats, but they may not be the big names of the present.

The stuff is here on records of 1939 if you take the pains to look

for it. But I resent Avakian's cracks at those of us who have only Bix's 35-centers. The answer to that is that if U.H.C.A., Commodore Music Shop, and the Hot Record Society, together with other organizations for the wider dissemination of better jazz, would cut

their capitalistic prices down to something we could afford to pay, we'd buy their records too.

What About Norvo?

It's true that many of the best musicians of today don't get the attention they deserve, any more than some of the supermen of yesterday, either from the general public or from critics like Avakian who plunge onto the field with preconceived ideas that the Hawk, Louis, Father Hines, and company played all there was to play better than anyone can ever play it again, years ago, and who therefore aren't critics at all but just reactionaries. There's a man banging around today who, for melodic conception, impeccable taste, feeling, and ability, outshines even Louis and the Hawk. But I don't suppose George M. has ever seriously considered Red Norvo and his xylophone. Nevertheless, in my humble opinion, he's the giant of the jazz world. You'll find no blasting here, George, nor any distorted tones, nor any overplayed riffs. Just the greatest (Modulate to Page 19)

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The Musicians' Bible
Published Twice Monthly

Table with columns for Advertising, Editor, Editorial, and Managing Editor. Lists names like Glenn Burrs, Cliff Bowman, Tom Herrick, R. V. Peters, and Chicago Staff Writers.

Should Negro Musicians Play in White Bands?

(Jumped from Page 1)

al musical ability but unfortunately for him, there are social overtones involved which, although he is not to blame, still work against him.

'Music Ability Has Little to Do with It'

White people do not want to mix socially with Negroes. It's not a question of equality, it's a matter of privacy. And any uninvited trespassing of it is bitterly resented. There have been many instances of Negro musicians making overtures to white women in the cafes they were playing. That alone is enough to incense a white man against the colored race. But in an atmosphere of drinking, where normal restraints are gone—it's murder.

"You see, and it's too bad too, but music ability has damn little to do with it."

Another leader who had guts enough to express himself, but not to be quoted said, "when a Negro enters a White band, he loses his identity as a Negro musician. I think the musical progress of all-Negro groups such as Duke Ellington and Count Basie has been tremendous, and has contributed originality and a freshness to American music we would never have had if there were mixed bands."

"But after all it is really up to nobody else but John Q. Public. If the public wants Negroes in its white bands, it'll get Negroes in them. If it doesn't want them, well, the box office will always tell us what the answer will be."

And so they go!

Free expression of opinion—WHATEVER IT IS! in free America! Criticism, whether it be good or bad—WITHOUT FEAR OF ARREST OR PUNISHMENT.

'Go Ahead—But Don't Quote Me'

The only regrettable thing confronted when the question was asked, 'Should Negro Musicians Play in White Bands?' was the desire by most of the musicians who were critics NOT TO BE QUOTED.

We Want To See a Square Deal

And if promoting honest discussions about debatable issues can bring those issues into an atmosphere of "give and take," reasonableness, and impartiality, DOWN BEAT will certainly open its columns.

AFM Locals Nix Block and Hayton Plans

New York—Stepping into the picture in the interests of the brethren last week, two AFM locals, New York 802 and Philly 77, quashed a couple of schemes which the respective locals contended were not fair to local men.

night swing sessions from the Manhattan Center, New York, over WNEW, on the ruling put through several months ago prohibiting airing of air pickups on one-nighters, which is what Block's sessions amount to. Lennie Hayton-WCAU Tie Nixed The sessions came under the heading of one-nighters since Block allowed his audience, youngster members of his Make-Believe-Ballroom-Club, to hear the broadcast gratis and then stay for dancing from 9 p.m. until 1 a.m. (Modulate to Page 18)

Ragtime Marches On

TIED NOTES
VAN ZANDT-ALEXANDER — Edmund Van Zandt, of Ft. Worth, to Durelle Alexander, former chirper with Paul Whiteman and Eddy Duchin, last month in Ft. Worth.
BAYLIS-MAXFIELD — Bob Baylis, trumpet man with Bobby Peters' band, to Barbara Maxfield, of New York, in Covington, Ky., Sept. 18.
ZAYDE-BOLIVAR — Jascha Zayde, pianist, to Olga Bolivar, singer, Sept. 10.
PRIVEN-RUBENSTEIN — Bernie Priven, trumpeter with Artie Shaw's band, last week to Ethel Rubenstein, New York school teacher.
HARNER-DUERRE — Buzz Harner, drummer formerly with Mal Hallett and Tommy Dorsey, to Ida Duerre last month.
JEROME-LOVE — Jerry Jerome, tenor sax man with Benny Goodman's band, to Eva Love, Washington singer, recently in New York.
HACKMAN-ODAM — Leroy Hackman, band leader, to Dorothy Odam, last month in Jefferson City, Mo.
CHRISTENSEN-BECK — Grant C. Christensen, Cincy. ork leader, to Marno Beck Sept. 6 in Cincy's Seventh Presbyterian Church.

LOST HARMONY
SCOGGIN—Jeanne L., of St. Joseph, Mo., from Travis (Chic) Scoggin, band leader, in St. Joseph recently.

NEW NUMBERS
RAMEY—Twin daughters, totaling 20 pounds, to Mr. and Mrs. Eugene Ramey last month in Kansas City, Kas. The pappy is bass fiddle star with Jay McShann's ork.
FLYNN—Son, 7 1/2 pounds, to Mr. and Mrs. Thomas J. Flynn in Buffalo recently.
PITT—Daughter to Mr. and Mrs. Merle Pitt Sept. 15. Father is musical director of WNEW, New York City, and prominent in musicians' circles.

THE FINAL BAR
DEASO—Mrs. Maria Deaso, mother of Tony Deason, widely known Bridgeport batoneer, in Bridgeport recently after a long illness.
DORTENZIO—Mrs. Isabella Dortenzio, mother of Anthony Dortenzio, former sax man with Sousa who now has his own band in Bridgeport, recently in Bridgeport.
HULLINGER—Victor R. Hullinger, band leader of Bradenton, Fla., Sept. 13 in a Bradenton hospital of a cerebral hemorrhage. He was 33 years old.
STIFFEN—Joseph E. Stiffen, band leader and member of Danbury and Bridgeport AFM locals, recently.
PAPE—Mrs. Fanny K. Pape, 81, former concert pianist, of a heart attack last month in Milwaukee.
GILMAN—Lawrence, music critic of the New York Herald-Tribune, Sept. 8 of a heart attack in Franconia, N. H. He was 41.
FABELLO—Phil Fabello, 39-year-old ork leader, of a heart attack Sept. 14 in Staten Island, N. Y. He conducted bands for the RKO theater circuit many years.

Musicians Off the Record



Woody Herman, 12 years old. Here Woody's shown in a professional pose taken at his home in Milwaukee. Today he leads "the band that plays the blues."



Charlie Teagarden, cowlick and all. He's 10 in this photo, made in Texas, where Charlie, Jackson and Cubby got their start. Now he's Paul Whiteman's ace trumpeter.



Hot Jazz in Europe—1939

CHORDS and DISCORDS

Contest Winner Has Never Seen a Modern Dance Band Play!

To the Editors:
I have your letter announcing me as winner of your "What Three Records I Would Take to Prison" contest and your check. Many thanks for awarding me first prize in your contest. It certainly was overwhelmingly gratifying to have been so highly honored by DOWN BEAT. I gravely suspect the editors of overgenerousness. Perhaps it would be of interest to you to know that I have been in prison so long—up in the 'teens now—that I have never seen a modern dance band in action. Many of the great stars have lived their careers since my imprisonment, or have passed on to the "perfect band," like Chick, Bix and Herschel Evans.

Best wishes to DOWN BEAT and in behalf of other boys "inside" who submitted letters, thanks again for your characteristic unprejudiced judgment in awarding one of us the coveted first place.

E. JORDAN.
Mr. Jordan, in a postscript, says he has never been in military confinement.—EDS.

He's Sick and Tired Of Our 'Lousy Sheet'

To the Editors:
I am damned sick and tired of your lousy sheet.

All we readers ever get is Benny Goodman this and Artie Shaw that. What about the great musical organizations like Guy Lombardo, Horace Heidt, Fred Waring, Eddy Duchin and a hundred others that aren't packed with lot of weed-headed "swing" men and jive gates. Dont you guys know they exist too?

Cancel my subscription and send me back 45 cents for the three issues of my subscription I won't get. Now I won't have to read about today's swing bands, and the jerks you call "immortals" like Bix, Lang and all the rest. I'm fed up with all that. But I'm warning you, give the good sweet bands a break, too, or I'll get my friends to quit reading DOWN BEAT too. To hell with your sheet! I know you won't print this letter.

AL RODEMACHER.
"Okay, Al, and your 45 cents is on the way air mail. But let it be understood that news about Lombardo, Heidt, Waring, Duchin and any other band on God's green earth is used just as fast in Down Beat as news of the swing bands. It just happens that the swing bands make news more often, and that interest in them right now necessitates our coverage of them. Suppose you let us know when these bands you like make changes in personnel, are used, land big contracts, new radio programs, and when the leaders have babies, get in fights, get married, and are ill. If it's news, Down Beat will print it.
By the way, do you mind telling us what you are going to do with the 45 cents? —EDS.

A Musician Speaks Regarding War

To the Editors:
In this hectic world of troubled times, it is up to the musicians to put their "all" into their work. The entertainment field is a world of influence. It should be an influence to the happy side of life; the merry and cheery things. Right this day is the time the world needs this happy inspiration more than any other time, and it is up to the entertainer to give it.

Music has charms, and with the aid of a happy orchestra, can bring much happiness and cheerfulness. The last person who should "grumble" at the world situation is the musician. So be aware of this important mission of yours. In the proper way you can help the world a lot by making it forget its troubles. Always greet your patrons and everybody with a smile. Work a little harder to get a little happier job done. It's hard to accomplish, but with a little effort, musicians should do it!

WESLEY WISE.

Smelser is the 'Forgotten Man'

To the Editors:
One of the greatest swing musicians in the world has never been mentioned in DOWN BEAT. His name is Cornell Smelser, known professionally as "Cornell," the greatest jazz accordionist ever to burn up the grooves on records and the ether waves of radio! I am informed he can never return to professional work again because of tuberculosis which he contracted nine years ago.

His absence makes him a forgotten man. The stuff he wrote down on his records, however, can never be forgotten. So won't someone please write something about him—someone who knew him or played with him!

HILDING BERQUIST.
Associates of Smelser should contact Down Beat at once if they can throw any light on the great accordionist's whereabouts.—EDS.
"Tommy Dorsey Has Issued Good Jazz"
Santa Ana, Cal.
To the Editors:
This may come distinctly as a surprise to you and old Barrelhouse Dan, but Tommy Dorsey has (Modulate to Next Page)

Protection is No Worry for The Territory Bands!

BY GEORGE OVESON

Unlike the big names, who will be advertised over an area of 50, 75 or even 100 miles around the spot where they'll play, the "territory" band has no protection worries when it books dates because none of the promoters ever campaigns an area for one of these bands. A "territory" leader can accept dates as close to each other as 20 miles. That makes it easy for the kids to tag along for a few days.

Some Own Their Location!

Most of the booking is done on the spot, and often months in advance. At the end of a successful engagement the leader and employer haul out their route books, compare the open time, and usually set several repeat dates scattered out over the next three months. It's a good system, and possible only when a band is not interested in building itself—you can't do much about accepting a juicy hotel job with a coast-to-coast radio wire when you've got six or seven months of contracted one-nighters staring you in the face!



Early Birds . . . Although President Roosevelt has advanced the date when the nation will celebrate Thanksgiving day, Vincent Lopez and his jitterbug singer Betty Hutton are shown getting off to an early start in order to land a choice bird for Turkey Day doings. Lopez added Ann Barrett, of Layton Bailey's band, as an "extra attraction" last week and also came to the parting of the ways with Nick Pisani, vet fiddler with the Lopez crew.

While most of these bands are on the road 52 weeks out of the year, many of them have regular location spots to which they return at the same time each year for a short run. In a number of instances, these location spots are owned by the leaders themselves, along with the bus and the music racks. It's mainly just another item to help keep the boys satisfied.

No Hotel Bills

For the most part the sidemen ARE salaried. They are recruited, mainly, from small towns where \$20

a week is big money, and a kid just out of high school who gets a job with one of these "territory" bands at \$25 or \$30 a week is strictly "in the dough."

Most of them, too, consider themselves jobholders rather than artists, and their work a job rather than a career. The occasional careerist who constantly devotes himself to perfecting his work is usually snapped up by one or another of the "names" that tour the territory at intervals. Most of the "name" leaders play their one-nighter tours with an eye on the "territory" bands for that occasional outstanding man.

While the salaries seem pretty puny, most of the money is net, the men having nothing to buy except their food. The leader usually owns all the band's equipment, including the uniforms as well as the music stands, PA system, etc. In addition, he usually provides sleeping accommodations as well as transportation, most frequently combining the two in one.

Some of the huge sleeper buses owned by these leaders are amazingly elaborate, even down to a uniformed driver who looks after the instruments and the PA as well as doing the night driving while the boys sleep.

Leader is "Father"

Being thrown together so much of the time—a prime requisite for a "territory" sideman is, of course, congeniality—he's got to be able to get along with the people that he has to work, eat, live, sleep, and play with. The very nature of the setup tends to bring an unusually large amount of paternalism into the leader-sidemen relations.

These leaders usually end up being father, mother, and Uncle Joe to all their men—solving their personal problems—advancing doctor and hospital payments—mailing their paychecks home to their wives—seeing that they pay their insurance premiums—saving their money for them—paying their all-mony—and keeping them out of the 101 varieties of troubles that only musicians know how to get into.

Paternalistic commercial organizations could take lessons from these "territory" band leaders who have developed the art to new highs. Besides all of the standard devices such as picnics, golf tournaments, parties, bowling tournaments, and baseball games with other bands, these boys have a whole new batch of tricks of their own.

Keep the Boys Happy

The idea seems to be to keep the men doing everything as a unit—

to eliminate the necessity of their making outside contacts in order to find amusement, sport or relaxation. Because they CAN get almost anything they might want in the way of sport or amusement right in the band, they are much less likely to become dissatisfied with their nomadic existence, and much more likely to stay on with the band.

As a matter of fact there are a number of men playing with these "territory" bands who have refused offers from the "names" of 2 and 3 times their present salaries. They seem to like it.

A mixed blessing, these bands are invaluable in many ways while detrimental in others, and I still think someone ought to tell us all about them—I'd like to know what it's all about, myself.

Chords, Discords—

(Jumped from Page 10)

issued some good jazz lately. It seems to me, although John Hammond doesn't pick his musicians for him, that Tommy has an all-white band that sometimes comes through in good fashion. . . . Mr. George Avakian didn't seem to think much of the 35-cent Beiderbecke records either. I have a couple that sound pretty good to me. At the Jazz Band Ball and Jazz Me Blues still sound pretty good, even though they are on 35-cent records. And if memory serves, some of Bix's records with Whiteman weren't so bad, judging by those reissued by Victor. I also think that for a "weak spot" Glenn Miller does all right. In fact, I think I would rather hear pieces like Little Brown Jug than hear Red McKenzie make ugly noises with his blueblowing.

BUCK BEMIS.

The Lombardos Crack the Beat



Courtesy Walter Straight

Here's a kick for sure. Dig the little guy with the whip in the driver's seat—It's Guy Lombardo, accompanied on this journey to the market by his mother, who holds baby Lebert, and Carmen, decked out in white behind Guy. Pic was snapped a little while back in London, Ont., before the brothers had a band.

Michigan Ork Has All-Star Lineup

BY JOHN M. GLADE

Niles, Michigan — Marty Ross opens the winter season at Avalon Ballroom, Barron Lake, with an all-star lineup. Marty himself is former arranger for the Jack Benny program and for Ben Bernie, and has been with Benny Meroff. The band includes trumpeters Charles Dickerhoff, with Paul Pendarvis for five years, and Red McKay formerly NBC staff man; trombone Barney O'Reilly, two

years with Bernie Cummins; reeds Eddie Jerowski, Tony Dopkowitz and Carl Miller, the last formerly with Jack Crawford. Others in the outfit are Irv (Dusty) Rhodes, drummer formerly with Stan Stanley; Paul Miller, bass; Harlan Hogan, musical director of WSBT-WFAM, piano; Carol Kay, vocals, and Ross is leader man.

Trask on the River

Cincinnati—Clyde Trask and his band are making the trip between Cincinnati and New Orleans on the steamer Island Queen.

This brilliant master of the accordion and his Champagne Music are the rage of stage, dance spot, and air—a popularity richly deserved. Equally well deserved is the sincere acclaim that continues to greet the Wurlitzer Artist Accordion, with its beauty—that continues to greet the Wurlitzer—its 40 tonal combinations. Here, indeed, is as fine an instrument as true craftsmanship, modern equipment and choicest materials can produce—an accordion made by Americans, of American materials—an accordion that makes the phrase, "Made in America," stand for pre-eminence in quality.

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Critic, on U. S. Tour, Rates Kaycee Ork Tops

BY GEORGE M. AVAKIAN
(Noted Critic, Writer and Collector)

The floor was moving up and down, on the beat, as we went into the Blue room of the Hotel Street. Kansas City's pride and joy was knocking out a roomful of dark and ecstatic 18th street boys and girls—it was Sunday night and the Harlan Leonard band was on the job.

Well, that night in Kansas City stands out in retrospect as the unexpected kick of a 2-week tour across the United States. Marshall Stearns was taking his "Chevy" to Los Angeles, on his way to Honolulu with your correspondent acting as relief driver. And there in K. C. we ran into the best swing band in the land. If this is treason, make the most of it. Ellington's in a class by himself—after the Duke, we'll turn to Leonard for big band kicks.

"Better Than Basie"

The Leonard ensemble is loud and sharp and clean, with a unity that smacks of the Basie band. Comparison is inevitable, as Leonard plays many of the Count's compositions and numerous originals to boot. But comparison doesn't hurt Harlan's band! Imagine if you can a local band that could play the nationally known Basie group into the ground. What's the answer? Good musicianship plus that all-important fire—the spark and spirit that puts the extra oomph into brass and rivets the rhythm section into one super-

solid chunk. The Basie boys had it all the time a year back, then they got a little tired.

Harlan's personnel consists entirely of young Kansas City musicians, none of whom has worked with any band of importance. Leonard himself is a charter member of the Bennie Moten band which put K. C. on the swing map. The town is pushing itself ahead—first with Cab Calloway's Missourians and then Andy Kirk and Basie. Within a year Harlan Leonard will be among the big K. C. bands. Right now he's the best, but that's never meant anything with the public and the bookers.

Every man in the band is a soloist, with James Keith and Freddy Culliver, tenors, and Bill Smith and Jimmy Ross, trumpets, on a par with the big names. The only weakness seems to be the need of a second trombone, which Harlan can't add until more jobs turn up. A front man will be needed to fill out the band's commercial requirements. Helen Rothwell and Darwin Jones

handle the vocals and Jess Price is the drummer. All are superb.

McShann Also Talented

The band features many originals, with most of the requests coming for *Hairless Joe Jumps*, *Snaky Feeling*, *Waiting For You* and *Just For You*. Dick Smith does the arranging, with Ross and Kirk.

Another bang in K. C. turned out to be Jay McShann, playing at Martin's with an 8-piece orchestra like Mary Lou Williams and other local pianists, Jay admires Tatum but has slid more into the Earl Hines groove with plenty of his own stuff on the side. Bill Scott, tenor; Gus Johnson, drums, and Gene Ramey, bass, were the standouts of this gang. Scott does most of the arranging.

Chicago, of course, was the best all-around town, although a few nights later Leonard stole the whole show. The "Chevy" had hardly stopped then we were down at the Sherman Hotel to hear Muggsy Spanier, who certainly lived up to expectations. Muggsy himself has

Second to Ellington?



Here is the Harlan Leonard band of Kansas City, which George M. Avakian, Yale university critic of hot jazz, found last month to be "second only to Duke Ellington." Leonard plays lead alto, and first attracted attention playing with the late Bennie Moten's colored crew. Avakian's findings on his recent tour from New York to Los Angeles are told in his story in this issue which begins at left. Some of the best jazz artists in America are without work, Avakian finds.

licked bad luck and ill health and still stands as one of the two or three best white musicians of all time. His band is already one of the best and will be even better when he makes a couple of changes he has in mind. George Brunis is still a solid ensemble man, and has blossomed forth as a soloist as well!

Cless is No Bringdown!

It's hard to believe, but there are times when he sounds like Teagarden. And an even bigger kick was Rod Cless' clarinet. Here's a musician whose work until now has been dimmed by the better known Chicagoans. Having heard a great deal about Rod, I had high hopes and Rod didn't let me down. He is a remarkable musician; so much so, that his solos suffer by comparison to his playing ensemble! At that time Muggsy had another fine musician who has had no recognition, George Zack, who plays a fine blues piano and shows heretofore unsuspected vocal ability.

Fats Waller was also at the Panther Room, but played quite erratically. He and Gene Sedric on tenor were frequently terrific and sometimes merely good. The Three Deuces has a considerably better small combination spotlighting Baby Dodds playing some wonderful drums, Lonnie Johnson on guitar, and Darnell Howard's clarinet. It was a keen disappointment to find out that Johnny Dodds had not recovered sufficiently to play and that it seemed probable that he will never play again. Dodds will always remain the greatest clarinetist of his race. And where might Techmaker have been if Johnny hadn't preceded him?

"Brown is Best Alto"

The Liberty Inn had a pleasantly rowdy floor show but even more important was the presence of Boyce Brown in drummer Earl Wiley's trio. Boyce is possibly the Ellington of the alto sax—you can't say he's playing jazz and he doesn't always

swing, either. What does he do, then? Well, they're still trying to find an answer for Ellington and when they do they'll be able to say the same for Brown. That both are great cannot be denied, and both have their place in jazz. This automatically makes Boyce Brown the best white alto saxophonist.

One of the forgotten Chicago boys is working in a 4-piece band at the Club Silhouette — Bud Jacobson, who seems to be the No. 1 clarinetist in the U. S. at the moment. He is the ideal Chicago stylist—fills the fewness of notes prescription exactly and plays in perfect taste. In contrast to Jacobson, a scrupulously hot musician, you should get a load of the drummer who also leads the band. If you can find a worse influence and poorer musician on any bandstand, then you have a horrible menace on your hands. All the more power to Bud Jacobson, who can play so marvelously alongside such undermining contamination.

Elsewhere on the trip Stearns and I ran into good talent. Bob Sun, guitar, and Russ Bader, trumpet, in Springfield, O., for example.

Kenton "Cuts" Tatum

In Los Angeles there wasn't much good music. There's one first class white musician, however, in Stan Kenton, who plays piano in the Hines-Sullivan tradition but at present is forced to work in a rumba outfit at a classy niter. John Hamilton, tenor, and Chauncey Ferrer, drums, also are buried but able musicians.

On the other hand, the band (colored) at the L. A. Onyx Club has a splendid trumpeter named Red Mack, and Marshall Royal, clarinet on the Tatum Decas of 3 years ago. Tatum himself is in town and appeared at an early morning session which featured Al Morgan, who is second only to Pops Foster and who is easily the best bass on the coast. (Modulate to Page 19)

How Boyce Brown Swings on "Blues in B-Flat"

E^b ALTO SAX.
Comfortably fast tempo

Laboriously copied by Hoyt Jones. Boyce Brown, 29 years old, rates as one of the world's greatest alto sax men. He plays with a 3-piece combo at McGovern's Liberty Inn, Chicago. His recording work with Paul Mares on Okeh a few years back caused Hugues Panassie to

rate Brown as "the greatest white alto — second only to Hodges." Dave Dexter, in the Oct. 1 *Down Beat*, told the story of Brown's life and pointed out that were it not for defective eyesight, Brown today would be internationally noted for his talent. This sample of Brown's style shows Boyce playing the blues

—in comfortably fast tempo. It is typical of his unorthodox style.

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The Alligator's Hole

McKinney's Cotton Pickers A Complete Discography From 1920 Until 1934

BY PAUL EDUARD MILLER
Part One

McKinney's Cotton Pickers were the most modern band in the history of jazz, prior to the swing era, only Ellington excepted. They were almost 10 years ahead of the times. As early as 1926 they were using the phrasing, the intonation, and the riffs which today are common property.

Their recording of *To Whom It May Concern* (circa 1930) offers convincing evidence. The first chorus, save only for the presence of a banjo and brass bass, might have been waxed yesterday. The phrasing of the reeds and of the brass figures are the prototype of those used by practically all swing arrangers today, including famous names such as Fletcher and Horace Henderson, Glenn Miller, Will Hudson, James Mundy, and Larry Clinton.

52 Sides in All

But what is even more remarkable, the entire McKinney record output of some 52 sides is consistently good, very modern, and permanent and overwhelming evidence that a great swing band lived and died before the word "swing" became part of the American language.

Actually, the band in person was even better than its recordings. Those who may have been fortunate enough to hear the McKinney group in person will certainly remember its forceful attack, its unquestioned musicianship, its modern arrangements. Nevertheless, in its finest recordings, McKinney's approximated pretty closely the genuine feeling and drive experienced by personal audition.

Organized in 1920, in Springfield, Ohio, by William McKinney, the band had reached the beginning of its best period by 1926. At that time banjoist Dave Wilborn, drummer Cuba Austin, trumpeter John Nesbit, trombonist Claude Jones, tenorman Prince Robinson, alto-man and scat singer George Thomas, and pianist Todd Rhodes were already members of the band; Don Redman joined the following year. These men were associated with the best period, and some of them remained until the final disbanding in 1934.

McKinney a Circus Drummer

Who were the men who brought the McKinney band to its high level? William McKinney, John Nesbit, Don Redman, Claude Jones, Cuba Austin, and Prince Robinson were the mainsprings in its development.

First of all, credit must go to McKinney himself. He was a drummer in a circus band prior to 1920, and he himself played drums with the band until 1923, when Austin joined. It was McKinney's fortitude, his ability as a showman and business promoter and talent scout which contributed much to the sustained success of a band which gained a national reputation without the help of network radio broadcasts.

John Nesbit was not only one of the greatest instrumentalists in the history of jazz, but a crack arranger and a composer as well. He did not know a great deal about music; he had studied little. His talent was native, it was genuine, and above all, it flowed from an innate understanding of Negro jazz--of hot jazz. By those of his compatriots who knew him and knew his work, he was credited with having originated the modern swing approach to ensemble rifing, section rifing, and ensemble and section swing phrasing, especially in the brass.

Redman Added Polish

What musical knowledge Nesbit lacked, Don Redman supplied in full measure. Redman's talents are extraordinary. From childhood he studied music, learned to play all the instruments of the jazz orchestra, and studied assiduously the techniques of arranging, harmony,

composition, and the like. The McKinney style was a combination of the Redman-Nesbit influences, and to this very day those influences are prominent in Redman's own orchestra. While Nesbit supplied many original ideas, Redman polished them off and added to them; these two men unknowingly were laying the foundation for the commonplace techniques of the swing era.

Austin, Jones, Robinson, and Nesbit formed the bulwark of the solo sections. Drummerman Austin backed the band with a rhythm as solid as any you'll find today; he was an expert showman too. Jones really played hot in those days, brandishing a rapid, staccato style. Robinson was, in that period, the only tenorman whose playing even approached the great Hawkins.

Later, in the very early 30's, other now famous soloists and instrumentalists were associated with McKinney's. Altman Bennie Carter led the band for a time after Redman's departure (1931). Joe Smith and Rex Stewart played side by side in the band. First, altman Jimmie Dudley and clarinetist Edward Inge added to the competency of the reed section.

In the next installment, Paul Edward Miller tells of the band's first records--made while the band was playing the Graystone Ballroom in Detroit. Footnotes on each record are added by Miller. Don't miss the remainder of this series.--EDB.

"Pro" Jealousy?

BY DON LANG

Minneapolis--Jack Christy, pianist-leader who occasionally has been known to dipart more temper than discretion, got hold of the library of a fellow pianist leader one night while under the influence of something which could hardly be described as water. With joyful abandon Christy strewed music (in manuscript form) gracefully but none the less disastrously along the shores of a local lake. The library was partially recovered, but the dew had taken A-flat and transposed it along with several other accidentals up to D-sharp, and so forth, as might be expected. The next day Christy could not be reached by the press.

Hutton Men Merge

Pittsburgh--Emil Brenkus, bass with Ina Ray Hutton's stag band, married Louise Carroll, a dancer, in New Orleans Sept. 18. Also married was Bill Mervia, Hutton trombonist, to a Pittsburgh sweetheart.

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McKinney's Cotton Pickers

Here are the men who formed the famed colored recording band of the era 1920 to 1934. Left to right, they are Jones, Robinson, Nesbit, Austin, Escudero, Redman, Senior, Thomas, L. Carl, Wilborn and Rhodes. The band recorded solely for Victor.

WHO'S WHO IN MUSIC . . .

Presenting Jack Teagarden's Band

THE LEADER--For more than a decade America's greatest hot trombonist. Born August 20, 1905, in Vernon, Tex. Credits his mother with early training which makes him a standout in the field today. Played with a dozen bands before settling with Ben Pollack in 1927. Starred with the "Dean" until 1933 when he signed with Paul Whiteman. On January 8, 1939, he pulled away from PW and began rehearsing his own band, which he had wanted for many years. Has recorded with just about everyone in the business, under dozens of fake names, and has two sons, Jackie, 14, and Gilbert, 12. His wife's name is Billie and she travels around with him on one-nighters. Jack says his favorite soloists are Bud Freeman, Peck Kelly and Benny Goodman; claims Louis Armstrong and Kelly influenced him most. Drives a Chrysler, smokes Chesterfields and drinks Scotch. Likes best to tinker with steam engines, sleep and travel. A regular guy to everyone, and he's more proud of brothers Charlie and Cubby than he is in his own achievements.



CHARLIE SPIVAK--Lead trumpet. Born 1907 in New Haven, and got his start with Paul Specht, later working with Pollack, Dorsey Brothers, Noble, Nichols, Tom Dorsey, Crosby and Lopes. Has a son, likes sports, flying and the movies, and lists Jack Teagarden and Bud Freeman as his favorite soloists. Drives a Buick, drinks Scotch, and is lauded throughout the world as the best "first man" in the business.

JOSE GUTIERREZ--Trombone. A native of San Antonio, and born there in 1905. Benny Meroff gave him his first pro job; later he worked with Clyde Lucas, Jay Freeman and Whiteman. Married, no children, drinks tequila and Scotch, and has been with Jack since band was organized.

MARK BENNETT--Trombone. Home is in Newark. Got start with Bob Crosby, Tom Dorsey and Isham Jones. Single, likes spaghetti, gripes about traveling in a bus, sticks to Scotch and soda and wrote the tune *I Wonder?*

CLINT GARVIN--Alto and clarinet. Born in 1915 in Nashville, and organized his own band in 1924, later working with Beasley Smith, Slats Randall, and Francis Craig. Wrote *Lost Motion*; father plays guitar and piano, mother is a pianist. Single, studied clarinet under Frank Froeba's father in New Orleans. His hobby is "Beavers" and he goes for nice life and movies. Drives a Plymouth; drinks anything wet.

ALLAN REUSS--Guitar. A native New Yorker, he started with Ben O'Brien in 1925 and flashed into prominence with Goodman. Has recorded with a dozen studio groups, doesn't drink liquor, and recently was featured on the Teagarden band's disc of *Pickin' For Patsy* which he composed.

ARTIE MILLER--Bass. A Uniontown, Pa., boy who broke into the game with

Whiteman in 1932. Father plays trumpet, and his hobby is collecting rare instruments. Married to a little gal named

"Betty" and his dialike is tardy people. Drives a Buick.

JOHNNIE ANDERSON--Piano. Born in 1914, and his first pro boss was Richard Cole. Also played with Meroff, 1927-28. Father is a drummer, mother plays Sibelius. Has a B. M. from San Antonio U. and likes to study classical. Peck Kelly is his fave soloist.

ART ST. JOHN--Alto. Calls Sobonostsky home, and was born there in 1919. A cinder brother had a band in the 20's and it was Artie's first job. The brother is an M. D. today. Studied under Tosca Mondello and Al Galodoro. Starred flying in '39 and now has 450 hours in his log book, a transport license and a yen to fly all the time. Biz and Nichols' Pennies influenced him most. Also an alumnus of Joe Vesuti and the WCY staff band.

JORN VAN EPS--Tenor. Member of the famous Van Eps family, he was born Sept. 11, 1911. Father plays G-string banjo and mother is a pianist and singer. Name is always misspelled, he complains, and a guy named "Van Doren" is another pet gripe. Likes Sibelius and whisky, arts and sports.

ERNE CACERES--Alto. Born in 1911 in Corpus Christi, Tex. Plays fine clarinet and baritone sax in addition to alto and is an alumnus of the Emilio (Brother) Caceres and Bobby Hackett groups. Father teaches, mother is guitarist, dialike braggarts, enjoys company and is married.

KARL GARVIN--Trumpet. Baby of the band, he was born in Nashville in 1920 and started with Henry Canningham, later starring with Francis Craig and Vesuti. Drives a Plymouth, neither smokes nor drinks.

CLOIS (Cubby) TRAGARDEN--Drums. Born 1915 in Mt. Vernon, Tex., and for years has watched brothers Jack and Charlie rise to national prominence. Cubby started with Frank Williams in 1930, studying under Cleveland's Charles Wilcoxon, doesn't like to work and gets kicks from good blues. Drinks gin, whisky and beer, all moderately, and pretty obviously thinks (Modulate to Page 19)

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More 'Righteous' Jazz From Big Waxworks

BY BARRELHOUSE DAN

RCA-VICTOR deserves the plaudits of the hot fans for its consistent display of guts in issuing uncommercial recordings which feature talents of men who otherwise wouldn't be heard. Right on the heels of the excellent Muggsy Spanier and Bud Freeman waxings, reviewed on this page in the last issue, comes word that Ferd (Jelly-Roll) Morton has been busy in the company's studios with such men as Sidney Bechet, Happy Caldwell, Claude Jones, Sidney DeParis and Al Nicholas. The results should be available in another week or so.

New Spanier Sides

Conforming with this policy, two additional Spanier sides hit the stands last week. One, *Big Butter and Egg Man*, gives George Brunis a chance to blast forth with his fave trombone licks, and also a chance to shout into the mike on the last chorus while Mister Mugs blows unbelievably gorgeous cornetings into the mike. The ensemble is good, too. Reverse, the old *Eccentric Ditty*, spots Rod Cless playing clarinet more brilliantly than ever. As with his first attempts, Muggsy's weakness is rhythm. But he is the first one to admit it and already he has made changes. The tunes here are on Bluebird 10417. Both are top drawer renditions.

Tommy Dorsey

Vol Vistu Gaily Star, It's 100 to One, Victor 26363.

The Clambake Seven is active again. And it's high time, for at least it gives Tommy a chance to unbuckle his belt and play like he feels for a change. Yank Lawson's trumpet stands out. The "A" side shows Yank to excellent advantage, and note how he pushes the rhythm section on his choruses—something along the Spanier tradition. Tommy's sliphorn is better here than it's been in a long time on records. John Mince, clarinet, and Babe Rugin, tenor, also appear revived. The Seven doesn't stack up with the earlier one which included Dave Tough and Bud Freeman, but at least it's a step in the right direction for the band—which for too many months has been in a lackadaisical groove that made most of its music pretty dull.

Lionel Hampton

12th Street Rag, Ain't Cha Comin' Home, Victor 26362.

First side is pure crap—Hampton fitting around on piano and achieving nothing. Harry Carney on baritone and Laurence Brown on trombone hold it together. Second side is much the better, but it should be with Jerome, Shertzer, Russ Procope, Chu Berry, Elman, Hinton, Dan Parker, Cozy Cole and Clyde Hart playing. Hampton's vibes on *Ain't* are lovely, show superb improvising and place the disc on the credit side of the ledger.

Race Discs

Best "race" records of the month include:

Vocalion

Jack Kelly's *Diamond Buyer Blues* and *You Done Done It*; Blind Boy Fuller's *Big Leg Woman Gets My Pay* and *I Want Some of Your Pie*; the Andrews Brothers on *Fill-*

Boyce Brown to Record Again

Chicago—Under the guidance of George Avakian, youthful Yale critic and writer, Decca is planning to release an album of special records in December. All the sides will be in strict "Chicago" jazz style, and Boyce Brown, brilliant young alto saxist whose work is limited to four Paul Mares sides on the old Okeh label, will be featured. Others on the sides will be Jimmy McPartland, Bud Jacobson, Rod Cless, Muggsy Spanier, Joe Sullivan, Bud Freeman, Eddie Condon, Dave Tough, Max Kaminskiy and Pee-Wee Russell.

Sharon A. Pease's nationally famous column on jazz pianists, white and colored, is one of *Down Beat's* regular features.

ing Station Blues and *West Virginia Railroad Blues*; Big Bill's *Just Wondering* and *That's All-Right*, *Baby*, and *Dusky Dailey's Lost Louis' Blues* and *Take Me Back Baby*.

Decca

Bill Galbraith's *I Got Your Water On and Noah's Dove*; Jimmie Gordon's *If the Walls Could Talk* and *Keep Your Nose Out*, with backing by Gordon's *Vip Vop* band; Ollie Shepard's *Jelly Roll and Sweetest Thing*; Burns; Skeets Younger's *The Staff's Out* and *Bonnie's Rhythm*; Alberta Hunter's *Fire and Mellow* (inferior to Billie Holiday's recent Commodore disc of same tune) and *Yellow Blues*, and the Honey Dripper's (*Roosevelt Sykes*) *You Can't Fix It Back* and *Journey from Geneva*.

Louis Armstrong

Dear Old Southland, Weather Bird, HRS No. 18; *Baby Won't You Please Come Home, Shanty Boat*, Decca 2728.

First two are trumpet solos, reissued by HRS with Buck Washington accompanying on "A" and Earl Hines on the "B" platter. They were made when Louis was at his very best. The record sells for 75 cents.

Other disc, 40 cents cheaper, is 40 times less interesting. But it's still Louis singing and blowin' his horn. The arrangements are sad

Slick singing. Mildred rarely misses; she doesn't here. First side swings along lazily; second bounces. Accompaniment fits snugly. Result—two performances that more than satisfy.

Paul Whiteman

Irving Berlin Album, 10 sides. Decca.

Mr. PW has a batch of good men in his band. Individually, they come about as close to being the best in the business as any other group. A few solos—few and far between on these sides—prove that. Listen to Artie Ryerson's guitar on the "Sax Sottette" sides. He's got everything. Al Gallodoro, on alto, is about as good. Miff Mole, the old Red Nichols immortal, can be heard, too. And so can several others.

Whether it is worth one's time to sift through the wax to find those solos, however, is a question only the buyer can answer. This department wouldn't advise it. There are too many good jazz examples coming out today that don't have to be sifted.

Harry James

Vol Vistu Gaily Star, It's Funny to Everyone But Me, Col. 35209.

Harry's trumpet never tires. Here it is as spectacular as ever,



Chinning with one another regarding the latest "hot" releases and the reissues of the Hot Record Society are Jan Savitt, left, and Steve Smith and Ed Flynn. Smith runs the HRS shop in New York. Flynn represents *Down Beat* there. Savitt is a jazz fan from 'way back.

but the boys go through them satisfactorily. And Louis is there. That's enough for most of us.

Bob Zurke

Between the Devil, I Found a New Baby, Vic. 26355.

Run-of-the-mill arrangements built around the leader's piano. Zurke plays here like someone cranked him up. Skip 'em.

Mildred Bailey

A Ghost of a Chance, I'm Forever Blowing Bubbles, Vocalion 5086.

with never a clinker. But the bright spot of this release comes on the first side when the saxes suddenly start rifling in gummy boogie-woogie fashion—a chorus written by Andy Gibson that is intriguing in its originality. The "B" side finds James' gang singing in glee club fashion behind Frank Sinatra's vocal. Two extremes, both excellently handled. And observe the rhythm section by all means. Aside from the leader's horn, it is the band's strongest feature.



—Photo By Sinbad Condoluci

The Fate Marable Band of early New Orleans fame, shown as they pulled anchor and steamed out of Pittsburgh a few weeks ago. That's Marable—who was an old vet when Louis Armstrong was a boy—standing with his foot on a chair and looking cockier than ever. Left to right, Robert Ross, a solid drummer of the old school; Walter Stanley, trumpet; Leon (Foots) Goodson, Elbert Claybrook, Marable, John Young, a trombonist who got away unidentified; Kim Dial, Jimmy Blanton, Bennie Starks and Jim Tely. According to Condoluci, who has long followed Marable's doings, the residents of Pittsburgh last summer paid little note to Marable's great group of jazz stars. The band, he says, leans toward the Basie style.

Teddy Wilson

Exactly Like You, Booly-Ja-Ja, Col. 35220.

An unusual band. Probably its most obvious weakness is that it lacks any style. Only when Teddy's piano breaks through does the band take character. Benny Webster, on tenor, and Harold Baker, wielding a go trumpet, are soloists of merit. J. C. Heard's drums are in the right groove. But Teddy's red Columbia sides don't furnish the kicks his old black and silver Brunswicks used to. You can figure it out.

Ethel Waters

Bread and Gravy, Push Out, Bluebird 10415.

It's great to hear La Waters' pipes again. And the trumpet background is by her husband, Eddie Mallory. Deserting sentiment should be pointed out that most any solo vocal on Decca or Vocalion's race list (see race records listings) are as good or better than these sides.

Stacy Busy in Studios; New Label is Due

New York—Fresh from recording a 12-inch blues solo which Milt Gabler titled *Ec-Stacy*, and which soon will be released by Commodore, Jess Stacy cut four sides last week for Eli Oberstein's new Varsity label.

Two were pops, with Carlotta Dale chirping. The lineup included Eddie Miller, Bill Butterfield, Hank D'Amico, Don Carter, Sid Weiss, Allan Reuss and Stacy, under Jess' name.

Bud Freeman's "Come Louders" moved to the Decca label, waxing four sides, among them *Sailfish* and *Sunday*.

SWING FANS

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Critics in the Doghouse

(Jumped from Page 1)

any good, and are not working together right. I mean they are just a little slower in grasping new arrangements, and ideas the arrangers and I get. I haven't made a change in my sax or rhythm sections since I started out on my own. I have the utmost confidence in every man in the band. And I think the saxes are doing okay—another couple of months and they'll be up to the level of the trumpets, trombones and rhythm.

Squires Helps Band

The rhythm section is our pride. I feel it is the best white rhythm section in the business. Red Kent, guitar; Ralph Hawkins, drums; Jack Gardner, piano, and Thurman Teague, bass, form the section.

Bruce Squires, an old "podner" of mine in the Ben Pollack band, is helping plenty since he joined on trombone. He shares solos with Dalton Rizzotto. The trumpets are just about the way I want them.

Our hot tenor is played by Claude Lakey. Dave Matthews, who gave up a good job with Goodman to help me organize last winter, is featured a lot on alto. I think he plays the finest alto in the business. Eight of my boys, including myself, are from Texas. And we've known each other a long while. I had the band all picked two months before I left Benny.

Horn Under "Big Top"

It seems to be the custom to give a little background on the leader, so I'll sum it up briefly by saying Louis Armstrong has influenced my style most, and that my parents, Mabel and Everett James, gave me my professional start when I was a baby. They were featured in a circus—my mom played caliope and my father still is a fine cornetist and teacher. I lived in a tent for years. And I was playing drums when I was in rompers. Then I

Wisconsin Prof Of Philosophy A 'Solid Cat'

BY BUD BADGER

Madison, Wis.—If any of the Bands on the U. of Wisconsin campus need a guy who can get off with the best of them on tenor and clarinet, the man they're looking for is one of their own pros.

Harold A. Taylor, 24-year-old Doctor of Philosophy from London University and solid tenor sax, resigned his post as news editor of the "Melody Maker," British jazz paper, and accepted a position as instructor in philosophy at the University of Wisconsin.

Canadian-born, he was a bring-up adjunct to many a London jam session and cruised the Baltic, Black and Mediterranean seas with his own band during the summer of '38. He has had numerous short stories and articles on jazz printed in European periodicals as well as having contributed to DOWN BEAT. Taylor left England the day before war was declared, having received his Wisconsin appointment several months earlier. He played three years of football at Toronto U., where he received his B.A. and M.A., and played rugby and tennis for London. He managed to take time off between his sports activity and heavy sessions with Kant, Hegel and Spinoza for an occasional bash with the English cats.

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Harry James Examines Harry James



Ready For One-Nighters

or what have you, Buddy Rogers' new band lines up in front of Rogers' new Stinson monoplane, purchased by Buddy for use on turkey tours. The boys draw straws to see which two get to ride with Rogers. Shown above are Meta Stander and Marjorie Whitney, singers, with Neal di Biase, Aaron Voloshin, Jerry Carlton, Robert James, Bill Kimmel, Scotty Burbank, Fred Parreiss, Lee Gotch, Mickey Sabool, Ted Cain, Howard King, Don Wallmark, Joe Sodja, and Rogers. Pic was taken in Sandusky, Ohio.

played cornet a long time, until I started playing dance music. Then I got a trumpet.

Jack Mathias and Andy Gibson do most of our arrangements. Both are serious students of Sibelius and Debussy, and on our pop tunes you can often tell they are. I've been asked why we don't feature a clarinet a lot. I don't because most dancers would waltz by and say "that guy isn't as good as Benny Goodman or Artie Shaw." Our style doesn't need hot clarinet. My trumpet, if I may say so, takes most of the solos and Drew Page handles the clarinet when we need a few bars solo.

"Swell Morale in Band"

Vocalists? This young Frank Sinatra handles the ballads. We think he is doing a fine job. Jack Palmer, the trumpeter, steps down to handle the comedy and novelty stuff. We do not use a girl singer because everyone we've had yet has been unsatisfactory and until we can find one who stacks up as strong as the band, we won't worry. Sinatra and Palmer, with Kent helping occasionally, can carry the load okay in our opinion.

We have a wonderful morale; swell spirit, no cliques. The guys get along swell. We know we aren't the best in the business yet. But we think we can be. Our records (Columbia) are selling fast, we have had plenty of radio time, the fan mail is coming in, the bookings are good and we are all hustling. That's about all a leader can ask. The future will reveal just how far my gang of Texans is going to go.

New Men Swarm Into Johnny Davis' Band

Chicago—Replacing Vido Musso and the five men he took with him to New York out of the Johnny Davis band at the Blackhawk, are Carson Crowley, baritone sax; Bill McManny, trombone; Jules Herman and Benedict Wastofero, trumpets, and Leonard Sitzberger, drums. Julie Sherwin replaced sparrow Betty Van, who also went with Musso.

Have you subscribed to DOWN BEAT yet?

(Advertisement)



HAVE YOU HEARD THEM LATELY? Griff Williams is pictured above with Robert Kirk, Joe Parretta and Bob Lipsky of his sax section. Be sure to catch them the next chance you get. Remember, these three sax men are all playing BUESCHER Tenors. Have you tried a Buescher recently? Learn about the new "Poised" Action... The more "Versatile" Tone... and other important reasons why the men above choose Bueschers. Reasons why you too will play better with a Buescher. For free new Catalog and True Tone Musical Journal address Dept. 1054, Buescher Band Instrument Co., Elkhart, Indiana.

name in a huge book he has handy lying on the bandstand. The "trade" leaves a nice feeling with the fan and Enoch, by the same token, builds up a huge mailing list of fans who know and like his music. There isn't a leader in the land who can't profit with the same plan.

Jerry Bundsen in San Francisco sends us this one. Last year at the Sir Francis Drake Hotel the Pall Mall ciggie folk were giving away packs of smokes to introduce their brand. Joe Sudy, leading his band at the spot, contacted the Pall Mall crew and worked a tie-up which a few nights later saw him betting like a fool that Stanford would beat California in the annual football game. That was a laugh, because Stanford didn't have a chance, and hundreds of students and alumni flocked in to bet Sudy a pack of smokes that Stanford wouldn't whip Cal. A few Californians had guts enough to back their team—and Sudy bet them, too. Well, Stanford lost as was expected and the night of the game the room was a rat race as the mob swarmed in to collect. Sudy paid off on the dot—with Pal Malls—and everyone went away tickled that they "skinned" the maestro. It cost Sudy not a penny and today, almost a year later there isn't a Stanford or California student in the land who doesn't like Sudy's band.

A week before Gerry Wing's band takes a job, Wing sends out an advance man to line up local singing talent in towns where his band will play. He leaves a blank space on advance posters so the

Could Be!

BY BOB LOCKE

Kansas City—Harlan Leonard, leader of Kaycee's best big band, glared at drummer Jess Price the other night as the band finished its first set. Price knew something was wrong, too, and gingerly stepped down to remove the head of his bass tub. A mouse scampered out, accounting for the strange tone Price's drum had been emitting before the investigation was made. Price swears the rodent wasn't "planted."

Le Harr Changes Name

Buffalo—Billy Le Harr, Indiana U. leader whose band is one of the best to hit town this fall, has changed his name to Leslie Zikes. Zikes is his real name. Band includes 8 pieces.

name of the locals selected to sing with his band during the home town engagement can be inserted. "We have found that we not only draw more dancers," writes Wing, "but we also notice more natives who turn out to hear the local pride-and-joy give out on one or two numbers a night."

Same stunt then is repeated in the next town. It's sure fire.

What does your band do to increase its value to the man who buys it? Promotion angles which you think are useful, and which can be utilized by other bands, are described by Dave Dexter, Jr., in every issue of Down Beat. Dexter will welcome ideas and samples of your band's ingenious methods of exploitation.



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George Wetling on Drums

On Connubiality, Drink And Other Minor Vices

By George Wetling

Dear married folks and those contemplating same: It has been proved that a jockey, a baseball player, prizefighter and numerous other fellows engaged in the more vigorous professions have fallen down on the job after getting themselves married. Now drumming, as you all know, is a very tough job and includes both mental and physical exertion. But something you all might not know is that I am now a married man.

ORCHESTRATION REVIEW

BY TOM HERRICK

What's New

Published by Witmark, Arr. by Vic Schoen.
This is that fine Bobby Haggart tune which went under the title of "Free" when the Crosby band recorded it before Johnny Burke was called in to write the lyrics. Vic Schoen has emulated the Crosby arrangement in the first chorus in giving the lead and solo to trumpet and open horn. Trombone also has a solo, the first 16 bars of the last chorus. Last chorus has a lot of guts. Very fine tune.

Ciribiribi

Published by Paramount, Arr. by Harry James.
Here is James' much touted record arrangement of the above. All cadenzas and some of the solo parts are written out just as Harry plays them on his record. Takes a good trumpet man to cut it. Nice flash arrangement.

Maybe

Published by Harms, Arr. by Vic Schoen.
One of the new "Swingmaster Series"—a swingaroo on one of the old but very fine Gerghwin tunes. I like Schoen's simple introduction which contains a repetitious hot phrase carried first by the saxes and then the brass. First and second choruses are broken up with saxes and brass alternately carrying the melody. There is an ensemble riff chorus at C with ride clarinet and a full ensemble chorus at D.

Dawn On The Desert

Published by Robbins, Arr. by Spud Murphy.
Weird stuff in the John Kirby style. It should be played very slowly and in an impressionistic manner. Listen to Kirby's Vocal record for correct interpretation.

Jungle Drums

Published by Marks, Arr. by Jerry Gray.
This was originally arranged by Artie Shaw and is typical of his style of arranging. 3rd Alto takes the first chorus clarinet solo with a 4-way organ figure utilizing the other three saxes and trombone. Tenor has the solo at F with muted trumpet and clarinet figures. Good stuff for 4-beat bands.

Open Up Your Heart

Published by Neilson & Weinzoff.
From one of the lesser known publishers comes this lovely waltz. It's sympathetically arranged and one that those on a three-four kick will appreciate.

Oh Johnny, Oh Johnny, Oh

Published by Furstner, arr. by Fabian Andre.
An a la polka tune with a different twist for commercial bands. NBC arranger Fabian Andre uses the regulation repeat chorus at A and B and has arranged D in typical polka style with a slightly barrelhouse last chorus.

I've Got My Eye on You

Published by Lincoln, arr. by Clay Boland.
Clay Boland, who writes all the music for the yearly U. of Penn "Mask & Wig" shows, takes a

Naturally when I think of the afore-mentioned gentry and what happened when some of them did same, I must confess that I have misgivings or as the British statesman put it, I have reasonable doubt. Some of my best friends are married or have been married and I must admit that some of the advice I have been getting from them has me baffled. From now on I am going to be content with what the sages have to say on the subject.

When To Drink

Johnny Mertins of Freeport, Ill.: If you studied under Roy Knapp you should have a fine knowledge of drums. He is the man I studied under and I could give no higher recommendation. You ask how you can get a job with a band. Well, John, that is a tough one, but it all depends on you and your ability, and whether you are the man for the job. It all depends on how much you can sell yourself to the leader you want to be with.

Jack and Marion Ross, of Kansas City, Mo.: I don't mind your liking my drumming a bit, but as a columnist I think I would be better fitted as a bookkeeper in a shooting gallery. In your letter you ask in all sincerity if a "big time" drummer ever takes a drink during rehearsal, or before a program, etc. Why do you confine your question to a big time drummer? In fact, why just drummers? You will find that, to a man, musicians, big and small timers, never take a drink unless they have one. Here are a few reasons why:

1. To stay awake.
2. So they can go to sleep.
3. To feel happy when low.
4. Because they get a kick out of it.
5. Because "Old Grand" comes in such pretty packages.
6. Because it goes nice with picnics, fairs-carnivals, etc.

Suggestions for a permanent vacation are:

1. Don't work.
2. Go to England and get on the dote.
3. Go to Germany and get into a concentration camp.
4. (Sure-fire method) Go to a big city and try to get a job.

To Harvey McGee of Oakland, Cal.: A few suggestions from you and your fellow 'tub beaters' might help. Let me hear from your clan. See you all next month.

crack at stock arranging his own tune from this year's score and does a bang-up job. A potential hot fave well worth getting. The Jumpin' Jive—pub. by Marks, arr. by Van Alexander. Blue Orchids—pub. by Famous, arr. by Jack Mason. Miss Thing—pub. by BVC, arr. by Charlie Hathaway. Tomorrow Night—pub. by Berlin, arr. by Helmy Kresa.

O'Donnell Tells Off Editors!!

BY JOHN O'DONNELL
(Famous Brass Teacher)

Whoever edited my last article not only classed me as a psychologist but left out the most important part of my article, which was "Don't get it into your head that I am trying to fill you full of psychology or that I am telling you that all you have to do is take a breath and play, or that I might want you to read up on the working of the mind. No, none of that." For more than two years I have been writing and preaching against just such tactics or those that use psychology to cover their shortcomings.

The Case of Mr. X.

Just to show you how silly and terrible this practice is, take the case of Mr. X: This man was playing a good job in Chicago and getting along very well. But, deciding to improve himself, he went to a Chicago teacher who told him to practice a group of exercises for an hour and a half each day. He followed the instructions and found on the first night at work that he didn't have endurance to get through the night—the same job he had been able to play through with ease.

When he explained this to his teacher, the answer was, "It's in your mind."

Just think of it! That psychology hound had the nerve to tell him, "It's in your mind." Brassmen, you have to be half-witted to swallow a thing like that.

One of my pupils brought Mr. X to me and after asking a few questions I explained to him what had happened.

Strong Embouchure Aids Endurance

Before taking the lesson, Mr. X had just enough endurance to get through the evening. When he started practicing one and a half hours each day he cut his endurance down one and a half hours each night.

I told him to stop the hour and a half extra practice and build his embouchure by locating his weak points, using form exercises which would add the missing links



• Arranging •

How Do Merry Macs Get Their Style?

By Will Hudson

Tex Carlson, of Buffalo, N. Y., says every time he gets a chance he listens in to the Merry Macs. Don't we all?

"I greatly admire their style of harmonizing," Tex writes, "and can you tell me just how their arrangements are written, and how they are able to get such a 'close' effect? They sound unlike any other combination I know and I am anxious to find out how they do it."

Now I have received many letters regarding the vocal style of the Merry Macs, and I'll try to explain how it is written. Their style sounds very complicated from an arranging standpoint, but in reality it is very simple. The four voices are arranged exactly as you would write a 4-part sax chorus in close harmony. A female voice sings the melody and three male voices sing the three harmony parts below. The melody is written within a range of B-Flat below the staff to B-Flat on the staff. The biggest difficulty lies in the fact that the intervals which the three male voices must sing are sometimes very difficult to remember, due to the unnatural and awkward jumps involved. Take the third alto part of a complicated 4-way sax chorus and try to memorize so you can sing it. You'll see what I mean. Naturally a vocalist in a combination of this kind must have a very keen musical ear, and the amount of tedious rehearsal required to memorize these parts is terrific.

Here is a sample of the Merry Macs' style:



This phrase is as it would be written for this type of vocal combination. For the sake of convenience the parts here are written an octave higher than they actually sound.

to his natural feel and way of playing until his embouchure became strong enough to stand that added playing, then and only then could he resume his hour and a half practicing.

Psychology, bah! Telling a suffering brassman that it's in his mind! That's the big thing I have fought against from the very beginning of my DOWN BEAT articles. Please don't class me as one of those screwballs. Some might confuse good teaching with psychology. If psychology is used by a man of great ability it is not misused. The reason I am so against it is because so many quacks use it to throw a smoke screen around their own shortcomings.

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Consisting of 5 lessons, 20 pictures in all, 4 pictures, lesson extra drawings, and a personal letter each week answering all your questions. Following are just a few of the many points covered in course: Teaches you to play from chops. How to place mouthpiece on same way each time. The secret of blow cheeks. Correct position of tongue, lips, teeth, muscles, mouthpiece, etc. Drawings showing how to measure chops and lips for mouthpiece. You must not change your natural way of playing. My course keeps that and adds the missing links to it.

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John Tumino
Mgr. Fairyland Park

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New York's Finest guitarists look part in a recent concert held in Rockefeller Center. Harry Volpe's swing string quartet was featured. Shown here are (left to right) Peter Casteo, bass; Harry Volpe, Spanish guitar; Mike Wedmer, tenor guitar, and Vincent Ragusa, Spanish guitar. Observers agreed that the concert brought forth an "entirely new outlook" on the guitar and its possibilities.



Guitars and Guitarists

Clip The Strings And You'll Swing

By Charles Amberger

"I am a guitarist," writes T. T. of Chicago, "and I am interested to know just how some of the guitarists heard on the radio get that solid 4-beats to the measure drive. My chords seem jumbled together."

Answer—I believe your trouble is your left hand. What we call "rhythm" is clipping the strings after each stroke of the pick. You release your left hand lightly to kill the overtone, before you strike the next chord. Try it.

Here we have an exercise in the key of C-Major using the dominant sevenths as the chord run. The circle shows which string the chord starts on.

Your questions on guitar playing should be sent to me in care of DOWN BEAT, 608 South Dearborn, Chicago.

Goodman's Men Chased by Bull on 'Worst One-Nighter' of the Year

BY EUNICE KAY

Cleveland—In spite of what was probably the world's worst single date, Benny Goodman and the guys made up for the Rodeo bring-down by having a private session in their dressing room before they went out to the kill.

Benny played sax—and beautifully—and Ziggy Elman was on bass, with Jerry Jerome on clarinet and Ted Vesely exhibiting some swell trombone.

But then they had to go out to the kill. It was the Wild West Rodeo, in the Stadium. The place was lousy with animals, wild and otherwise. At one point a young hull got out of its pen and menaced the band. It was cold. They played on an open plank platform with the sun in their eyes and a stiff lake breeze on their necks. The p.a. was so loud that the band couldn't hear itself. Louise Tobin

became ill on the plane trip from New York, but sang anyway. Toots Mondello missed the bus in from the airport, but somebody noticed his absence and they went back to get him after he hired a cab to run him into town. Although neither Goodman nor manager Leonard Vannerson knew anything about it, the promoters had advertised a second session for the same evening. When the band notified them that they had made plane reservations for New York and that the second session had not been contracted for, 6,000 customers were turned away and the whole show called off, the promoters blaming the band's being "suddenly called to New York." No electric outlet was provided, so neither Hampton nor guitarist Charlie Christians could do anything (not that anybody would have known it if they did).

The Band Box

Benny's Fifteen Saxists, Twelve Trumpets Listed

By Dick Jacobs

Carl Boddell of Lansing, Michigan asks for an armload. He wants the names of all the men who ever played with Benny Goodman. Well, not counting substitutes, here goes, and let's hope we don't leave anyone out:

Toots Mondello, Hymie Shertzer, Dick Clark, Arthur Rollini, Bill De Pew, George Koenig, Vido Musso, Milt Yanor, Noni Bernardi, Bud Freeman, Babe Rusin, Dave Matthews, Buff Eetas, Jerry Jerome, Buan Baasey, saxes.

Pee Wee Irwin, Jerry Neary, Ralph Musillo, Bunny Berigan, Harry Geller, Nate Kazebler, Harry James, Irving Goodman, Ziggy Elman, Chris Griffin, Corky Cornelius, Zeke Zarchy, trumpets.

Jack Lacey, Red Ballard, Joe Harris, Murray McEachern, Vernon Brown, Bruce Squires, trombones; Frank Froeba, Jess Stacy, Teddy Wilson, Fletcher Henderson, Clarence Profit, piano; Harry Goodman, Artie Bernstein, bass.

George Van Eps, Allan Reuss, Ben Heller, George Ross, Charlie Christian, guitar; Gene Krupa, Dave Tough, Buddy Schuts, Nick Fatool, Lionel Hampton, drums.

The list does not include countless men who worked on records under Goodman's name, as it would necessitate including most of the famous names in jazz.

Arthur Bersky, Philly, wants to know who played the good trombone chorus on Ted Lewis' old record of *Bugle Call Rag*. It was probably George Brunis, but might have been Harry Raderman.

George Kaiser of Boston wants some varied info: Lester Young plays tenor on the Jones-Smith record of *Lady Be Good*. Drummer Stan King is now with Bob Zurke's band.

New Books

'How to Sing For Money' Hits The Bull's Eye

How to Sing for Money, by Charles Henderson and Charles Palmer, 369 pages, published by George Palmer Putnam, Inc., Price \$3.95.

The long-needed guide for dance band singers, as well as other vocalists, is here. And it is about as complete a volume as one could hope for, written by Charles Henderson, vocal coach for Deanna Durbin and other luminaries.

Actually, a young gent named Charles Palmer "ghosted" the book for Henderson, and his job, as well as the informative material Henderson gave him to work with, is excellently done. There's a whole chapter on "swing singing" and other chapters are in the proper groove for dance band songsters, including mike technique, phrasing, and the like.

The first of its kind ever written, the book not only is instructive and informative, but is chocked full of humor and a what-the-hell attitude that makes reading fun. One error, however, is on page 121 when the author, suggesting how a singer can alter a second chorus and improvise a la Bix Beiderbecke, tells the pupil to listen to "some of the old jazz band records of the period from 1916 to 1922, especially those on which Bix played."

Bix made his first record in 1923. But all in all, it's an ideal handbook which dozens of today's top names in band circles should not only read—but follow consistently. The guy knows how to coach singing.

D. E. D.

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A Duke Ellington fan, G. Compton, of Oakmont, Pa., is puzzled as to who plays the trumpet solos on the Duke's records of *Cotton Club Stomp* and *Harlem Speaks*. Most likely it was Cootie Williams. At present writing Jabbo Smith has a 6-piece band at the New York World's Fair.

Ed Kodis: The instrumentation of Gray Gordon's *Tic Toc Rhythm* is three saxes, two trumpets, trombone, accordion, bass, guitar, drums, and piano. The guitar man also plays two temple blocks. . . . John Smedley of Beverly Hills, Cal., asks who the Mason-Dixon orchestra was. It was Frank Trumbauer's old bunch. The name was used just for recording purposes. . . . Well, as one of the correspondents put it: Yours 'til Lombardo swings it, and we'll be back next month.

No Floy Floys For These Flatfeet!

Minneapolis—Police officers who went around sticking parking tags on the cars of musicians and entertainers the other night are going to have to wait long and load next winter when they ask the same professionals to appear "gratis" at their annual benefit.

The payoff to the parking tag incident is that the tags were placed on the cars while the musicians were inside playing a free show for coppers at one of the Minneapolis police stations!



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The Gal Yippers Have No Place In Our Jazz Bands'

BY TED TOLL

There are more swing bands assailing the public with more good jazz than the public can shake a leg at these days. Yet how strange that with this abundance of the right stuff, there is such a dearth of young lovelies who can chirp a tune without causing the boys behind them on the stand (and who knows how many billions sitting beside their radios) to wince as if their ear-teeth were being yanked by the roots.

Various unenlightening theories have been advanced. Some even disagree with the premise and crow gallantly that most of the dolls with these bands are yodeling terrific swing music. But most of the cats will agree that the really hep chirpies are in the inconspicuous minority. There are also the diehards who will admit the vocal shortcomings of their favorite sparrow, but will explain that she gives the band a little much-needed sex appeal, or that the leader is

paring themselves either for the kitchen or the career. Grant that those who have been preparing for the career of swing singer have tried to learn from those predecessors who were considered best. Who have they been? Sophie Tucker, Helen Morgan, Ruth Etting, and the rest of that group whose claim to fame lay in their ability to put over a song in a sufficiently novel fashion as to figuratively knock out their listeners. They were soloists and were not attempting to fit their efforts in with any particular idiom as are the gals singing with swing bands today.

The white man started to learn hot jazz by playing it for whatever he could make in the hovels in New Orleans' red light district at the turn of the century. And even up to the present time, while he still tries to learn it, his jazz classroom is the dimly-lighted gin joint in any city where the price he pays for playing the way he wants to play is a salary of maybe one meal a night or whatever the kitty can squeeze out at dawn when work is done.

Gals Not Singing Jazz

That has been the heritage of jazz. That has been the background forced upon musicians with wills and souls of their own who wanted to learn and express this new art. So is it any wonder that, excluded (as of course she should have been) from this environment which is the only one which could have given the white girl the insight into what went into making good jazz music, she should be so barren of any appreciation of the finer points of playing jazz on an instrument, let alone trying to interpret it into vocal sounds?

These girls aren't singing jazz. Vocal jazz was originally sounded in the form of the blues, which was (and still is) a purely emotionally-inspired uncultured outpouring of words and vocal sounds expressing a mood. That's the way Beanie Smith sang, and the way Billie Holiday, Jack Teagarden, and a half dozen more are singing today.

Prostituting Good Voices

Today's girl singers, poor kids, are the victims of an heritage of classic yodeling. Which is all right in its own back yard, the opera and the light classic. But when they try to produce a vocal job in the jazz idiom with that environmental equipment, they're trying to crossbreed the world's classic vocal background with the emotional blues shouting of the southern Negro, and if that doesn't give us a hell of a hybrid, I'll eat my record collection.

Some of our gals make no bones about prostituting a fairly well-cultured voice to the swing idiom. Gals like Kay Kyser's Ginny Sims and Artie Shaw's Helen Forrest have swell sets of pipes, but using them in front of a good jazz band is like drinking cream in your beer, they just don't jell.

Of course many of these band-leaders, if pinned right down to it, would admit that the reason they've got chirpies with them is that the gals arouse some instinct far from musical in the hearts of the gaping jerk out on the floor. They have the ability to appear as if they were seducing the microphone, a technique which naturally is going to appeal to the local yokel.

And so it goes, bandleaders clutter up their musical front yards with a beautiful pair of legs, or a voice that was started out on the road to the Met, or a wide pair of eyes above a mouth which can exude nothing more inspired than some banality like *Three Little Fiddies*.

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The Jazz Classroom

America's girls have not had the opportunity to surround themselves with this environment. They've been tending to their knitting pre-



Classy... Mary Ann McColl, through with Woody Herman, is typical of the "gal yippers" blasted at by Ted Toll.

gone on her, or, pointing out her four foot eight height and big black eyes like saucers, will explain, "You gotta admit she's awful cute."

Swing Is Young Music

But nobody seems to have bothered to find out why none of these gals (with the few exceptions, of course) can sing a song that won't react like a monkey-wrench thrown into a smooth-working piece of machinery.

Today's swing music is a product of the environment of America's young musicians, who have recognized, or perhaps rather felt, in the negro's inherent musical expression, something that they like, something which, when they hear it, gives them a definite satisfaction and a desire to attempt to imitate it, as we always try to imitate that which we recognize as the best.

Not many white musicians have been able to emulate exactly, or even closely, the musical expression of the American Negro. Those who come closest are those who have been under the influence of the negro's music for the longest period of time. They are the men who comprised the New Orleans, Memphis and Chicago schools. From these, although mostly from the better negro musicians themselves, comes our best swing music today.

Barnet's Horns Destroyed As Palomar Burns



—Gil Harris Photos, Courtesy David Hytner

Los Angeles—The famed Palomar ballroom here became a huge flaming pyre last week (2) when fire suddenly broke out while nearly 2,000 persons danced to Charlie Barnet's music. Top shot shows the damage going fast—insert pic reveals the ruins the day after the conflagration. Barnet and his boys returned to New York immediately to rebuild their

library, which was destroyed. Raymond Lewis, Palomar owner, estimated his loss at \$500,000, partially covered by insurance. He said the ballroom "probably" would be rebuilt. Barnet's losses were said to be more than \$20,000, including cancelled bookings. A cigaret is believed to have caused the blaze.

Berigan Sums It Up

No sir. You can take all your female yowlers these days and feed them to the jitterbugs, one by one. Bunny Berigan summed up the entire idea when, auditioning a particularly sad lot of bags recently, he was heard to comment, "I guess this kind of music just wasn't meant to be sung—anyway by a gal." He's right.

AFM Locals Nix Block and Hayton Plans

(Jumped from Page 10)

The second clamp was applied by the board of local 77 on a plan of radio station WCAU and band-leader Lennie Hayton. Under a contemplated setup similar to the one Jan Savitt had several months back, when he led the station's house band, built up a reputation, and took it out jobbing on the side, Hayton's manager, Art Michaud, had concluded a deal with WCAU which would have found Hayton in a similar position, heading the station's house band, and being allowed to take it out on two one-nighters per week.

Hayton Had Rehearsed

Since Hayton is not a member of the Philly local, however, the board prohibited the contemplated connection on the basis of Hayton's one-nighters taking jobs from members of the home local. Hayton for several months had been rehearsing a dance band of his own in New York, but was to drop the band and all plans for it to take over the WCAU post.

Bridges With Leonard

Kansas City — Harry Bridges, star Oklahoma tenor man, has succeeded Freddy Culliver with Harlan Leonard's band here.

Piccolo Pete, Jr.

Dallas—Phil Baxter Jr., whose dad created *Piccolo Pete*, *Harmonica Harry*, and several others, has his own band in the English Village here.

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quickly develops flexible muscles for brass and reeds. Easily play "C" above high "C". Play the glissando and the lip trill non-pressure. Free literature. Price \$1.00. Pat. 2,164,422. Other Pat.



Artie Shaw Fed Up With Music

(Jumped from Page 1)

ing people what they want—I'm interested in making music. Autograph hunters? To hell with them! Often I've played for 2,500 or 3,000 people and 1,000 would stand around the stand staring at me. They aren't listening—only gawking. Then they want autographs. Nothing doing! I'm too busy with my job. Sometimes I let my valet sign my name and they're just as satisfied.

"My friends, my advisers tell me, say I'm a damned fool. 'Look here,' they shout at me, 'you can't do that—those people MADE you!' Want to know my answer? I tell them that if I was made by a bunch of morons, that's just too bad. And besides, if they made me, what do they want my autograph for? You don't worship your own creation, do you?"

Doesn't Claim to Be Leader

Artie also told Mok how the motion picture industry is run by a bunch of stooges who tell you what to say, when to say it, and how to say it. He said he even got bad publicity because he refused to say silly lines which actually didn't make sense. And he was right. Because Artie refused to be a jackass, everybody called him temperamental.

"They also said I stole scenes," Artie said. "I don't steal scenes. I'm not an actor. I'm not even a band leader. I'm a clarinet player who leads a band."

May Junk Band Shortly

Shaw, most musicians who know him agree, has been kicked around unjustly of late. He has been criticized for dozens of things over

which he had no control. Even DOWN BEAT has not been hesitant to publish stories about his band appearing late on the bandstand, about Artie refusing to talk to reporters, and how Artie snubs dancers and newshawks alike wherever he goes. What isn't generally known is that Artie is fed up with the whole business, and is honest enough to act as he feels—being frank and candid all the time. You ask why he doesn't get out of the business if he dislikes it so much? He's going to. Just as soon as he is fixed for life financially. And that time isn't far off.

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Fred Waring's Gang Learns What Goes On in Television Studios



New York—One of the first bands to be featured in a nation television broadcast, Fred Waring's troupe is shown above in the midst of an airing. Note, in the shot at left, how Waring directs his men from his place behind the television camera, which sets on a dolly. At the right, a vocal group takes the stand. The girls wear special makeup—one of 'em must dislike the glare of the bright lights. The National



Broadcasting Company here constantly is improving its facilities for transmission of television and the time is not far away, NBC officials declare, when television broadcasts of bands on late at night sustainings will be common stuff. These shots were taken shortly before a kid bandit took a shot at Waring, details of which are told below.

Waring Injured In Tussle With Kid Bandit



—Photo by Dale Guthrie

New York—Fred Waring's face was cut and he suffered bruises last week when a young bandit leaped onto his car as Waring drove into his garage. After a short tussle, while Waring's wife and two friends looked on, the bandit took a shot at the leader and watched the bullet go wild. Captured, the punk was taken to a hospital in Stroudsburg, Pa., where he was treated for injuries suffered when Waring smacked him on the nose with a hard right.

Waring fluffed off the incident and despite his wounds, which were minor, conducted his ork on the smoke show on NBC. The bandit wore a mask.

"Playing Trumpet is well and good," said Corky Cornelius last month, "but I'd much rather just travel around on my own hook." So he left Benny Goodman's band and went to Mexico to tour the country on a burro—one-nighter style. Corky's place was taken by Jimmy Maxwell.

A small "ad" in the August DOWN BEAT, says Cliff Francar, resulted in 300 requests for copies of his new tune *I Know It All the While*. Other advertisers report equally sensational results.

Subscribers desiring to change address must notify the circulation department 4 weeks in advance of date on which they may expect copies at new address.

The 'Mystery Man of Jazz' Revealed at Last!

Idolized by every sax and clarinet man in jazz, but still a "mystery man" because of the dearth of intelligent, revealing stories about his life, Frank Teschmaker next month will be the subject of a lengthy article by Dave Dexter, Jr., which will bring to light many heretofore unknown facts about the great Chicago clarinetist's life, talent and habits.

Never before have these facts been published! And to top the story off, there'll be pictures—taken from private collections—showing "Tesch" in action, years before he was killed in a motor accident at the height of his career!

Look for the Frank Teschmaker story, by Dexter, in the November 15 issue of DOWN BEAT. And be prepared, also, for newsy pictures, exclusive spot news, bright features, interesting chatter. They'll all be in the November 15 issue—the best issue of DOWN BEAT yet!



See Coupon on Page 22 of this Issue

George Avakian's Tour of the United States—

(Jumped from Page 12)

As usual, Tatum played in his worst possible style, showing nothing but startling technique. Hearing him in person is a convincer that as a hot pianist he is a complete bust. Kenton was at the session and cut Tatum 90 different ways. A visit to Local 787 provided quite a kick, for Paul Howard is working there as financial secretary. Paul's "Quality Serenaders" contained such stars

as Lionel Hampton and Larry Brown, the Duke's trombonist. Playing checkers in a corner was another colorful character of the past, Poppa Mutt Carey, the old New Orleans trumpeter. Also in town were Kid Ory, of Armstrong Hot Five fame; Manuel Lopez, one of the earliest cornetists, and George Baquet, New Orleans clarinetist.

An Answer to Avakian—

(Jumped from Page 7)
soloist ever to play jazz. But of course, he's not dead, nor are too many of his records hard to obtain, though there aren't enough of them which do him justice, so I suppose he isn't worth commemorating yet. Well, there you have it. The Begin the Beguiners do get in one's hair, but one can always thank God that they don't make one listen to Ickey Lombardo instead. The current crop of musicians are as good as the oldsters, and they play most of their corn in an effort to earn a living for it. Jazz as good, if not better, is available today if you look for it. And all indications point to the fact that public taste is improving. So don't give up, Mr. Avakian. Perhaps someday they'll appreciate your "Two Deuces," but in the meanwhile, you might enjoy our more recent recording of "Just a Mood."

FRANK H. CLARKE, JR.

Teagarden's Band Personnelities

(Jumped from Page 13)

his boss is the world's greatest musician and leader.
LEE CASTALDO—Trumpet. A New Yorker, he's played with Buddy Harrod, George Hedy, T. Dorsey, Shaw, Hayman, Norro, and Miller. Attended Fordham College, is griped by "screaky" trumpeters, likes to talk about the old days, and chases chicks.
KITTY KALLEN—Vocals. Born 1922 in Philly, and has worked with Jan Savitt, Bob Golden and Clem Williams. Joined Teagarden in August. Her posse is "horror" and she goes for the blues. Drinks Milk, doesn't smoke, and says Ella Fitzgerald influenced her most.

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Guys Do Everything on Side But Preach, Collect Bugs

BY LOU SCHURRER

Detroit—The gents in Mel Curry's Satisfy Nite Boat Club band are hard workers. Brown Hammill, alto, is with American Express; Doug Shailor, bass, the gas company; Phil Gibbs, tenor, industrial supplies; Tommy Churilla, trumpet, paints; Fred Davidson, drums, Coca-Cola; Bob Horton, sax, board of education; Fran Grinnell, guitar, pianos, and Mel Curry, piano, Detroit News salesman.

The band's biggest news is Pat Donnelly, the chirpie, who went on after winning the "Miss Michigan" title to become "Miss America" and get her pic slapped on the back of the last issue of DOWN BEAT in fine style.

Beaming, "Lefty" Forsythe, genial major domo of the Graystone ballroom, the only winter spot in town billing so many name bands, announces a new policy of new orks every week.

Nite life hereabout lends an ear to the only jive on the ether after 1 a.m. — Larry Gentile's "Dawn Patrol."

Patrol." Larry's platter knowledge is terrific. His recent second anniversary brought guest sides, especially made, from Cugat, Weems, Krupa, Kaye, Blue Barron and others. . . . The most terrific 5-piece unit in town is Al Alexander's Ragtime band—he's used the name 18 years. Lineup includes Al on drums, Howdy Horton, melophone and trumpet; Hill Hutchins, sax-clary; Jimmy Stevenson, novachord, and Merle Clark, organ. The boys hop.

Canuck Cats Not Practicing Taps Or Reveille Yet

BY GEORGE BEATTIE

Winnipeg, Canada — Although this country is at war, 'Peg musicians won't have to practice taps and our niteries will stay open as conscription is not in the ofing. If the "boys" do get to London they'll find blackouts have killed most nite life.

WAR SHOTS: The party for Bert Pearl and Bob Farhnum of the 'Happy Gang' (Mutual-CBC) at Marlborough hotel given by 3 rad stations and frens broke up at dawn. . . . Bert got start on local station; Dot Alt sailed for England but may forsake radio for movie contract; Jerry Kaye, who left Ambassadors to try the Cave, needs more vocal training; The Sonny Boys to leave Riverview hotel for

Four for Four

Kansas City—Working on a dare the other night, William Scott, tenor man and arranger for Jay McShann's band, composed and arranged four new tunes in four hours flat. Titled, all stompa, are *Throwin' the Bull*, *Diggin' For Des*, *Jiggin' With Jay* and *Scotty's Scuffle*. McShann's band is slated to record for Decca in November.

Radio Station Pays For Band; Won't Use Live Music

BY ED KOTERBA

Omaha—Local 70 here has its hands full of at least two problems. Radio station KOIL, although forking over the equivalent of 7 men's salaries to the union weekly, is using no band. The move was made to spite the Local, which refused the station permission to use a 12-piece band on a part time basis, rather than a regular 7-piece combo full time. So George Johnson's house crew is out in the cold.

WOW Cleans House

Second headache is the Local's case against Hotel Hill for non-payment of its share of the social security tax. The Hill lost the case originally but brought it before the district court. If the decision is reversed, Pete Christman, head of local 70, will take the case to the Supreme court. The case was brought to the local by Frank Elmore, guitarist with Bob Bowman, who played the hotel the early part of this year.

Staff band on station WOW has cleaned house with director Freddie Ebener dropping his baton to play drums. Louise Seidl has been added on harp, Harold Black is new man on lead sax, doubling fiddle, and Len Gamet is now on tenor, doubling cello. Band is aired over NBC Red.

War Booms Biz In Montreal

BY BILL TRENT

Montreal—Maybe it's the war and maybe not, but the niteries are jammed and some places are even turning away customers. Chez Maurice is leading the way with Jack Bain's band drawing heavily. Russ Meredith, late of the Irving Laing outfit, replaced Sid Zwicker on first trumpet with Bain. Laing is at the Auditorium. . . . Mack White replaced Ralph Large at the Val d'Or. . . . Don Turner has given up trying to feed jive to the schmalz crowd at the Mount Royal Normandie Roof. Such numbers as *Sassin' the Boss*, which has gone over well with the peasants in a number of local spots, won't click with the Roofers.

Cat's Dad Disappears

Chicago—Harry Pitzele, father of prominent local tenor saxist Leonard Pitzele, disappeared mysteriously from his suite in the Exchange hotel some time during the past week, it was reported to DOWN BEAT by young Pitzele. Neither relatives nor associates in his real estate business could shed any light on the disappearance. Leonard Pitzele is playing weekends at the Stockade on the far south side.

Atlanta Gets Names

BY BOB LANCE

Atlanta—Carling Dinkler's Ansley hotel here is presenting Atlanta with its first full season of top-flight name bands. Tommy Dorsey's 10-day date opened the Rainbow Roof, and he is being followed by Henry Busse, Buddy Rogers and Bernie Cummins.

Boogie Creators Galore Abound Down in 'Bam'

BY DAVE CLARK

Jackson, Tenn.—For a long time now I have been digging around here in "Bam" with some of the old boys who were playing boogie-woogie and real solid blues back in the days when swing music was only a gleam in Benny Goodman's eye.

Cow Cow Davenport, whose recording of *Cow Cow Blues* is a masterpiece of pre-swing barrelhouse piano, is in his home town of Uniontown, Ala. Any of the cats who might want to get in on him can contact me through DOWN BEAT.

Gutbucket All Night—10c
I found many of the old boys around, including a boogie that used to drift from town to town sending the early 1900 hep and tit-bugs with their original numbers. This trio was of a long tall guitar who was known only as and the Herron brothers, and Clyde. Clyde played piano (had an original called *As 44's*) while Charlie beat out his jive on the guitar and mandolin. Their featured number was an original thing called *Flora Cunningham*, which was the name of a brown girl who at that time was the most popular sepi female in these parts.

The Lighthouse and the Brick were the most popular joints around here in those days. At these the boogie cats would swing all night. The admission to the spots was only a dime and you could dance to real gutbucket stuff.

"Lake County Blues" a Fave
Sylvester Ferguson, Negro pianist and blues singer, was the most popular man among the patrons of these spots. He would drift off every year after the cotton-picking season was over in Lake County. His *Lake County Blues* was a favorite of his followers. He wrote the lyrics to it for me when I was a kid. Sylvester was later killed in a storm in Murphreesboro, Ill.

Other boogie cats still around includes Sharp Sticks (and his *Brooklyn Blues*), Nappy Side (and his 'fives') and Pappy Simmons. All played the real for true stuff. Any of you guys who like the authentic blues and boogie-woogie ought to visit "Bam" and dig some of these guys. You'd get your kicks.

Glen Forest's Band Rocks Newark, N. J.

BY FREDDY GOLD

Newark, N. J.—Big news around Newark is the terrific upswing of Glen Forest's band, which boasts of a dynamic tenor in Jack Goldfinger. Ralph Stein's arrangements, too, are responsible. Forest has been signed exclusively by the Hub. Jack's brother is Seymour Goldfinger, now with Bob Zurke.

Bert Ross, a fave here, has become arranger for Benny Meroff.



To Salt Lake City . . . Freddie Nagel's band moved into the Hotel Utah, Salt Lake, last month after a sensational rise in Del Monte, Cal. Ellis Horne takes off on tenor above while Grayce Joyce awaits her turn at the mike. The band includes four brass, four saxes and three rhythm and is heard over KSL in Salt Lake City.

Valley Dale to be Made into Niteries?

BY JULIAN B. BACH

Columbus, O.—The only ballroom left in this territory, Valley Dale, is expected to re-open shortly as a night club. Now closed "for repairs," the spot has featured all of the name and semi-name bands in the country, and more than one band can remember having worked a date for peanuts at the Dale when they were struggling to the top, and then later come back as a name band and for a huge stipend. According to manager Lou Peppe plans are yet indefinite, but if the policy is decided upon the Dale will be equipped to handle liquor and food business in a night club atmosphere seven nights a week. It has run only two nights a week heretofore.

Bob Millar opened the Century Room of the Neil House a few weeks ago and has been packing the crowds in. Six weeks earlier the lights had been doused because of poor business. Full credit is given the Millar band by manager Tom Sabrey, who imported the west coast outfit after their successful 16 weeks' run at the Hollenden in Cleveland.

L. S. U. Studes Dance to Kidd

BY CLEVE CURRIER

Baton Rouge—Johnny Kidd and his swell band, who played the summer at Rockaway beach in the Ozarks, handled the music when about a thousand kids at L.S.U. gathered for the first chop of the season. Kidd has a well-rounded band with unusually capable men at the key posts.

Business in the niteries has hit a decided slump. The Grove, town's leading spot, has had the first pick-up in business since Layton Bailey left when Lou Clancy was booked in. This band boasts a fine sparrow in Telosa.

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St. Charles hotel, replacing Bering this winter; A youth to note is Rudy Hanson at the Casino, Pt. Arthur; Modernaires dropped CKY plug as union won't let a band air on two stations in one nite: Harold Green shared bandstand with Marsh Phimister at Palomar—a letter to the Alderman isn't cricket; Harold; Beth Mackay is in Brandon. Right now only military bands are in demand!

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Some of the People Who Crossed Our Photog's Paths Last Month



Gates Are Gourmands, especially when it comes to ribs, and these guys are no exceptions. And judging by the way Ralph Hawkins at the left is beating his teeth, they peddle some tasty ribs at Chicago's Off Beat Club. Ralph is on drums with Harry James, seated at his left. Others in the shot are Jack Palmer, Frank Sinatra, and Truett Jones, James jumpers all when not sucking ribs.

Beymour Haidolph shot



Who's This Guy, Dali? Surrealism is all right but it doesn't delve deep enough into the 'out-of-this-world,' according to these cats of Dean Hudson's Florida Clubmen. Jimmy Pratt, behind the tie, and arranger George Barden say this pantomime depicts a surrealist explanation of surrealism, or the eternal insanity, pointlessness and futility of all stuff, especially red hot live.

Beymour Haidolph shot



The Pretty Teeth,

the gardenia, pearls and two very good cats surround Billie Holiday in this shot snapped at the Off Beat Club. Dave Matthews, Harry James' alto man, grins over the head of Vido Musso, now in New York organizing a band.

Just Canned

on blue-bird disks with the Boh Chester outfit, Kitty Lane, at right, was also just canned from the Chester combo in favor of Dodie O'Neil, former Jack Teagarden yipper. Miss Lane did not state whether that sob in her eye was occasioned by the canning or the tanning.



Down to the Sea in G went Vincent Lopes and all of his heat-weary cohorts the other day; they decided that rehearsing is all right in its place, but a close pavilion on a steaming day is not the place. This business-like pose did not fool the *Dawn Sea* photog, who knew very well that the minute the shot was snapped the boys would drop their horns and jump in to play 'Til-duck-you-then-you-duck-me' with that individual setting behind the trombone man's right shoulder. A mid-ocean rehearsal this is all right for horns, but Spangler says it's hell on drum-heads.

'Ugh! Heap Tough,' commented Chief Koichowtowa, Hopi Indian rim-shot expert, as Gene Krupa slapped out a riff for him at the World's Fair. "No, the name is Krupa, not Tough," corrected Gene. The band played a week in the Fair bandshell, goes into Chicago next month.

DOWN BEAT



RADIO · BALLROOM · CAFE

SYMPHONY · THEATRE

I'M SICK OF MUSIC GAME--SHAW

See Story
on
Page 1



In This Issue --

Artie Shaw Tells What's Wrong With the Music Business; tails of the Palomar Ballroom Fire; What Musicians Think of Goodman's Ork; Harry James Reviews His Band; Pinetop Life Story; How Numbers Affect Musicians and the Latest News Pictures of Activities in the Field.

Vol. 6, No. 11

15c
U.S. & CANADA

October 15, 1939

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A fair shot was made at the "Proctor's Fair" and the name is Krupa, not Tough, corrected Gene. The band played a week in the Fair bandshell, goes into Chicago next month.