

Benny Rolls Up Terrific Lead!

100 Millions Spent For Dance Music

BY DICK C. LAND

New York—Americans in 1938 paid 90 million dollars for the privilege of listening to dance bands. At least 98 per cent of that staggering figure was negotiated by four booking agencies—Music Corp. of America, Consolidated Radio Artists, General Amusement Corp., and William Morris.

In another two weeks another year will have slipped away. Officials of the big agencies, never eager to reveal money figures, nevertheless estimate the 1939 total will hit 100 million bucks.

Side Men Pull Out

The years 1938 and 1939 were similar in many ways. Each found many a side man moving out on his own to take up a baton. And unlike the "back era" of 1927 to 1930, when crooning, romantic-looking, sly-eyed guys without any knowledge of music led the big name bands, 1938 and 1939 were featured by bands fronted by top-flight musicians—guys like Goodman, the Dorseys, Duchin, Basie, Ellington and others.

The public this year has placed so much emphasis on musicianship that today it is impossible to start out with a band unless you are an accomplished instrumentalist on your own hook. And in addition, you'll have to possess good looks, a winning personality and most important, a fat bankroll to get you and your band started along (Modulate to Page 28)

Whitemans Both Ill; Recover

BY CHARLES M. HILLMAN

Denver—Wilberforce J. Whiteman, father of Paul Whiteman, was stricken with a serious illness at his home here recently. Paul was summoned to the bedside of his dad, but on the plane trip from New York, the King of Jazz took ill and had to be taken from the plane at Chicago. After receiving treatment there Paul continued the trip by train, arriving here to find his dad much improved. After assurance from the physicians that there was no immediate cause for alarm, Paul flew back to New York.

The Big Sister Steps In!



Attracting a lot of attention with Dick Stabile's fine band these days is Alice O'Connell, blonde singer and big sister of Helen O'Connell with Jimmy Dorsey. Alice and Helen, incidentally, are currently feuding. Alice claims Stabile's alto sax is better than Dorsey's, while Helen, loyal to her own alto in the world.

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Satchmo Sued For 'Heart Balm'



Los Angeles—Alleging that Louis Armstrong promised to marry her in 1938 when his divorce from Lil Hardin Armstrong became final, Polly Jones last month filed a \$35,000 suit against Satchmo for heart balm. Louis was here for picture work in 1937. Miss Jones is a nitery entertainer. Satchmo later married Alfa Smith.

Art Ralston to Leave Casa Loma

San Francisco—Arthur Ralston, vet member of Casa Loma's reed section, leaves the band January 1 in New York. He will enter studio work. Sonny Dunham, trumpeter doubling trombone, who has been rumored for many weeks to be pulling out and lead a band of his own, has not left the outfit. His contract has two more years to run.

Shaw Pays Off Eli Oberstein; Suit Dropped

New York—Artie Shaw settled with Eli Oberstein by paying the U.S. Record Corp. chief "several thousands of dollars," it was announced here last week by W. R. Berkson, attorney. With the payment, Oberstein's \$30,000 suit against the leader for commissions was dropped.

In a signed statement, Shaw publicly retracted statements he made in answer to the suit. "My answer," said Shaw, "was inspired by an impulse which I now regret." Shaw said he publicly acknowledges "my gratefulness to Mr. Oberstein and I am happy to state I have come to a settlement with him."

It was recalled that Artie, when the suit was announced, charged Oberstein with coercion and threats. Shaw's turn-about now, however, brings the case to a close.

Can This Be True? It Seems Unbelievable

The following editorial accusing the New York musicians' union of all kinds of un-American and un-Democratic practices was written by the famous Dorothy Thompson, wife of Stephen Lewis, under the title "Trade Unions and Their Rackets." Down Beat, in presenting her remarks, wants musicians to be aware of what the outside world is thinking. It believes further that the N. Y. union should refute the remarks. Leonard Feather, Down Beat correspondent, has been instructed to get and present the truth from Local 602 officials.

BY DOROTHY THOMPSON

In his prosecution of monopolies the Assistant Attorney General, Thurman Arnold, has gotten around to trade unions, and it was high time somebody did.

Mr. Arnold's letter, addressed on Nov. 19 to the Central Labor Union of Indianapolis, is an attempt to define what are and are not legitimate rights of labor unions. Among others, he defines as illegitimate the following practice:

Just What Are 'Legitimate Union Rights?' "Unreasonable restraints designed to compel the hiring of useless and unnecessary labor."

Now, this unreasonable restraint is constantly practiced by trade unions, and this, rather than their attempts to establish decent working standards, is what is getting the American public thoroughly fed up.

Do Musicians Hold Up Play Producers?' The musicians' union is a notorious case in point. Producers of plays are constantly held up by the musicians' union—"held up" are words carefully chosen. The musicians' union has (Modulate to Page 10)

Behind the Scenes: Auld's Men Carry On Despite Blow

New York—Artie Shaw's spectacular abdication attracted much attention and many expressions of sympathy for Artie, but not much space has been devoted to the plight in which his boys found themselves. They were a lot sicker than Artie the night he walked out on them.

Many of them had given up good jobs with other big bands to join Artie; others went through those early hard times Artie describes. They had wives, fathers, mothers to support, payments to make on homes, cars, instruments, insurance. Then bang—no jobs. There were offers to "buy the band," but most of them were made in the form of publicity releases, not bona



NEW LEADER: GEORGE AULD

fide offers to the boys. Such offers as were genuine weren't inspiring.

Auld Wins the Vote

The Hotel Pennsylvania was genuinely cooperative, and generously offered to keep the band until the boys could find another job or jobs. So the boys held council and

AFM to Ask 50% Increase in Radio Jobs

New York—Plenty of fireworks is expected Jan. 16 here when representatives of the AFM and Independent Radio Network Affiliates (IRNA) meet to renew contracts governing employment of musicians in radio.

Broadway talk has it that the musicians' union, through the AFM exec board, will demand a 50 per cent increase in the amount of money now apent by the radio industry employing musicians. If such an increase could be negotiated, it would mean an increase of from \$70,000 to \$115,000 a year in salaries of musicians. The last contract effected took over a year to be accepted.

The AFM, it was reported, won't get the 50 per cent increase, but it will use that figure to bargain from.

Miller Now Second in Sweet Vote

Chicago—With the 1939 poll nearing a rousing finish, Glenn Miller's band last week continued its sensational advance into the top brackets, pushing aside Tommy Dorsey to take second place in the "sweet band" division and digging in to hold its second place spot behind Benny Goodman on the "swing" side of the books.

Goodman, mowing aside all competition, now has 3,290 votes and is going away. In addition, Benny's sextet is leading as the favorite

"small combo" and Benny himself is set for a berth on the All-American as clarinetist. Casa Loma continued its advance in the "sweet" listings by rolling up 2,162 votes to lead Miller, with 2,065, and Tommy Dorsey, with 2,026.

Count Basie leads all Negro bands with Ellington close behind. But the biggest surprise of the poll to date has been the phenomenal showing of Miller. The bespectacled trombonist's 1,796 swing votes and 2,065 sweet votes, when totaled, place Miller's as the all-

(Modulate to Page 12)

'Mystery Man' Shor To Use Hot Strings?

New York—Although he hid out in New York many days after he was reported to be "heading for Mexico," Artie Shaw is known to have had many a conference around the tables with his managers and bookers.

Latest word out is that Artie, after taking a hefty rest, will return here, organize a small combo featuring hot strings, and work under the banner of a different booking office. But the whole thing is still a mystery.

Eurasian Hep Cat



New York—Meet Ruth Sato, known as America's "most beautiful" Eurasian, whose dances a Leon & Eddie's on swing alley are as refreshing as the owners' gags. Ruth is one of America's most hep chicks, knowing all the members of the Basie, Ellington, Goodman and Lunceford bands well, and boasting a major record collection.

I Wasn't Kidding Myself!—Benny Goodman

'My Band Was in a Slump; I Was Worried More Than I'd Admit'

BY BENNY GOODMAN

(Written Especially for Down Beat)

A great many things have happened to my band during the past twelve months. Three out of four saxes were changed (Jerry Jerome alone remaining). A third trombone was added. Two out of three trumpets were changed and the entire rhythm section was overhauled.

In our smaller groups, the trio for example, first Jess Stacy replaced Teddy Wilson and now Fletcher has replaced Jess. Meanwhile the quartet has blossomed into a sextet with bass and electric guitar added.

The changes were dictated by necessity. I wasn't kidding myself last year at this time. The band was going through a period of slump that had me worried more than I cared to admit. In addition, competition began to be noticed. At one time last year new bands were springing up so rapidly it was hard to keep track of them. The combination of events indicated that if we were to maintain our position as top band of the country, we would have to do some fast work. I decided then to begin the process of overhauling and revitalizing the Goodman band.

During the past 12 months, I think it is fair to say that the band has improved immeasurably.

Can Depend on Trombones

For one thing, with Toots Mondello leading the sax section today, there is a continued feeling of confidence in that department. The sax

ensemble work with Buff Estes, Bus Bussey and Jerry Jerome has been fine. I think even our severest critic will grant that Toots' solo work as always is solid and sure. Our trombones are also a well-integrated unit. Red and Brownie have been with me for some time. Red has been with me for five years. I know that I can depend on both of them.

Ted Vesely, who replaced Bruce Squires on third trombone, has turned out to be a real find for the band. I like his solo work particularly. Vesely handles most of our trombone solos these days and if you've heard some of our recent programs, you know what I mean.

'Ziggy Powerful Asset'

Coming to trumpets—there's always Ziggy. Ziggy in my estimation is one of the finest musicians playing today. He has the double facility of being able to play lead trumpet and in addition take over the duties of solo man. Ziggy as key man in the trumpet section is a powerful asset to the band.

In the rhythm section, the addition of Artie Bernstein has meant a great deal. I have maintained from the beginning that the background of a good musician is the source of his talent. There are many fair bass players who have been jobbing around for three or four years and play pretty good bass. Artie on the other hand has been working ever since he was twelve. He has a solid musician background, playing with chamber music groups as well as swing units. That background comes through in his playing. I am sure there is no other white musician who can touch Artie's technique (Modulate to Page 19)

Why Musicians Turn Firemen—And How!



Chicago—Abe Lyman, genial and veteran band leader who once drove a taxi cab for a living, cocks his eyes toward Rose Blanc, his dynamic little fem singer, as they take a spin in a Windy City fire truck between shows at the Chez Paree. Abe and Rose got their kicks here, but the firemen who hung on to the side ladders with Rose swear they fared better than Lyman!

Buck Assails the Longhairs, Lauds Swing-Loving Kids

New York—Rising in defense of swing music and declaring that "22 million kids love swing and are learning to love the classical music through swing music, although the melody is carried in a drum pot," Buck, president of A.C.C.P., last month sharply denounced American symphonic orchestras and prominent conductors who do not play American works.

Buck assailed the boards of directors of these units, describing them as "new born rich in the hands of subtle people who tell them what to play." He cited Arturo Toscanini, who toured America with a symphony orchestra and "did not play one American work."

Tony Pastor Lining Up His Outfit

BY LEONARD FEATHER

New York—Tony Pastor is working on his new band.

Directly after he left the incorporated George Auld band, Pastor, whose tenor sax and vocal work with Artie Shaw was one of the band's strong points, began lining up men with the help of Charlie Trotter, trumpeter and childhood buddy of Pastor. They worked together in Irving Aaronson's orchestra a few years back when Shaw was a member at the same time.

"I've had this idea in my mind for six months," Pastor told *Down Beat* man. "I'm just going ahead with it according to my original scheme."

The Shribman office is working with Tony, as is Joseph Tauro, Tony's brother-in-law and attorney. A few of Shaw's tunes like *Indian Love Call* and *El Rancho Grande*, in which Pastor is featured, are being taken by Tony Red Bone and Toots Camarata and helping with new arrangements.

Tweet Peterson and Stewie Pletcher, trumpeters, and Danny Polo and Andy Foster on sax are slated to work in Tony's outfit. Meanwhile, with Auld fronting, Artie's band is continuing rehearsals and arranging a new library with the help of Jerry Gray. All but three of the men signed the corporation agreement. Ralph Watkins, Harry Geller and Sid Weiss quit the band. Helen Forrest was also excluded from the corporation.

LaGuardia 'Joins' New York Local

New York—Mayor Fiorello LaGuardia was made a member of Local 802 last month at a huge benefit given at Madison Square Garden. Martin Block emceed the show, which starred the bands of Frank Black of NBC, Jan Savitt, Glenn Miller, Andy Kirk, Benny Goodman, Paul Whiteman, Bill Crosby, Ted Wilson, Jack Jenry and others. Each band played 15 minutes.

Faces a Fight



JACK TENNEY

Los Angeles—Jack B. Tenney, president of AFM Local 47, faces the toughest battle of his career in the annual election Dec. 18. J. K. (Spike) Wallace, prominent symphony and studio musician, running on an "Elect Musicians—Reject Politicians" platform, will provide Tenny's chief opposition. The election will be the hardest fought in the Local's history, members say.

Blondell Honks a Mean Tenor



Los Angeles—Orrin Tucker couldn't do anything about it (and didn't want to, he says) the other night when Joan Blondell and hubby Dick Powell of movie pic fame came up to the stand to exchange pleasantries. Joan, who usually poses for terrific leg art, grabbed a tenor and began coming on like gangbusters. Powell is a fair trumpet player himself. Tucker and his cute singer, Bonnie Baker, single-handed made the old ditty *Oh Johnny, Oh Johnny* a nation's favorite in November. Now every band in the land is on the *Johnny* gravy train featuring the tune.

Divine Angels Jump for Joy In Harlem

Up in Father Divine's 126th street "Kingdom" the Angels are sending themselves these days. And it's all because of a phonograph. Seems that Frankie (Half-Pint) Jaxon's late disc of *Faa It Boogie-Woogie* was placed in the Father's juke box. That was all they needed. You don't sing wings, but you walk by and hear those angels shouting.

Bernard Addison, one of the best guitar men for years starred with Stuff Smith, is rounding up his band. So far he has a girl accordionist, two guitars and a bass.

King Kolar leaves Chicago's Club 65 after 18 months. Those South side cats will miss his hot trumpet. . . . In the same town, Martha Davis, from Kaycee, is playing a terrific brand of piano after a 3-month illness. . . . Nina Mae McKinney is planning to take a band out shortly. Who's

Wild Bill Davison Hunts With Horn; Bags a Big Gobbler

BY SIG HELLER

Milwaukee—The sun was just climbing up over the horizon when trumpeter Bill Davison started home from a jam session which had been held ten miles out in the country.

Bag a Gobbler

His thoughts were on the turkey dinner which the day was to bring him. It was a pleasant thought. Suddenly he espied a whole flock of the luscious birds gamboling in a field. "Hmph," thought our hero, "what the Pilgrim fathers did with shooting irons I can do with a piece of iron tuned to B flat."

Pulling his chariot into the long grass, Davison unlimbered his trusty Conn and flushed the birds out of a field of uncut corn. (Bill plays hot trumpet.) After a wild chase, several Louie cadenzas and a couple of jump lies, Bill's cornet blasts subdued one of the turks, but they also brought out the farmer on the run. Davison beat a hasty retreat, horn under one arm and dinner under the other.

Inconsiderate Turk

Several hours later Bill got out of bed and pulled the shower curtain back to rinse the cobwebs away. His gobbling friend of the cornfield jumped out and nearly

Bush Group Waxes

Los Angeles—The Eddie Bush group is recording with Mannie Klein for Victor. With Eddie are Al McIntire, bass; Mel Peterson, guitar, and Danny Kuanana, uke. They have been at the Seven Seas in Hollywood for the past 14 months.



Bill Davison

bowled him over, for which lack of consideration the winged animal paid with its life that night on Davison's dinner table.

Brainin Takes Anderson Ork

New York—Jerry Brainin, pianist, has taken over the late Andy Anderson's band at the Show Bar in Forest Hills, L. I. Anderson, 41 years old, died of a heart attack last month shortly after his band followed Bobby Day's into the spot.

Anderson played Hammond organ. He is survived by two children and two brothers. In 1938 Anderson was musical director of Fox Educational films. For 15 years previous to that he was solo organist on the R.K.O. circuit. Burial was in Woodlawn Cemetery.

What's the Beat?

Down Beat's inquiring reporter each month asks a question of five musicians taken at random. How would your answer stack up with these?

THE QUESTION

What is the best kick you ever experienced on the stand or on a job?

THE ANSWERS

Richard Himber, bandleader: "My biggest thrill came soon after I opened with my band at the Hotel Pierre in New York. About a dozen years ago a little red-headed kid named Dick Himber asked Paul Whiteman for a job as a violinist. The kindly Dean shook his head sadly and told me to come back when I grew up. Soon after I opened at the Pierre I met Paul and he said: 'Heard your band last night. Kind of think I could use a violinist like you. Interested?' Well, I wasn't exactly interested, but I sure was thrilled."



Ralph Hawkins, drummer, George Auld's band: "The greatest thrill I ever got was while playing with Harry James' band on a one-nighter in Wrentham, R. I. Every number we played seemed to fall into a wonderful groove. The climax came during an arrangement of Margie. The band was as loose as a goose and the boys will swear that was the greatest number they ever played."

Louis (Pee Wee) Sturchio, clarinetist and comedian, Lawrence Welk band: "I've had plenty of good kicks in this game, and it's pretty hard to tell just which one stands out as the best. But I imagine a lot of musicians will agree with me when I say the biggest boot I ever had was when I first heard myself come through on a test wax. That was just last March, during the first record session I ever worked on, with Larry Welk on a Brunswick date. It sure sounded wonderful to me."



Jesse Price, drummer, Harlan Leonard's band: "Kicks don't come very often out here in the sticks except when the big bands come through town. But tangling with Gene Krupa one morning in a solid bash that lasted for six hours probably ranks as my biggest kick. That man stabs me with his tub work—and trying to cut him is a foxy kick even if it is impossible."

Gene Krupa, bandleader-drummer: "What with the old thrills of banging around Chicago with all those wonderful guys that the critics now call the 'Chicago school,' and all my experiences with my own band, the finest kick I ever got was probably playing that world's first swing concert with Benny Goodman at the Congress Hotel in Chicago in 1935. After all, that was really the first popular recognition ever given to our kind of music, and to sit there playing it for people who came just to sit and listen to it was a wonderful thrill that I'll never forget."



The Laugh's On Joe Sudy, the bandleader who had to go to California to make good. Henry Armetta, left, is on a laugh kick as he banters with Sudy at the swank Book-Cadillac Hotel in Detroit. Sudy, a former Fordham student, wagered 100 packs of cigarets on football games every Saturday.



She's a Star now, is Mary Martin of Texas, who was swept into the limelight a year ago singing *My Heart Belongs to Daddy* on Broadway. Now she's a star of the movie screen—her first picture, *Victor Herbert*, having been released and proving a box-office natural.



Toasting His fatherhood, Glen Gray of the Casa Loma band riffs his joy in Eunice Fike's ears as he receives news that his wife has given birth to a boy. Behind them is Denny Dennis on bull fiddle. Glen and the Casa Loma gang use the air often to get places fast.

Crosby Replaces Goodman

New York — Bob Crosby's band takes over the Saturday night CBS Camel smoke show January 6, replacing Benny Goodman. Mildred Bailey will sing with the Dixielanders, according to the William Eaty agency. Crosby's crew is set for at least six months on the spot, the agency announced. Meanwhile Goodman, it was reported, has several offers for another commercial.



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British Jazz In Comeback Despite War

BY D. STALLARD ENEFER

London—Dance halls and theaters closed immediately when war broke out; musicians were hit right between the eyes as they saw their jobs vanish overnight, and what with the whole country in a state of "blackout," *Gloomy Sunday* had seven days weekly duration.

"Live" jazz scarcely existed at all during the first weeks of the war. This dearth of popular music made the British Broadcasting Corporation more swing-conscious than at any time in the history of jazz or peace. Countless phonograph record broadcasts featured Teagarden, Armstrong, Goodman, the Dorseys, and all the rest.

Jazz Situation Looking Up

Temporarily jazz was in the hands of the BBC variety orchestra, until they called in Jack Hylton to help liven up dance music programs. Jack provided a first class aggregation of musicians and the group has been in active residence at the BBC's wartime "retreat" for some weeks at this writing.

Now, with the re-opening of both dance spots and theaters, things are looking up. Most of the bigger outfits are touring or playing in London's West End niteries which have got back into the routine of nightly operation.

But if you think this indicates that music here is back in the groove (such as it ever was), this is where I come in to give the real answer to the question of the effect which war has on jazz.

Songwriters Are Prolific

With very few exceptions jazz in this country never has reached much of a standard, but since the present war began there just isn't any standard at all.

Songwriters seem to be tumbling over themselves to write a 1939 million-sale martial hit, with the



At Left, McKinley's 5-piece swing combo within the Will Bradley band comes on Jimmy Fieri, trombone; Joe Wiedman, trumpet; Jo-Jo Huffman, clarinet; Mike Hucko, sax, and Ray on drums are shown. Right, Leonard Joy of RCA-Victor records signs Muggsy Spanier for a dozen Bluebird sides. Muggsy is a vet of the "Chicago" jazz school. Bradley's band is playing 'em at Baker Hotel, Dallas, home territory of drummer McKinley. Muggsy is at Nick's, New York.

result that radio and theater audiences are surfeited with cornfed musical monstrosities. And the irony is that probably the tune which finally does make a war hit will be some sentimental ballad which has been hummed unconcernedly by everybody for years but without anyone's making any fuss about it.

With the exception of one number that has the earmarks of popular appeal (*There'll Always Be an England*) the rest of the wartime tunes are junk.

Corn Having a Day Out

In Manchester recently I saw Ambrose and his band make their wartime debut at the city's Palace Theater. This would have been terrific news in peace-time, because Ambrose, after months of self-imposed inactivity, had assembled a group which definitely would have gone places. The ability of the outfit stuck out a mile.

But by and large there is hardly anything at all coming from the country's front rank bands. Corn of the corniest is having a helluva day out. And even our jazz weekly, the *Melody Maker*, has become a monthly (curiously enough, coincident with *Down Beat's* decision to issue semi-monthly).

Well, I can always get my kicks from my stack of records of Lang-Venuti, Teagarden, the Charleston Chasers, the Pennies, the Duke, and recently my wife tuned in Mr. T direct on short wave.

Musicians Ponder a 'Raidless Raid' at Los Angeles Niteries

BY DAVE HYLTON

Los Angeles—Sonny is a very charming colored man who has a place down near the Avenue. His wife, Sibyl, is a very fine dancer. Both are well known and well liked by both white and colored musicians. As a rule the musicians gather at Sonny's after hours to listen to impromptu jam sessions in which Art Tatum and others take part.

No Reason for Raid

Just recently Sonny's was raided, supposedly by the forces of law and order. A number of the people present were beaten. Sonny was beaten and taken to jail. Sibyl's clothes were dumped into the bathtub and the water turned on them. One girl's purse was stolen and another's violin taken from a locked car. The raiders actually used axes and ruined a lot of Sonny's furniture. No word of the raid got into the daily papers. No reason for the raid has been given as yet. Nothing incriminat-

ing was found. There was nothing but a few cans of beer in the front room. Musicians this reporter talked to said they don't think it was a legitimate raid, but just a plundering party of the forces of law and order.

What's the Score?

How strange that there were no charges made against Sonny; that no incriminating evidence was found; that the newspapers printed not a word of the disgusting story. Something smells!

The Wrong Jump?

New York—Ralph Hawkins, sensational young drummer who quit Harry James' band to join Artie Shaw's, thinks he has a good claim against the clarinetting leader who outstayed everyone by junking his band last month.

Hawkins claims Shaw guaranteed him 45 weeks' work. After giving up his job with James, Hawkins went to New York and worked for Artie just two nights before Shaw pulled out. Hawkins, it was said, will seek \$7,000 for his predicament.

Leeman With Barnet

New York—Charlie Barnet has replaced Ray Michaels, his drummer, with Cliff Leeman, his last month left Tommy Dorsey. Judy Ellington, Barnet chirper, left the band to join Tommy Reynolds.

Plenty of Names For Carnegie Date

New York—Slated for Dec. 24, same date as the history-making one last year, another "Spirituals to Swing" concert will be held with Benny Goodman's sextet, Count Basie's band, Joe Turner, the Boogie-Woogie, Ida Cox, Big Bill and others starred. A fancy mixed jam session will climax the program.

Christman Wins Omaha Election

BY ED KOTERBA

Omaha—Pete Christman, by a vote of 6 to 1, won reelection to the presidency of Local 70 here, as did all the rest of the incumbent officers. They are Ernie Nordin Sr., vice-president; Mike Chaloupka, treasurer, and Harold Pace, recording secretary.

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Mixed Reactions to Swingin' The Dream; Armstrong Stars

BY LEONARD FEATHER

New York—Shakespeare is trucking, and Louis Armstrong has his trumpet poised as if ready to shoot him, on the program covers at the Center Theater. And that's just about what happens in the show.

Reactions in New York to the *Swingin' The Dream* show were mixed, with most of the pressmen returning a verdict of "guilty" against Eric Charell & Co. on a charge of mayhem. Nevertheless, to this reviewer, and probably to more spectators than cared to admit it, the show provided a worthwhile evening's entertainment.

Faults are numerous, and the job could have been done much better. The relationship to Shakespeare is far more distant than that borne by the hot, swing, or any other Mikado to Gilbert & Sullivan.

Scenery is Impressive

Perhaps the main fault is that the adaptors, Gilbert Seldes and Eric Charell, sat on the fence. At one moment you hear genuine pentameters in the style and sometimes the original wording of the Bard; at another you hear anti-climactic lines like "go fly a kite" which are appropriate neither to Shakespeare nor to the New Orleans 1890 setting into which the story has been dumped.

Most critics were mainly impressed by the scenery and costumes. The dancing, jitterbugging and big-scale Broadway stuff is all expertly handled.

Freeman's Hand in Box

Musically, there's plenty worth watching. Bud Freeman's little band with Zutty on drums instead of Sid Catlett plays in a box at the side of the stage before each act. Nobody could complain about not getting value for money, because you can hear everything they played twice—once from the bandstand and once from the echo. Big theaters fit Chicago jam music like a sack. Benny Goodman, in the opposite box, plays some of his unusual numbers pleasantly enough but also somewhat irrelevantly. One number features the quintet, with Lionel playing some very noisy drums.

The pit band, under Don Voorhees, battles its way creditably through a motley score. Louis Armstrong, playing only occasional snatches of trumpet and betraying that the doubling between the show and the Cotton Club is too much for his weary lip, nevertheless walks away with honors. From the moment he enters in the red freeman's suit as "Bottom" and calls "Peace, Brother" until the final scene in which you learn Pyramus kicked the bucket, Louis is the same brilliant actor. Maxine Sullivan makes a graceful entrance, looks fine, and sounds pretty much as usual.

Undistinguished Songs

Butterfly McQueen as "Puck" is a distinct hit. Juan Hernandez' excellent "Oberon" is so orthodoxly Shakespearian that he seems quite out of place. The few white actors do well enough, notably Eleanor Lynn, Nicodemus, Oscar Polk, the sweet Dandridge sisters, Bill Bailey and Troy Brown all provide good interludes. The songs are undistinguished, except for one titled *Darn That Dream*. Summing it up, *Swingin' The Dream* is not a bad vaude show, but to anyone who is not acquainted with the Shakespeare plot and settings, it would seem like a hell of a fine nightmare.

When Good Cats Get Together



New York—Louis Armstrong, clicking with his band at the Cotton Club, had a ball the other night when Wingy Manone, fresh out of Chicago, dropped in and chewed the fat. Wingy is out on a theater tour in the East now with a "big" band on the Brandt circuit. Satchmo plans to stay at the Cotton Club awhile longer. As Louis said when this shot was taken, a white cat & black cat are "bosom friends," even on Broadway.

McPartland Gets 'Break' Of Lifetime

BY TED TOLL

Chicago—Jimmy McPartland bumped into the opportunity of a lifetime to jump into real prominence when he was chosen to do the alternate work in the Panther room with Fats Waller. It was originally planned to bring back Fats and Muggsy Spanier, as two small bands wouldn't give the management a very big nut. But Muggsy is doing pretty well in Nick's in New York, so McPartland was given the bid and should do a good job of it.

Bud Phillips enthusiasts are glad to see him and his clarinet back at the Blackhawk with Joe Sanders. Bud plays a lot of clarinet for a great many of the guys here.

Bookers All Move

Mark Fisher's band (and Al Turk's, too) was thrown out of a job when Dennis Cooney closed his Royale Frolics coincidentally just after the Eddie O'Hare gang killing stirred up not only the local but the federal forces of law and order. The guys will all have to traipse over to the Boul. Mich. now to get into the Monday afternoon job-seekers queues, since both Consolidated and General offices are moving from Randolph street over to the Boul to be closer to the radio studios and ad agencies. MCA has been on North Michigan for some time, Fredericks Brothers since last spring, William Morris is just a couple of short blocks away, and when CRA and GAC move, the biggest part of the business will be concentrated within a radius of just a couple of blocks.

Henderson on Air

The Duke of Ellington comes back into town again on the 22nd

Monici Adds 'Guts' to All Electric Unit

New York—After experimenting several months, Andre Monici decided the Novachord, electric organ and electronic piano couldn't supply the "guts and timbre" of a brass section for the Tom Adrian Cracraft all-electric orchestra. So augmenting the unit with more conventional instruments, Monici, who directs the crew, now has three bands in one—an all-electric orchestra, a mixed band of electrical and "regular" horns, and a band comprised of strictly conventional instruments.

Latest personnel of the band includes Cliff Burwell, Novachord; Al Traversi, electric piano; Charles Cimorelli, bass; George Menen, guitar; Leon Rose, first alto, fiddle, flute; Anthony Alongi, tenor sax, fiddle; Charles Blackman, third sax, fiddle; Irving Raymond, first violin; James Migliore, trumpet; Tommy Osborne, trumpet; Jack O'Rourke, trombone, and Raymond G. Brown, drums, vibes, tympani. David Sternberg now is managing the outfit.

Horace Henderson sounding good on the air from the 5100 Club these nights.

New York—The only girl to win a "letter" in football at New York University is Bea Wain, the singer, who was awarded a letter sweater the other night when she appeared at the school as queen of the frolic at NYU's annual ball.

Bea Wain Wins 'Football' Letter

New York—Dinah Shore, pert singer, sent Lotte Lehman of grand opera fame a record of one of her recent tunes. Lotte wrote Shore asking Dinah to "drop in sometime and give me a lesson in hot licks."

Hot Licks for Longhair

New York—Dinah Shore, pert singer, sent Lotte Lehman of grand opera fame a record of one of her recent tunes. Lotte wrote Shore asking Dinah to "drop in sometime and give me a lesson in hot licks."

Thief Spoils Phil Spitalny's Record

Omaha—For the first time in his 20 years as a showman, Phil Spitalny of "all-girl band" renown could not go on with the show the other night at a theater here.

From Spitalny's dressing room at the theater was taken \$1,200 in cash, two checks for \$4,000 each and a bank draft for \$3,900. The thief, Spitalny said, either picked a lock or entered his quarters through an open window. Phil missed the show after he discovered the loss, he was so upset.

Milwaukee Plans Big Symph Season

BY SIG HELLER

Milwaukee—Plans now in the formative stage for a Milwaukee Symphony Orchestra of 65 pieces call for the selling of 150,000 season tickets at a dollar per ticket, the season to consist of 20 concerts.

A group of influential Milwaukee citizens is behind the idea. It is planned to import a nationally known conductor and feature stars of stage, radio and concert. The musicians for the orchestra would be taken, at least in part, from the Federal Symphony, and that project discontinued.

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Tesch's Clarinet is Still Hot in Chicago

BY DAVE DEXTER, JR.

(Part Three—Conclusion)

Frank Teschemacher's clarinet is still in use. In Chicago, where Tesch and his talents became internationally known, a young musician named Larry Lamkin plays the black boehme-model Bouffe stick on weekends. It is the property of E. M. (Squirrel) Ashcraft, III, who purchased it shortly after Tesch was killed from Frank's former wife, and who allows Lamkin, a professional, to use it regularly.

Mrs. Charlotte Teschemacher, mother of the now-idolized jazz master, says she gave her son's instruments (an alto, tenor and the clarinet) away shortly after he died. But she kept the violin which Tesch used with Jan Garber, Eddie Varzos, Eddie Niebauer, Charlie Straight and other bands. Today she has it at her apartment on Chicago's west side, where she lives alone.



Dexter

Peculiarly enough, Tesch's clarinet is marked distinctly from about an inch above the C-sharp key (right hand) all the way down to the joint of the bell by a mysterious gnarl which is most irregular and readily noticeable, even when one runs his hand over it.

Ashcraft an Authority

Ashcraft, certainly one of the world's most sincere jazz enthusiasts, knows as much about Tesch and his manner of playing as anyone alive today. He says Tesch abhorred wild, unbridled Negro-styled jamming, preferring to concentrate on the closely-knit, ever-harmonious and powerful ensemble of the Wolverines band. And although his style was most influenced by Johnny Dodds and Jimmie Noone, Tesch preferred playing in bands which worked together smoothly, using arrangements which allowed each man a chance to display his improvisation talents solo, in turn, and then going out on a driving, "every-man-for-himself-but-don't-clash" jam ending. Tesch's records, for the most part, bear this out.

Tesch knew Benny Goodman and Pee-Wee Russell well, and also Milt Mesirov. But only Pee-Wee's playing did he condone. Tesch, according to his mother and many of his old buddies, marveled at Goodman's flashy technique and improvising genius, but often expressed himself as not being "in sympathy" with Benny's many-note, flash style. Russell, on the other hand, played the way Tesch liked. The similarity of their styles is apparent today.

'Tone No Worry'

Musicians who didn't know Tesch well, and many younger ones who in recent years have played Tesch's discs and have been left "cold" complained of Tesch's unusual tone, which often bordered upon, simply enough, poor intonation. But Tesch never tried to



Make Believe . . . Jess Stacy, Mr. and Mrs. George Wetting, and Frank M. Teschemacher posed for this shot in downtown Chicago in 1929, but they weren't really shoving off on a trip—the observation car was a photographer's prop. Wetting has since remarried. Stacy today stars as pianist with Bob Crosby's band. Tesch, who became one of the greatest clarinetists in jazz, died March 1, 1932, in a motor car crash. The three were great pals.

clean it up, although he was known to act as if he were worried over it. Actually, his unorthodox tone never bothered him in the least. It was exactly what he wanted. Charles Edward Smith, recently commenting on this phenomenon peculiar to Tesch alone, recently declared:

"To some ears, Tesch was merely of the classic scale, but to those (like most musicians and fans) who refuse to accept the western musical conventions as ultimate truth, Tesch's tonal values, were, in his best moments, exactly where they belonged."

Smith struck at a vital spot, excellent critic of jazz that he is. For it is obvious that Tesch studied tonal qualities and unusual effects as has probably no other musician since his time. Tesch always gave the impression that he was searching for new notes, new chord structures, new musical phrases which might suddenly pop out of his instrument and hang suspended in air for all to view. Time and again on his records it is possible to find him playing notes which, like Muggsy Spanier says, "just weren't there for anybody else." His phrasing, too, was as distinctive as his choice of notes. This was brought out when one of his choruses was copied for reproduction along with this story. It is impossible to reproduce, in musical symbols, the greatness of Frank Teschemacher. How would one go about charting the heart-

rending, soul-stirring vocal exhortations of Bessie Smith?

That's what we are up against in attempting to describe Tesch's manner of playing. It is impossible. Only his records can reveal that talent which makes him stand out so conspicuously today.

Muggsy Looks Back

Everyone who knew Tesch thought a lot of his ability. But outside of a few Chicagoans, few really knew him. Spanier claims that no one since Tesch has approached his genius. "The best band I ever played in," says Mugs, "was the one we had at the Triangle in Chicago with Tesch, Stacy, Wetting, Pat Pattison, Danny Altier, and Floyd Town (the leader—played tenor—still does), in 1928. Stacy and Tesch did the arranging. There's never been a band that good since."

Hugues Panassie once summed up Tesch's style by saying "Tesch used more notes than the other Chicago clarinetists, but he used far less than a lot of Negro ones,

like Barney Bigard, Buster Bailey, Albert Nicholas. Tesch used far less notes than Goodman does, and in addition, unlike Benny, always played in strict Chicago style. It's true that Tesch played out of tune occasionally on records; all the American musicians told me he did not pay enough attention to his intonation. But Tesch was by far the grandest of all the hot clarinetists as far as inspiration and ideas are concerned, and this also is admitted by all American musicians I know. To write, like a Britisher did once, 'what has either Pee-Wee Russell or Tesch ever done to equal the beauty and sincerity of Jimmy Dorsey's *Praying the Blues*' is nonsense. Tesch was a hundred times better than Jimmy Dorsey, and all the clarinet players I know (Bigard, Milt Mesirov, etc.) agree entirely with this." That is Panassie's opinion of Frank Teschemacher.

Broke His Own Records!

One learns by talking with local musicians who worked with Tesch that he was always dead serious about his music. More than once, after making records, he would play the sides over and over, shaking his head. And more than once he jumped up, grabbed a disc, and smashed it against the floor. Bud Freeman, Dave Tough, Floyd O'Brien, Jim Lanigan and others who have seen him do this say they never interfered. They understood Tesch, and how he constantly sought perfection. When he shattered a platter they would sit and say nothing, acting as if they hadn't seen him.

In common with all truly "hot" soloists, Tesch's notes did not always harmonize with the chords of the accompaniment behind him. The rigid, iron-clad lines of the tunes he was playing invariably were virtually unrecognizable because of his improvising methods. Tesch's range was not great, or if it was great, he did not choose to reveal it. He kept his scale limited, utilizing only a few notes—as Panassie observes—except on rare occasions.

Kicks on the Bandstand

Tesch exemplified the term "freedom of treatment" with every chorus he played. But in modifying the written music to conform with his own conception of jazz he did not add additional notes. Actually, he junked all the superfluous



Tesch as a kid of 19, when he was playing with Husk O'Hare's Wolverines fronted by Jimmy McPartland. A violinist originally, Teschemacher gave it up to play clarinet.

elements and played the tune in its simplest form—devoid of fancy, flowery exhibitions of brilliant technique. To many persons Tesch's improvisations never made sense. To musicians who played with him, they constantly were breath-taking. Often they would shout in delight when Tesch smacked a particularly outlandish lick or phrase. And being a natural human being, he would get huge

(Modulate to Page 28)

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Pianist Jumps in Hawaii

BY M. W. STEARNS

Honolulu, Hawaii—Back in 1935 Monk McFay and his Five Clouds, a colored jump band, landed in Honolulu. They were booked to play at the local taxi-dance hall by an enterprising promoter, who paid their passage and subtracted \$5 from their pay every week for the next year in return. It was the first time that the so-called land of the hula had heard the real thing, and it went over big in a small way. That is, from the first, the place swarmed with gobs and leather-necks on shore-leave, who gladly paid the two bits admission to dance with the exotic Oriental girls. But as far as the tourist bureau was concerned, and the residents and visitors in general who ate what the Almighty Bureau dished up, Hawaii was still the land of the hula and McFay and his Clouds played solidly in solid obscurity, for peanuts.

Milwaukee Pianist Terrific!

It was a great band, composed of musicians who had been around. Monk himself was from Oklahoma City, and the trumpeter named Blakeney had played with Les Hite. They all knew the big-timers out of Kansas City and elsewhere, and followed their music on wax. The original pianist was Teddy Abrams, a tall and good looking colored boy from Milwaukee. Honolulu called, in the form of a so-so job and a free trip, and Teddy jumped aboard the boat. The boys are still here, known now as the "Brown Cats of Rhythm."

As the land of promise, Hawaii didn't pay too many dividends.

Teddy a Fighter, Too!

No great musician (and a few who aren't so great) is ever satisfied with the town in which he is playing. And when you get the urge in Honolulu to get off the rock, you look around for a couple of hundred dollars for passage to the mainland and even then you land broke. On the other hand, nobody ever starves here because the people are generous and lazy to a fault, and colored people are treated pretty well. So Teddy stayed, even after the band broke up. And he played great piano at dive after dive where the customers wanted to see the hula and talked loudly the rest of the time. Then the break came.

I said before that Teddy was tall. I should have added that he is strong as an ox. A promoter saw him one night and within a year he had knocked out all comers for the heavyweight title of the Islands. When Maxie Baer fooled his way to Honolulu on a "training" trip, it was Teddy who was hired to spar with him and it was Teddy who gave him a lot more exercise than he wanted or expected. But the people of the Islands aren't particularly interested in pugilism and fights don't draw the way they should. Watching Teddy polish off some local contender was a pretty one-sided exhibition, and Teddy was lucky if he brought back \$50 a fight. After a short time there weren't any contenders anyway.

Sidekicks Are Jealous

Well, Teddy Abrams is good, to put it mildly, and he knows it.

First Pic of Artie Shaw in Mexico!



Mexico City—Artie Shaw finally got here, and he's having a great time "resting" with Julio's band boys at the El Patio Club. Shaw says he "feels the nuts" and is shown with Julio's gang above. Picture, the first taken of Artie south of the border, was made by Felix O. Alarcon.

He can't read a note but when he hits that keyboard, you can feel it sag. His style is a combination of Hines and Tatum, with the punch of a pneumatic drill and the speed and range of a Hinkel fighting plane. As for ideas, I have heard him go for an hour without repeating himself on any one tune, from boogie-woogie stuff to the fastest fingered fill-ins not on records. That was a week ago, when he had been training for fights and hadn't touched a piano in five months. No wonder the boys carp a little, and are jealous of him. You get tired of expressing wonder, admiration, and respect seven days out of every week.

So Teddy is all right, they say, but don't lose him. And he hasn't got a job anymore. The fight game ran dry and the swing game isn't worth the effort to polish apples with the local leaders. Not that Teddy would stoop to pretending that he wasn't so good. He knows he's fine, says so, and the set-up remains deadlocked. Maybe some recordings will give him the break on the mainland. They have a pretty good studio in Honolulu and plans have been made. Even if he is never heard of again, the collectors will fight for those recordings.

Marshall Stearns, with this dispatch, returns to Down Beat as a correspondent. His "History of Swing Music" series in this publication two years ago made literary history in the jazz field. At present Stearns is a member of the Faculty of the University of Hawaii in Honolulu. Watch for more of his writings.—EDS.

Ludwig Leaves Wood

New York—Francis Ludwig, formerly with Barry Wood, has joined Jan Savitt's band at the Hotel Lincoln. Ludwig plays fine hot tenor sax.

Stuff Smith Thrills Off-Beat Cats in World's 1st Jive Concert

Chicago—Out of the world, that's it. Stuff Smith and his gang o' cats has got sompin!

Their's got nine musical lives, and they's livin' every one of 'em. Yep, nine lives times seven musicians is 63 swingin' cats. And they

swung, all 63, in one of the most out-of-this-world afternoons Chicago swing lovers have ever witnessed. Stuff called it the "world's first jive concert."

But it was a melting pot of some of the best swing, the most original jive and some of the cleverest showmanship this town has had. When Stuff and his cats gave out on *Joshua Fought the Battle of Jericho* Jonah Jones stopped the crowd with his boasting (a la David & Goliath) that "I cut that cat down to my size." In *Big Wig in the Wigwag* Stuff's men, with Jonah Jones, trumpetin' fool, featured, all of Stuff's boys played the roles of Indian chiefs—Stuff was "Big Chief Running Water" who covered the waterfront. A capacity crowd jammed the Off-Beat Club to watch the Smith showmanship, and at the same time to hear them dish out the righteous jazz for which Stuff and company are noted.

with the four King gals have a juicy offer which may bring them East after January 1st. . . Wayne King closed at the Drake in Chicago just to take a little vacation before opening in Florida for the down-south season. . . Elisse Cooper, the songbird, and Nelson Case, the announcer, like to hold hands.

Jack Leonard's return to the T. Dorsey company was delayed a few weeks, which means he'll be returning about the time this goes to press. . . Ken Dolan, who split with Rudy Vallee years ago and went on his own, taking Frances Langford with him, is handling Rudy again for radio. . . I suppose you know by this time that Composer Dave Franklin has forfeited his bachelor rights to become the groom of Dorothy Dayton, Paramount dancer on the coast. . . Quite a bit of excitement down Pittsburgh way about that midnight closing law on Saturday. However, one chap met the situation by starting at 5:30 in the afternoon and playing right on through—that's Dick Barrie, and so successful was it that it's being continued by Bill Green now, though Dick has since taken to the road.

The Mildred "Leave It To Me" Fenton-Jack (Crawford Music) Perrin romance, which almost wound up at the altar when she was singing at the Drake a couple years ago, was almost revived when the musical played Chicago a few weeks ago, but no dice! . . . Tommy Dorsey has written a piece (Modulate to Page 27)

Dorsey Horn Ace & Krupa Chirp to Wed

BY JACK EGAN

Eddie De Lange, x-maestro now authoring and composing, and Ruth Sato, the Eurasian singer and dancer at Leon & Eddie's on 52nd Street, are an item, but that's all. . . Jimmy Blake, Tommy Dorsey trumpeter, and Irene Day, Gene Krupa's vivacious chirper, are planning a late January wedding, going to Florida on their honeymoon. "Yank" Lawson, who turned his chair over to Lee Costaldo in Chi, has promised to take Jimmy's place during Tommy's Paramount Theatre run. . . Jimmy Ryan, of the Ben Yost warblers, and Bunny Moser of the "Leave It To Me" caravan, are carrying on via Western Union. . . Yvonne King, youngest of the King Sisters, and Bud Cole, pianist in Alvino Ray's band, are keeping the Hollywood temperature up high. Incidentally, the Ray band

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Can This Be True? It Seems Unbelievable

(Jumped from Page 1)

adopted the rule that if any music is used in a play, even if that music consists of an actor putting a dance record on a phonograph, the performance comes within the jurisdiction of the musicians' union, and thereupon they swoop down upon it and mulct it for all it is worth.

In "The Cradle Will Rock" the music consisted of the composer himself, Mr. Marc Blitzstein, playing the piano, but the production had to support twelve musicians whose contribution to the performance consisted of reporting at the correct hour and playing cards back stage.

In "The Time of Your Life" there is a one-minute song—a Salvation Army hymn—during which one man plays a trumpet and another beats a drum. But you can't hire a drummer and a trumpeter; you have to hire four men; that's the minimum for any show with music. If the musicians' union decides that a show is a musical, then the minimum is an orchestra, and that is sixteen men. Sometimes, in a burst of generosity, they make concessions and let you get away with only twelve when three would do.

All this has nothing to do with the wicked capitalistic system. The musicians' union don't care whom they shake down. The original version of "Pins and Needles," put on by the Ladies' Garment Workers, called for two pianists, but it is carrying twelve musicians. The producers have managed finally to fix it so that most of them actually play music at some point in the play.

The stage hands and electricians also co-operate to make it impossible to produce any theatrical performance rationally.

When the Mercury Theater was playing "Julius Caesar" and preparing the production of "Shoemaker's Holiday" four musicians were demanded to play a one-page score written for two trumpets, and when the two who really played trumpets arrived one morning to rehearse with the composer they asked an electrician to turn on a light. But the electrician was hired, he informed them, to turn on lights for "Julius Caesar," not for "Shoemaker's Holiday," so he first refused, at last consented, turned on the light, and sent a bill for \$21 the same afternoon.

Nobody Is Allowed to Turn on Lights

Of course, nobody else could turn on the light, because that is the territory of the electricians.

And while Mr. Arnold is on the subject he might take up the question of whether a trade union has the right to expel a member for political activities—as the American Federation of Musicians attempted to do with Mr. Walter Damrosch in the spring of 1938. The musicians' union have a closed shop, and if they had really expelled Mr. Damrosch he could no longer have conducted an orchestra in the United States.

Mr. Damrosch's crime was to have testified adversely before United States Senate on the Pepper-Coffee bill, providing for a reorganization of the Federal Arts Projects, which would have put them into the hands of the Unions. Mr. Damrosch thought this would be bad for art and said so.

So he was hauled up on the carpet and threatened with expulsion. This same musicians' union exercises a veritable terror over any organizations that are dependent on musicians.

In the field of art—acting and music—the unions act as though the artists were workers on a moving belt. The restrictions regarding rehearsal hours are such that it is absolutely impossible to achieve that perfection of performance that is the essence of the artistic spirit.

'As if Artists Were on a Moving Belt'

Actors' Equity legislates regarding the rights of aliens. A foreign actor—which means anybody who has not gotten his final citizenship papers—may not act in two plays within six months without special permission from the union. If the foreign actor goes through rehearsals, opens, plays two nights, and the show shuts down, he is forcibly unemployed for the next half year.

This is in the nature of a tariff imposed by a union on imported services and it is a question, I should think, whether it is constitutional.

In the theater the net effect of union policy is to deliver the theater over to the most speculative commercial spirit. It makes the theater dependent, to an unnecessary degree, upon money. It costs so much to put on plays that no one can afford to experiment, to try co-operative ventures, to build up a public for a better or more serious or more original theater.

That is one joker in the whole business. The unions fulminate against exploitation; against the overweening power of money. But they are largely responsible for this overweening power. It takes a speculative capitalist, willing to undertake huge risks, in the hope of a gain totally disproportionate to his investment if the play succeeds, to finance any theatrical undertaking in the city of New York.

There can be neither an experimental theater nor opera or theater for the people unless the trade unions revise their monopolistic, parasitic and destructive policies.

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Immortals of Jazz

Son of a turpentine worker who left the family when his boy was 5,



Louis Armstrong was born July 4, 1900, in New Orleans. Thirteen years later after finishing an old "38 gun" during a New Year's eve celebration, Louis was

placed in the Wain's Home for Boys, where he was taught to play a bugle, and later, a trumpet. After that his progress was rapid, moving from a sideman's seat in Joe (King) Oliver's great band to leader of his own band in Chicago, New York, Los Angeles, and later, Europe. Louis Armstrong is nearly 40 now, but his inimitable brand of jazz remains unbeatable as expressed via his trumpet and his gravel-voiced singing mannerisms. Hundreds of phonograph records feature Louis' work, and many of the Armstrong discs of the "Hot Five" and "Hot Seven" period around Chicago remain top items year after year. Long association with jazz at its best has made Louis also noted for his bands, which have included Earl Hines, in former years, and Luis Russell, more recently, at the piano, backing Satchmo's horn and vocal work. Happy by nature, a born showman and mugger, and equipped with a musical talent which probably has never been approached, Louis Armstrong is nominated to the "Immortals of Jazz" listings, fifth in Down Beat's series.

Musicians Off the Record



—Courtesy Warren Knoble

Jerks? That's the way Warren Knoble, Chicago arranger, describes these flitting guys. With arms agape, Billy Butterfield strikes a pose while Bill Stegmeyer, alto man, creeps up. They're both with Bob Crosby's band, but the guys in the bands—seeing this—probably won't admit it.

ON THE COVER

Bing Crosby, leading male singer of 1939 in Down Beat's poll, is shown in a weird make-up on the RKO lot in Hollywood visiting Kay Kyser while Kay's picture *That's Right, You're Wrong* neared its final stages. Kyser is shown at left with guitar. At right is David Butler, director of Kay's pic, which in the last two weeks has broken theater records throughout the land.

Down Beat's Staff...
 Wishes Its Loyal Readers
 And Many Friends A
 MERRY CHRISTMAS and a
 PROSPEROUS 1940

RAG-TIME MARCHES ON...

TIED NOTES

FAYE-JOHNSON—George Faye, trombone with Johnny "Boss" Davis band, to Mary Alice Johnson, recently in Newport, Kentucky.
HAYNER-ATCHISON—Herbert Hayner, tenor sax with Jimmy Dorsey band, to Betty Jane Atchison of East Orange, N. J., there within the next two weeks, for sure.
RUDGE-LEE—Jimmy Rudge, with Bobby Peters band, to Dottie Lee, vocalist, in Pittsburgh recently.
LOYD-CLINE—Eddie Lloyd, trumpeter of Erie, Pa., to Maybelle Cline of Winnebago, Minn., in Rochester, Minn., Nov. 18.
ATKINSON-REILLY—Hal Atkinson, guitar with Bill McCune band, to Dorothy Reilly, Gae Foster girl at the N. Y. Roxy, Dec. 2.
HARDI-BISHOP—Art Hardi, musician with Lang Thompson band, to Wendy Bishop, singer with the same band, several weeks ago in Pittsburgh, just announced.
HANLON-JENNINGS—Allen Hanlon, guitarist with Red Norvo, to Marjane Jennings of Cedarhurst, N. J., last week.
GRANT-TRUDEAU—Joseph Grant, radio announcer, to Carmen Trudeau, singer, formerly with Frank Ward's band.
CASE-HUFFMAN—Joe Case, drummer formerly with Johnny Bovell, to Lucy Huffman last July but just announced.

LOST HARMONY

GILBERT-BAKALEINIKOFF—Helen Gilbert, actress, divorced Misha Bakaleinikoff, film musical director, in Los Angeles Nov. 18.
VENUTA-KELLEY—Benny Venuta, stage, screen and radio singer, divorced by Kenneth Kelley, New York City psychiatrist, Nov. 29 in New York on grounds of cruelty.
NEW NUMBERS
LANDIS—Ruth Joan, 7 lbs. 12½ oz., to Mrs. Martin Landis, recently. Dad is leader-guitarist at El Chico, Philly.
GRAY—Son, 7 lbs. 8 oz., to Mrs. Glen Gray at Lying-In hospital, Roxbury, Mass., Nov. 26. Dad is leader of the Cam Loma band.
KEITH—Kenton Keith, 7½ lbs., to Mrs. James Keith in Kansas City last month.

Dad is tenor sax star with Harlem Leonard band.

JOHNSON—Joan Bence Johnson, 7½ lbs., to Mrs. Ed Johnson in Kansas City recently. Dad is first trumpet with Harlem Leonard band.

MATTHEWS—Daughter, 7½ lbs., to Mrs. J. E. Matthews, recently in St. Francis hospital, Salamanca, N. Y. Dad is pianist at Dudley hotel there.

CABOT—Barylann, in Chicago recently to Mrs. June Cabot, wife of Tony Cabot, bandleader at the Chicago Towers Club.

FEIST—Daughter, Nov. 16 in New York to Mrs. Leonard Feist. Dad is vice-president of Century Music Publishing Co.

TAPS—Daughter, Nov. 28 in N. Y. to Mrs. Jonie Taps, who is Doris Rhodes, CBS staff vocalist. Dad is general manager of Shapiro, Bernstein & Co.

MAGEE—Son, to Mrs. Johnny Magee in Philadelphia Nov. 25. Dad is trumpet-bandleader.

FINAL BAR

SIMPSON—William O., 58, business agent for the Milwaukee Musicians' Association in 1924 and member of the executive board from 1919 to 1922, of a heart attack in Madison, Wis., recently.
TUTT—Enrique J., 50, concert pianist-composer, in New Orleans recently. Was head of Temple Conservatory in Philadelphia.
MARRISON—Frances Louise, wife of Ralph Harrison, bandleader and booker, in Pittsburgh Nov. 19.
MIRTO—Ralph J., ork leader, in Springfield Hospital, Springfield, Mass., Nov. 19 after a long illness.
BODANZKY—Arthur, 61, senior conductor of the Met, who for 24 years was considered the outstanding conductor of Wagnerian operas in America, Nov. 23 in New York of a heart attack resulting from arthritis.
MECKMAN—Pauline E., 40, pianist and songwriter, Nov. 21 in Cleveland after a brief illness.
ANTHONIS—Low, sax man with the Connecticut Colonial, WICC house band, Nov. 27 in Bridgeport, Conn. Had played with Charlie Barnet and once had his own band.

CHORDS and DISCORDS

Mugsy Spanier Puts Us Straight On Liquor Question

New York City
 To the Editors:
 In the December 1 issue of Down Beat I was quoted as saying that unless all drinking can be eliminated I will give up my band and join a big name outfit. I am afraid that was putting it a little too strong. I don't mind having the boys take a drink or two on the job if it will help them loosen up. The only thing I object to is having a man take an overdose and knock himself out to the point where he doesn't know what he's playing and can't control his fingering or embouchure or both. This hasn't happened in my band, but, having been in the business for so many years, I have seen it happen often and I only want to take careful precaution that it won't ever happen in my band.

MUGGSY SPANIER

Hey, Herbs, You're Now a Father!

Tulsa, Okla.
 To the Editors:
 I am writing in regard to Carl (Herbs) Gregory, bass man. He was playing with Arlie (Doc) Vanderbilt's band last January in New Mexico. I have lost all contact with him since that time. I would appreciate your assistance in helping me find him. Tell him of the birth of his son, Herbie Carl Gregory, August 6, 1939. Thanking you for your assistance,

MRS. HELEN GREGORY

Will Petrillo Try To Unionize Kid Bands?

Chicago, Ill.
 To the Editors:
 Am just wondering when the so-called James C. Petrillo is going to unionize kindergarten bands. As a non-union musician I wish

to state that the union is doing everything possible in order to stop the non-professionals from gaining the necessary experience. At one time we could play the public parks and high schools but today the union has even taken these non-union spots from us. The fact remains that they are not receiving union scale, the union having given them concessions to play for as low as \$4. Might I add that if the union would be as strict in keeping the scale as they are in enforcing dues and fines the musicians would be more highly regarded. Why not give the semi-pro a break—after all we have to pay for music same as anybody else.

TILDEN

Music Publishers Are Overlooking a Service!

Albany, N. Y.
 To the Editors:
 Your editorials are usually to the point, but here is an idea I believe you have missed. Kindly ask the music publishers to leave at least one square inch blank space at the top left hand corner of all parts of the printed stocks. For those of us who don't use specials this would be an immense boon.

It will leave us room to print a legible number for our library instead of a small number that takes time to see—or one that has to be squeezed in at the edge of a huge printed title that is unnecessarily large. Also, print a title (as some already do) on the first page of the piano part to be seen when folded. Also, why not ask for a complete score to the orchestration to be included for the leaders' benefit during rehearsals?

SCOTTY LAWRENCE

Down Beat in the last few months has had numerous requests from leaders and sidemen asking music publishers' cooperation in leaving space for numbers as suggested by Reader Lawrence. How about it, The Fox Alley? There are 500 times as many small hands as name hands. Can you do them a service which, at the same time, will help sell your products?—EDS.

"Shaw and Goodman Aren't THAT Good"

Detroit, Mich.
 To the Editors:
 Although we like most of the articles in your magazine, we, as Catholic girls, think your blasphemous statements referring to Shaw and Goodman as "Jesus Christ and his clarinet" and "God Goodman" show your lack of knowledge of Catholic facts. After all, these men may be good, but not that good.

—W. A. G. CLUB

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Greetings of the Season



BENNY GOODMAN

AND

The Boys in the Band

AND

The Sextet



WALDORF ASTORIA HOTEL
 NEW YORK,
 N. Y.

COLUMBIA RECORDS

"Swingin' the Dream"
 Center Theatre, N.Y.

Direction

MUSIC CORPORATION of AMERICA

Miller Zooms! Second In Sweet and Swing

Nonexistent a Year Ago, Barnet, James Units Among Leaders

(Jumped from Page 1) around favorite band of 1939.

New Bands Show Well

A year ago Harry James' and Charlie Barnet's bands had not been organized. Today both rank within the first 10 in the swing division. In the sweet tabulations Orrin Tucker's crew has provided the greatest kick for fast rising. Tucker now rates eleventh, and wasn't even voted a place in the first 45 positions when the poll ended a year ago.

Ballots poured into Down Beat's offices here in huge sacks. Even the postmen complained of their extra work. All of which indicated that the 1939 contest is attracting more attention than any in Down Beat's 5-year history.

Fight for Positions

Because of the many new bands in organized this year—such excellent organizations as James', Barnet's, Teddy Powell's, Jack Teagarden's, Jack Jenney's, Muggsy Spanier's, Bob Zurke's and others, many of the old guard were forced to lower positions than they held in 1938. Most of the new combos enjoyed steady air time through most of the year, and many made long theater tours. As was true in previous polls, voting for the swing bands was the most spirited.

The All-American band vied with the two major divisions in interest, however. Harry James' terrific popularity indicates he will win by a landslide, on trumpet, but it's the same old story in the trombone section. Teagarden and T. Dorsey are fighting it out as usual with Tommy getting the call. Toots Mondello's showing in the sax division, as well as Coleman Hawkins' on tenor, is still another feature which differs from the poll a year ago.

Deadline for ballots will be mid-

Final Results in Next Issue!

Final results of the 1939 Down Beat musicians' poll will be listed in the next issue, out everywhere January 1. Already more ballots have been received than in any other year in the contest's history. No votes will be accepted after December 16 at midnight.

night Dec. 16. Final results are to be announced in the next Down Beat, out everywhere January 1. Complete tabulations to date are as follows:

"King of Corn"



Clyde McCoy, of the wah-wah trumpet, who is leading the pack as a "king of corn" of 1939 in the opinion of Down Beat's musician readers. One of the most likeable guys in the business, Clyde says he doesn't give a hoot what people say about his trumpeting or his band "just as long as they spill my name right." Musicians admire and kid McCoy for his style.

| SWING BANDS | |
|--------------------------------|------|
| 1-Benny Goodman (2) | 5290 |
| 2-Glen Miller (12) | 1796 |
| 3-Artie Shaw (1) | 1481 |
| 4-Larry Clinton (4) | 1312 |
| 5-Bob Crosby (3) | 1212 |
| 6-Duke Ellington (8) | 796 |
| 7-Jimmy Dorsey (5) | 663 |
| 8-Gene Krupa (10) | 610 |
| 9-Harry James (6) | 542 |
| 10-Charlie Barnet (0) | 519 |
| 11-Jan Savitt (20) | 484 |
| 12-Tommy Dorsey (6) | 478 |
| 13-Woody Herman (18) | 341 |
| 14-Jimmie Lunceford (0) | 286 |
| 15-Teddy Powell (0) | 160 |
| 16-Larry Clinton (11) | 101 |
| 17-Erskine Hawkins (28) | 93 |
| 18-Jack Teagarden (0) | 79 |
| 19-John Luma (1) | 74 |
| 20-Muggsy Spanier (0) | 73 |
| 21-Bud Freeman (0) | 69 |
| 22-Benny Carter (0) | 52 |
| 23-Cab Calloway (21) | 45 |
| 24-Andy Kirk (19) | 39 |
| 25-Benny Burdick (15) | 34 |
| 26-Louis Armstrong (0) | 31 |
| 27-Teddy Wilson (0) | 31 |
| 28-Bob Chester (0) | 30 |
| 29-Norlan Leonard (0) | 19 |
| 30-Bud Norris (14) | 19 |
| 31-Fats Waller (22) | 18 |
| 32-Ray Elsdon (29) | 18 |
| 33-Stuff Smith (0) | 17 |
| 34-Earl Hines (26) | 17 |
| 35-Dan Hodman (0) | 17 |
| 36-Fred Waring (112) | 17 |
| 37-John Kirby (0) | 17 |
| 38-Ella Fitzgerald (16) | 16 |
| 39-Van Alexander (0) | 15 |
| 40-Paul Whiteman (0) | 15 |
| 41-Paul (None Under 15 Listed) | 15 |

| SWEET BANDS | |
|------------------------|------|
| 1-Gene Krupa (1) | 2162 |
| 2-Glen Miller (10) | 2065 |
| 3-Tommy Dorsey (13) | 2026 |
| 4-Hal Kemp (12) | 1499 |
| 5-Ray Kraxer (4) | 924 |
| 6-Guy Lombardo (5) | 821 |
| 7-Tommy Kaye (13) | 322 |
| 8-Jimmy Dorsey (16) | 280 |
| 9-Wayne King (6) | 254 |
| 10-Horace Heidt (9) | 219 |
| 11-Herin Tucker (0) | 175 |
| 12-Artie Shaw (0) | 167 |
| 13-Dick Jayman (45) | 166 |
| 14-Fred Whiteman (14) | 159 |
| 15-Duke Ellington (23) | 128 |
| 16-Benny Goodman (18) | 119 |
| 17-Jan Savitt (140) | 110 |
| 18-Del Courtenay (23) | 110 |
| 19-Freddy Martin (13) | 105 |
| 20-Eddy Duchin (20) | 105 |

| GUITARS | |
|---------------------|------|
| 1-Charlie Christian | 1213 |
| 2-Cannon Masterson | 923 |
| 3-Freddie Green | 408 |
| 4-Benny Haller | 376 |
| 5-Nappy Lomax | 375 |
| 6-Hy White | 368 |
| 7-Alton Rosse | 341 |
| 8-Eddie Condon | 312 |
| 9-Al Avella | 302 |
| 10-Ray Biondi | 253 |
| 11-Carl Kress | 169 |
| 12-Floyd Smith | 143 |
| 13-Toddy Benn | 123 |
| 14-George Van Epps | 120 |
| 15-Albert Casey | 91 |
| 16-Art Bryson | 67 |
| 17-Roe Hillman | 56 |
| 18-Bus Etri | 51 |
| 19-Django Reinhardt | 50 |
| 20-Jack Blanchett | 48 |

| | |
|------------------------|----|
| 21-Frank Victor | 33 |
| 22-Les Paul | 31 |
| 23-Mike Pingitore | 28 |
| 24-Al Norris | 26 |
| 25-Ebony Ware | 25 |
| 26-Joe Sadio | 25 |
| 27-George Barnes | 15 |
| (None Under 15 Listed) | |

| TROMBONES | |
|---------------------------------|------|
| 1-Tommy Dorsey | 2203 |
| 2-Jack Teagarden | 2129 |
| 3-Glen Miller | 1171 |
| 4-Jack Jansen | 479 |
| 5-Jay C. Higginbotham | 455 |
| 6-Laurence Brown | 391 |
| 7-Murray McEachern | 309 |
| 8-John Turner | 171 |
| 9-Bobby Byrne | 136 |
| 10-Mif Mole | 119 |
| 11-Vernon Brown | 103 |
| 12-Bruce Squires | 103 |
| 13-Bud Ballard | 103 |
| 14-Will (Schwiebenburg) Bradley | 87 |
| 15-George Brunis | 87 |
| 16-Les Jenkins | 65 |
| 17-James "Tommy" Young | 52 |
| 18-Dickie Walls | 49 |
| 19-Billy Bauuch | 47 |
| 20-Floyd O'Brien | 46 |
| 21-Joe "Tricky Sam" Nanton | 35 |
| 22-Benji Barton | 29 |
| 23-Russ Morgan | 25 |
| (None Under 25 Listed) | |

| MALE VOCALISTS | |
|------------------------|------|
| 1-Bing Crosby | 2261 |
| 2-Jack Leonard | 1198 |
| 3-Bob Eberly | 698 |
| 4-Don Best | 538 |
| 5-Tony Pastor | 376 |
| 6-Ray Eberle | 345 |
| 7-James Hanking | 291 |
| 8-Jack Teagarden | 214 |
| 9-Geary Sargent | 214 |
| 10-Louis Armstrong | 165 |
| 11-Eddie Howard | 126 |
| 12-Frank Sinatra | 123 |
| 13-Hank Sablan | 119 |
| 14-Pha Terrell | 103 |
| 15-Cab Calloway | 98 |
| 16-Terry Allen | 96 |
| 17-Bob Crosby | 96 |
| 18-Danny Richards | 75 |
| 19-Woody Herman | 72 |
| 20-Ford Levy | 45 |
| 21-Joe Turner | 37 |
| 22-Gus Wivona | 37 |
| 23-Larry Cotton | 36 |
| 24-Lee Watson | 36 |
| 25-Johnny Mercer | 25 |
| (None Under 25 Listed) | |

| BASSES | |
|------------------------|------|
| 1-Bob Haggart | 3556 |
| 2-Artie Bernstein | 872 |
| 3-Jack Jansen | 768 |
| 4-Walter Page | 329 |
| 5-Old Wale | 141 |
| 6-Buddy Bunting | 97 |
| 7-Fred Stryland | 80 |
| 8-Harry Goodman | 72 |
| 9-Winston Williams | 67 |
| 10-Jack Ryan | 65 |
| 11-Israel Crosby | 64 |
| 12-Pete Peterson | 54 |
| 13-Louis Schoebe | 38 |
| 14-Milton Hinton | 36 |
| 15-Denny Dennis | 35 |
| 16-Pete Peterson | 34 |
| 17-Walter Yoder | 34 |
| 18-Artie Miller | 34 |
| 19-Felix Hiebke | 34 |
| 20-Murray Spanier | 34 |
| 21-Artie Shapiro | 34 |
| 22-William Brand | 28 |
| 23-Thurman Tanga | 28 |
| 24-Sid Wale | 24 |
| 25-Hayne Alvin | 22 |
| 26-Rollie Bondok | 19 |
| 27-Gene Miller | 15 |
| (None Under 15 Listed) | |

| TENOR SAXES | |
|------------------------|------|
| 1-Coleman Hawkins | 1438 |
| 2-Eddie Miller | 1146 |
| 3-Jackie Bergum | 1081 |
| 4-Bud Freeman | 1074 |
| 5-Leon "Chu" Berry | 1070 |
| 6-Les Young | 743 |
| 7-George Auld | 706 |
| 8-Johnny Hayes | 489 |
| 9-Gordon "Tex" Benake | 486 |
| 10-Babe Rusin | 361 |
| 11-Jerry Jerome | 298 |
| 12-Dave Harris | 218 |
| 13-John Miller | 215 |
| 14-Herkie Haymer | 212 |
| 15-Bob Chester | 187 |
| 16-Don Iodice | 152 |
| 17-Yida Mussen | 139 |
| 18-Arthur Rollini | 111 |
| 19-Sam Musiker | 91 |
| 20-Dick Wilson | 60 |
| 21-Joe Thomas | 58 |
| 22-Sam Woodfield | 45 |
| 23-Pete Mondello | 42 |
| 24-Jimmy Mundy | 40 |
| 25-Henry Bridges | 35 |
| 26-Jerome Bonade | 30 |
| 27-Barney Bigard | 30 |
| 28-Dick Clark | 29 |
| 29-Julian Dash | 29 |
| 30-Sam Donahue | 28 |
| 31-Hank Ross | 22 |
| 32-Eugene Sedrie | 17 |
| 33-Jimmy Keith | 17 |
| 34-Johnny Van Epps | 15 |
| (None Under 15 Listed) | |

| CLARINETS | |
|------------------------------|------|
| 1-Benny Goodman | 3143 |
| 2-Artie Shaw | 895 |
| 3-Jimmy Dorsey | 503 |
| 4-Irving "Parola" Prestopnik | 377 |
| 5-Benny Carter | 240 |
| 6-Johnny Misco | 201 |
| 7-Woody Herman | 132 |
| 8-Sam Musiker | 105 |
| 9-Tony Pastor | 94 |
| 10-Sidney Riggett | 92 |

Surprises Himself In Contest!



Eddy Duchin, who for years has been kidded about his "corny" piano, was the most surprised guy of all last month when he found himself among the first 10 leaders in Down Beat's poll. Although his band failed to show, Eddy himself finished high on the list of "swing" pianists. Last year he didn't even place at all!

| | |
|--------------------------|----|
| 11-Buster Bailey | 78 |
| 12-Pee-Wee Russell | 67 |
| 13-Gus Wivona | 54 |
| 14-Hank D'Amico | 47 |
| 15-Clint Nangle | 36 |
| 16-Claarence Hutchinson | 24 |
| 17-Milton "Mezz" Meulrow | 20 |
| 18-Wilbur Schwartz | 16 |
| 19-Jimmy Neenan | 15 |
| (None Under 15 Listed) | |

| DRUMS | |
|------------------------|------|
| 1-Gene Krupa | 2766 |
| 2-Ray Bandus | 1057 |
| 3-Jo Jones | 704 |
| 4-Buddy Rich | 513 |
| 5-Ray McKinley | 371 |
| 6-Cory Cole | 329 |
| 7-Dave Hough | 183 |
| 8-Nick Fatool | 183 |
| 9-Lionel Hampton | 178 |
| 10-Buddy Schute | 131 |
| 11-George Wettling | 128 |
| 12-Sidney Catlett | 101 |
| 13-Frank Carlson | 95 |
| 14-Connie Green | 92 |
| 15-Maurice Purtill | 80 |
| 16-Zutty Singleton | 73 |
| 17-O'Neal Spencer | 66 |
| 18-Cliff Leeman | 41 |
| 19-John Price | 40 |
| 20-Ralph Hawkins | 26 |
| 21-Billy Rogers | 26 |
| 22-John Unkel | 24 |
| 23-Johnny Williams | 23 |
| 24-Tony Briggs | 22 |
| 25-Jim Crawford | 15 |
| (None Under 15 Listed) | |

| SMALL COMBOS | |
|-----------------------------------|------|
| 1-Benny Goodman's Sextet | 2273 |
| 2-Bob Crosby's Bobcats | 902 |
| 3-Adrian Rollini | 476 |
| 4-John Kirby | 476 |
| 5-Raymond Scott | 439 |
| 6-Andrew Sisters | 234 |
| 7-Milt Herry | 231 |
| 8-The Harry Swope | 212 |
| 9-Tom Dorsey's Grambska Sextet | 192 |
| 10-Muggsy Spanier | 149 |
| 11-Bud Freeman | 140 |
| 12-Stuff Smith | 138 |
| 13-Woody Herman's Woodchoppers | 96 |
| 14-The Ink Spots | 91 |
| 15-Calloway's "Cab Jivers" | 87 |
| 16-Each Light's "Light Brigade" | 72 |
| 17-Smoothies | 66 |
| 18-Louis Prima | 66 |
| 19-Max Miller | 61 |
| 20-The Boogie Woogie Boys | 58 |
| 21-Natty Hainook | 52 |
| 22-Lionel Hampton (records only) | 50 |
| 23-Fats Waller | 46 |
| 24-Costle Williams (records only) | 43 |
| 25-Pete Brown | 30 |
| (None Under 30 Listed) | |

| PIANOS | |
|--------------------------------|------|
| 1-Joe Starc | 2523 |
| 2-Bob Zurke | 2507 |
| 3-Count Basie | 2164 |
| 4-Teddy Wilson | 1998 |
| 5-Fletcher Henderson | 1469 |
| 6-Joe Sullivan | 1445 |
| 7-Eddy Duchin | 1443 |
| 8-Fats Waller | 1364 |
| 9-Earl Hines | 1351 |
| 10-Duke Ellington | 1342 |
| 11-Bob (Elat) Kitch | 1305 |
| 12-Mary Lou Williams | 87 |
| 13-Art Tatum | 87 |
| 14-Albert Ammons | 51 |
| 15-Wilho Smith | 46 |
| 16-Pete Johnson (records only) | 42 |
| 17-Freddy Slack | 39 |
| 18-Joe Bushkin | 38 |
| 19-Billy Kyle | 38 |
| 20-James P. Johnson | 31 |
| 21-Tommy Lincoln | 27 |
| 22-Milton Baskin | 25 |
| (None Under 25 Listed) | |

| FEM CHIRPERS | |
|-------------------|------|
| 1-Ella Fitzgerald | 2008 |
| 2-Mildred Bailey | 855 |
| 3-Billie Holiday | 587 |
| 4-Jo Stafford | 585 |
| 5-Helen Forrest | 577 |
| 6-Irene Dye | 573 |

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| | |
|--------------------|-----|
| 7—Helen O'Connell | 241 |
| 8—Glenn Sims | 210 |
| 9—Louie Tobin | 203 |
| 10—Nan Wynn | 156 |
| 11—Bonnie Baker | 141 |
| 12—Constance Bevel | 133 |
| 13—Helen Ward | 101 |
| 14—Martha Tilton | 99 |
| 15—Maxine Sullivan | 87 |
| 16—Edythe Wright | 59 |
| 17—Marion Huston | 50 |

(None Under 50 Listed)

ARRANGERS

| | |
|-----------------------|------|
| 1—Fletcher Henderson | 3322 |
| 2—Glenn Miller | 1964 |
| 3—Larry Clinton | 869 |
| 4—Duke Ellington | 753 |
| 5—James Mundy | 299 |
| 6—Jerry Gray | 269 |
| 7—Bob Haggart | 269 |
| 8—Dean Kincaid | 178 |
| 9—Spud Murphy | 173 |
| 10—Harry Mackey | 123 |
| 11—Will Hudson | 120 |
| 12—Cy Oliver | 108 |
| 13—Freddy Norman | 96 |
| 14—Count Basie | 86 |
| 15—Henry Carter | 82 |
| 16—Ed Durham | 65 |
| 17—Paul Wettstein | 51 |
| 18—Vic Schoen | 46 |
| 19—Doc Babson | 45 |
| 20—Raymond Scott | 42 |
| 21—Jimmy Ross | 41 |
| 22—Edgar Sampson | 37 |
| 23—Teddy Wilson | 35 |
| 24—Charlie Barnet | 35 |
| 25—Toots Camarata | 32 |
| 26—Sonny Dunham | 32 |
| 27—Eddie Sauter | 31 |
| 28—John Watson | 29 |
| 29—Harry Lou Williams | 29 |
| 30—Chaplin Willott | 26 |
| 31—Charlie Shavers | 25 |

(None Under 25 Listed)

ALTO SAXES

| | |
|--------------------|------|
| 1—Jimmy Dorsey | 2339 |
| 2—Toots Mondello | 926 |
| 3—Johnny Hodges | 787 |
| 4—Benny Carter | 697 |
| 5—Charlie Barnet | 536 |
| 6—Hymie Schwartz | 323 |
| 7—Dave Matthews | 181 |
| 8—Doc Babson | 165 |
| 9—Dick Stabile | 110 |
| 10—Bob Snyder | 107 |
| 11—Boyce Brown | 104 |
| 12—Felo Brava | 61 |
| 13—Harlan Leonard | 50 |
| 14—Cigi Bohm | 49 |
| 15—Frank Trumbauer | 49 |
| 16—Earl Warren | 25 |

(None Under 25 Listed)

KING OF CORN

| | |
|------------------|-----|
| 1—Clyde McGay | 998 |
| 2—Guy Lombardo | 787 |
| 3—Henry King | 630 |
| 4—Freddie Fisher | 488 |
| 5—Ted Lewis | 347 |
| 6—Sammy Kaye | 203 |
| 7—Liz Keyes | 202 |
| 8—Alb Lyman | 86 |
| 9—Rube Morgan | 60 |

(All Other Votes Scattered)

UNDER-RATED BANDS

| | |
|--------------------|-----|
| 1—Jimmy Dorsey | 559 |
| 2—Woody Herman | 516 |
| 3—Duke Ellington | 302 |
| 4—Gene Krupa | 300 |
| 5—Jan Savitt | 304 |
| 6—Lennie Hayton | 286 |
| 7—Andy Kirk | 286 |
| 8—Harlan Leonard | 171 |
| 9—Charlie Barnet | 91 |
| 10—Erskine Hawkins | 90 |
| 11—Lae Brown | 88 |
| 12—Muggsy Spanier | 30 |
| 13—Teddy Fowell | 25 |

(All Other Votes Scattered)

TRUMPETS

| | |
|-----------------------|------|
| 1—Harry James | 6092 |
| 2—Bunny Berigan | 3132 |
| 3—Ziggy Elman | 3034 |
| 4—Louis Armstrong | 2190 |
| 5—Sonny Dunham | 1723 |
| 6—Roy Eldridge | 1104 |
| 7—Billy Butterfield | 1080 |
| 8—Charlie Spivak | 892 |
| 9—Yank Lawson | 673 |
| 10—John Austin | 618 |
| 11—Muggsy Spanier | 525 |
| 12—Erskine Hawkins | 482 |
| 13—Chris Griffin | 432 |
| 14—Bex Stewart | 379 |
| 15—Cecil Williams | 361 |
| 16—Henry "Red" Allen | 286 |
| 17—Corky Corneilus | 254 |
| 18—Buck Clayton | 250 |
| 19—Manny Klein | 223 |
| 20—Johnny Best | 212 |
| 21—Clyde Hurley | 206 |
| 22—Charlie Teagarden | 205 |
| 23—Louis Prima | 170 |
| 24—Jimmy Rues | 156 |
| 25—Red Nichols | 154 |
| 26—Bobby Hackett | 152 |
| 27—Johnny (Sax) Davis | 139 |
| 28—Nate Kasaloff | 111 |
| 29—Chuck Peterson | 997 |
| 30—Pee-Wee Irwin | 105 |
| 31—Max Kaminsky | 95 |
| 32—Bernie Frivot | 89 |
| 33—Bob Barrett | 70 |
| 34—Billy Smith | 65 |
| 35—Ed Louis | 69 |
| 36—Frank Zullo | 65 |
| 37—Torg Holten | 65 |
| 38—Ed Johnson | 55 |
| 39—Frankie Newton | 51 |
| 40—Charlie Shavers | 41 |
| 41—Cy Baker | 40 |
| 42—Zabo Zareby | 36 |
| 43—Ralph Muzillo | 35 |
| 44—Taff Jordan | 25 |

(None Under 25 Listed)

FAVORITE SOLOISTS

| | |
|-------------------|------|
| 1—Benny Goodman | 3044 |
| 2—Artie Shaw | 735 |
| 3—Harry James | 668 |
| 4—Gene Krupa | 661 |
| 5—Tommy Dorsey | 472 |
| 6—Louis Armstrong | 314 |
| 7—Bunny Berigan | 186 |
| 8—Charlie Barnet | 169 |
| 9—Lionel Hampton | 148 |

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No Complaints . . . Bob Eberly isn't kicking about the one-nighters he's been doing with Jimmy Dorsey's band. Here Bob takes a fast 'un with the help of Helen O'Connell, acknowledged to be one of the best mirror-holders in the land. But don't get us wrong; Bob's engaged to Florine Callahan, lovely of "Too Many Girls," and Helen's current crush is Jimmy Blumentstock, Fordham fullback.

Combined Scores

| BAND | SWING | SWEET | TOTAL |
|----------------|-------|-------|-------|
| Glenn Miller | 1796 | 2065 | 3861 |
| Benny Goodman | 3290 | 1119 | 3409 |
| Tommy Dorsey | 478 | 2026 | 2504 |
| Artie Shaw | 74 | 2162 | 2236 |
| Hal Kemp | 1481 | 167 | 1648 |
| Bob Crosby | 0 | 1499 | 1499 |
| Jimmy Dorsey | 1215 | 60 | 1375 |
| Kay Kyser | 663 | 290 | 953 |
| Duke Ellington | 4 | 924 | 928 |
| Guy Lombardo | 796 | 128 | 924 |
| Jan Savitt | 0 | 851 | 851 |
| | 484 | 118 | 602 |

Best Recordings of 1939

(As Selected by America's Musicians)

| | |
|---|-----|
| 1—And the Angels Sing by Benny Goodman (Victor) | 489 |
| 2—Moonlight Serenade by Glenn Miller (Bluebird) | 488 |
| 3—In the Mood, Glenn Miller (Bluebird) | 445 |
| 4—Woodchopper's Ball, Woody Herman (Decca) | 345 |
| 5—Sunrise Serenade, Casa Loma Band (Decca) | 331 |
| 6—Jumping at the Woodside, Benny Goodman (Columbia) | 331 |
| 7—Little Brown Jug, Glenn Miller (Bluebird) | 308 |
| 8—Begin the Beguine, Artie Shaw (Bluebird) | 287 |
| 9—I Surrender, Dear, Artie Shaw (Bluebird) | 281 |
| 10—Circus, Harry James (Brunswick) | 277 |
| 11—Blue Orchids, Tommy Dorsey (Victor) | 176 |
| 12—Scatterbrain, Benny Goodman (Columbia) | 170 |
| 13—Jumping Jive, Cab Calloway (Vocalion) | 168 |
| 14—Cherokee, Charlie Barnet (Bluebird) | 148 |
| 15—Bolero at the Saevo, Gene Krupa (Brunswick) | 128 |
| 16—Traffic Jam, Artie Shaw (Bluebird) | 102 |
| 17—Sawmeters, Sidney Bechet (Vocalion) | 95 |
| 18—Righteous Century, Drawing Room, Raymond Scott (Brunswick) | 85 |
| 19—One Foot in the Groove, Artie Shaw (Bluebird) | 84 |
| 20—My Prayer, Jimmy Dorsey (Decca) | 91 |
| 21—Bingus Upstairs, Woody Herman (Decca) | 88 |
| 22—Oh Johnny Oh, Orrin Tucker (Vocalion) | 79 |
| 23—Boy Meets Horn, Duke Ellington (Brunswick) | 78 |
| 24—Two o'Clock Jump, Harry James (Brunswick) | 78 |
| 25—Crazy Rhythms, Coleman Hawkins (Victor) | 68 |

*Denotes a record made in 1938, but still popular enough to rate in the 1939 poll. Shaw's 'Begin the Beguine' is the only 1938 disc to rate a place in this year's competition.—EDS.

'Gentlemen of Rhythm' Set in New Orleans

New Orleans—The Gentlemen of Rhythm are set at the St. Charles Hotel here. Joe Brown, manager of the group, plays electric Hawaiian guitar; Bud Sivert, accordionist, doubles vibes; guitar and vocalist is Bob Mulkey, and Howard Benedict is on bass, doubling drums.

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FORSTER MUSIC 216 S. WABASH AVE. PUBLISHER INC. CHICAGO

Paul Barbarin Junks His Ork; Celestin Active

BY ORIN BLACKSTONE

New Orleans—Joe Robichaux's New Orleans Rhythm boys can be heard most Sunday nights at the Rhythm Club here. Joe, who made 10 records for Vocalion back in 1932 with a 6-piece outfit, now has a band of 14 men. Drummer Paul Barbarin gave up the band he organized after leaving Louis Armstrong and is making himself felt in the Robichaux rhythm section.

Well Rehearsed Outfit

Joe himself plays piano while Joan Lunceford, a niece of Jimmie, directs and sings. Joe, incidentally, is a nephew of Johnny and Baby Dodds and is a nephew, not son, of the late John Robichaux, who was one of the original New Orleans jazzmen. The band is a pretty well-rehearsed outfit and does a lot of traveling. Papa Celestin's Original Tuxedo Orchestra plays Sunday nights at the Pelican roof, Negro spot.

Bonano Has Own Club

As for the more orthodox stuff, the Tulane room of the Jung hotel is now giving the Roosevelt some stiff competition in the field of buying name bands. Sharkey Bonano has opened his own club in the French quarter in collaboration with George McQueen and is giving out with a 6-piece Dixie combo that's drawing well. The spot is called the Moulin Rouge. Abbie Brunies is still holding forth at the Vanity Club, and at the Last Round Up and the Dog House there are jam bands that turn into jam sessions nearly every morning.

Fiorito Reopens Chi's Congress

Chicago—Dark for two years, the Casino of the Congress hotel here will be opened on Dec. 21 on a large scale, bringing in a show, the band of Ted Fiorito, and Joe Vera's piano. It was in 1935 that the present Casino, then the Joseph Urban room, first brought the Benny Goodman band to the attention of the middlewestern public. In that year the Chicago Rhythm Club sponsored the first Swing Concert ever conducted, played by the Goodman band.



Duke's New Bass . . .

Jimmie Blanton, 20-year-old bassist, has been signed by Duke Ellington and is attracting wide attention with his solid musicianship. Blanton is a former Fate Marable star and a former student of Tennessee State College. He also is an arranger. Duke says Jimmie is the "best bass man in the business."

WHERE IS?

ANDY DAUGHERTY, drummer? VICTORIA ORCHESTRA? JIMMIE MOORE, bass fiddle for Ted Lewis' band about 3 years ago? FRANK PRINCE or FRED LAWRENCE, (former singer with Ben Bernie)? AL MATCH, drummer? with Cliff Perrier's Orchestra in 1937? RAY SNOW and the Glen Island Casino Orchestra? JACK MELVIN? CHARLES BOULANGER, please send your permanent address. C. REESE, former pianist with Red Roberts' orchestra? PLAYBOYS and BETTY BORDEN? STEINY BOTTLE BOYS? WESLEY CRAIG, formerly guitarist with Red Norvo?

WE FOUND!

TONY DI FARDO is working with Joe Robichaux's orchestra. BILLY BANK is playing trombone in one of the studios in Hollywood. Write the Musicians' local in Hollywood for more information. Learn ARRANGING by Mail thru a modern, practical course of personally supervised instruction. For full details, without obligation, write to 'The music school' P.O. Box 188 Station O New York City, N.Y. Endorsed by Paul Whiten, Jimmy Mundy and other leading musicians.

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.
(No. 2 East Bank Street, Chicago)

BENNIE MOTEN'S famed Kaycee band, noted for its old Okeh records and its Victor waxings of *Moten's Swing*, *Lafayette*, *Prince of Wails* and *Toby*, was composed in 1930 of a host of nationally prominent stars of today. The trumpets included Oran (Lips) Page, Ed Lewis, Booker Washington; Thamon Hayes and Ed Durham, trombones; Harlan Leonard, Woodie Walder, Jack Washington, saxes; Leroy Berry, guitar; Willie Mac Washington, drums; Vernon Page, bass; Bill (Count) Basie and Bennie Moten, pianos; Jimmy Rushing, vocals, and Ira (Bus) Moten, front and accordion. For many years there has been a question as to whom was the third sax on the Victor series which included *Moten's Swing*. According to Bus Moten, Leonard, who now has a fine jump band in Kaycee, was the alto man. Eddie Barefield and Ben Webster were on saxes on the dates.

Justings On the Cuff

Bill Love, Nashville, has located an unlisted Rodin with Jack Teagarden titled *If I Could Be With You on Crown* 3016. . . . Les Zacheis, Cedar Rapids, reports an interesting item regarding the Claxtonola company, which also issued the National label. The latter covered records for rent. Deposit of 75 cents was required and if the platter was returned in good shape a rebate of 65 cents was made. . . . Bob Zurke appeared on records 'way back. He recorded with Thelma Terry and her Playboys *Dusky Stevedore* and *When Susie Goes Stepping By* on Col. 1588D, but none of Zurk's flashy pianologs are discernible. . . . John Steiner, Chicago, has turned up the Chubb-Steinberg Okeh's 40106 & 40107 on which Wild Bill Davison, trumpeter, plays. The tunes are *Horsy Keep Your Tail Up*, *Blue Evening Blues*, *From One Till Two* and *Walking, Talking Dolly*. Still missing is *Mandy Make Up Your Mind*.

Collector's Catalog

Hoyte D. Kline, 3454 Ingleside Road, Shaker Heights, Ohio, has a practically complete Armstrong collection and is now filling in an Ellington and Henderson library, meanwhile keeping a good eye open for all rarities. Kline is a partner in his father's grocery brokerage business. . . . Art Catlip, 733 East 96th street, Cleveland, goes for piano solos exclusively, emphasizing the blues. He's a graduate student of English at Western Reserve University and plays piano professionally with a little "boogie" when the clientele permits. . . . William C. Love, 930 Broadway, Nashville, specializes Armstrong, Beatie Smith, Ma Rainey and Muggsy. Love fills in with Chicago style, boogie-woogie and Ellington. Bill is a grad of Mass. Institute of Technology in Civil Engineering and now is working for the Nashville, Chattanooga & St. Louis railroad. . . . John Mack, 3047 South Drake avenue, Chicago, plays piano and accordion professionally. Collects records to copy and adapt to arrangements for his instruments and the combinations he plays with.

Where They Are

Les Collins, trumpeter on the Jones-Collins Astoria Eight's Astoria Street and Dust Stamp, now leads a combo at 43rd & Indiana, Chicago. . . . Bill Rank, trombone playing associate of Biz, now in Hollywood studios as in Min Lebrook, bass player with the Wolverines. . . . Albert Wynn, trombone leader of Wynn's Creole Jazz Band on Vocalion and Okeh, now playing in Jimmie Moore's orchestra at the Cabin Inn in Chicago. . . . Bernie Young, leader of still another Creole band, Paramount 12488, Dearborn Street Blues, 12060, Every Saturday Night,

played Chicago Savoy recently with "New Creole" Jazz Band.
UNACCEPTABLE SOLD—Sterling Bose's Spanier-like cornet on Irving Mills' Hotzy-Totzy Gang's *High and Dry*, Brunswick 4929, (followed by a great Hoagy Carmichael vocal.

Letters of inquiry to George Hoefler must contain self-addressed and stamped envelopes. Collectors who have sent in thumbnail sketches for Hoefler's "catalog" and those who have requested personnel will be served as soon as he can take them in order. The "Hot Box" is a regular Down Beat feature.

Danny Polo on Records Again

New York—Under the direction of Leonard Feather, three British musicians and three from British West Indian families teamed with Hazel Scott, Pete Brown and Arthur Herbert last week to record four sides for Victor under the name of "Sextet of the Rhythm Club of London."

The ex-Ambrose men were Albert Harris, guitar; Peter Barry, bass and vocals, and Danny Polo, American clarinetist who spent so many years abroad and who has been working with Joe Sullivan since his return to the States. Titles are *Calling All Bars*, *You Gave Me the Go-By*, *Why Didn't William Tell?* and *Mighty Like the Blues*. They'll come out on Bluebird.

Delaney Takes Hot Jazz to Army Camp

Paris—Charles Delaney, author of *Hot Discography* and one of the world's foremost hot collectors, returned to his home here last month and picked up a stack of jazz platters to take back to his army headquarters "somewhere in France." Delaney is with an anti-aircraft battery. The remainder of his collection is buried underground, safe from Russo-Nazi bombs.

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from

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DETROIT ATHLETIC CLUB

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RUBY NEWMAN
AND HIS ORCHESTRA

Extend Holiday Greetings
To
Down Beat



Bennie Moten's great band of 1930, described in George Hoefler's "Hot Box" column, included (standing left to right) Vernon Page, bass; Oran (Lips) Page, Ed Lewis trumpets; Harlan Leonard, alto; Ed Durham, trombone; Woodie Walder, sax; Leroy Berry, guitar; Jimmy Rushing, vocals, Bennie Moten, piano, and Bus Moten (with baton),

—Courtesy Bus Moten's Mother
accordion. Seated left to right are Jack Washington, leaning on couch, sax; Bill (Count) Basie, piano; Booker Washington, trumpet; Thamon Hayes, trombone, and the late Willie Mac Washington, drums. Basie now has Rushing, Lewis and J. Washington in his band. Bus Moten leads his own little trio in Kansas City, as does Walder. Leonard has a fast-moving band in the same town.

Toots Mondello Has New Recording Unit

New York—Toots Mondello, star alto with Goodman, has taken another stab at wax-bandleading. He cut *Louisiana*, *Sweet Lorraine*, *St. Louis Gal* and *Beyond the Moon* last week with a band composed of Ziggy Elman, trumpet; Buff Esteas, alto; Noni Bernardi and Art Rollini, tenors; Claude Thornhill, piano; Carl Kress, guitar; Nick Fatool, drums; Art Bernstein, bass, and himself on alto. They are for the Varsity label of U.S. Record Corp.

New Palomar to Go Up Next Month

Los Angeles—Rebuilding of the famed Palomar Ballroom, destroyed by fire Oct. 2, will get under way in January. Owners of the huge dancette received an insurance check for nearly \$400,000 last week. The new Palomar will be "more finer" than the old one, the owners declare.

Fay Jones is Fatally Shot

Kansas City—Five shots from an old nickel-plated revolver proved fatal last month here to Fay Jones, 29-year-old pianist prominent for her work in George E. Lee's Negro band. She was separated from her husband, Hugh Jones, a trumpet player.

Held by police was Elmo (Happy) Shellner, whom police said

murdered Mrs. Jones in a chicken shack on Vine street. Shellner, who had courted the pianist, was said to have confessed the murder. Mrs. Jones, the former Fay Argon, had lived in Kansas City since 1911.

Season's Greetings
BUS MOTEN
AND HIS BOYS
WHITE HORSE INN • K.C., MO.



Holiday Wishes from
EARL MELLEN
and his orchestra
"Melodies by Mellen"
currently at
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Management
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Season's Greetings

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15, 1939

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How Eddie Chase Airs His Air Show

(For Photos at Left)
(Pic by Seymour Rudolph)

Chicago—Eddie Chase, originator of "Make Believe Ballroom" in Chicago, puts on his show for *Down Beat's* photographer. 1—In Station WAAF's record room Eddie (with cigar) picks his tunes as carefully as a band leader. He gets contracts and changes of pace in his recorded program and keeps listeners interested in their feet as well as their ears. 2—At 3 every afternoon Chase goes on the air with a record of cheering people creating an illusion of a real ballroom. After each number, he runs in 10 seconds of applause. 3—Emmett Perry, engineer, tosses a Louie Armstrong platter to Eddie. Eddie has broken many records, but he's yet to break a record, (a wax one). 4—Perry mixes the "highs" and "lows" and the basses and the brasses, the same as if an orchestra were broadcasting. Balance is important, says Eddie.

5—Musicians are forbidden to be interviewed or to appear as guest stars on programs of this nature, but Chase can and does give many deserving bouis to deserving stars. Here he is shown with lovely Anita Boyer of Tommy Dorsey's band. 6—Eddie has received as high as 6,000 in response to one 15-minute broadcast and average over 15,000 letters a week from jazz fans wanting him to "book" certain bands for appearance on his show. 7—Arthur Harre, manager of WAAF, had an answer for Eddie's request for a raise last month. He pointed to one section of Chicago (on map) where Eddie doesn't have a listener—the 5 square miles of stockyards where Chi's famous cattle are kept.

8—Chase takes his program seriously and is learning arranging. Here he's shown with two fem musicians who are giving him tips. 9—Eddie's greatest kicks are the requests he receives for "personal appearances" in Chicago neighborhood ballrooms and public places. Chase has been airing his "Ballroom" for 2½ years in Chicago.



George Auld Band— (From Page 1)

Georgie Auld, tenor sax star, leader. To date only one man has left, the bass player, who has been succeeded by George Horvath from Vido Musso's band. When Will Osborne followed them into the Pennsylvania last week, Tony Pastor was replaced by Ronnie Perry, whom Artie Shaw fired when Auld joined the band. Auld's first act as leader was to hunt up Perry in Woody Herman's band and persuade him to take back his old job

in the sax section. Characteristic of Auld, that act is another indication of why the boys elected Georgie their leader.

Play the Roseland
And about leaving the Pennsylvania—they got that job. They open at Roseland Friday night, the 15th, starting out all over again. And when interviewers ask, "Georgie, what do YOU think of

jitterbugs?", his answer will make them sure that if Georgie Auld makes headlines it will be with his saxophone and his band, not his psychology.

Kay Foster, blonde singer with Goodman, has joined Auld's band. Helen Forrest, a vet chirper with Shaw's group, went over to Goodman. Pastor, it was said, is attempting to sign Billie Holiday.

SEASON'S GREETINGS
FROM
Johnny Long
AND HIS ORCHESTRA
playing at Swingland Cafe, Chicago

Greetings
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Management
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BOB CHESTER
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NOW PLAYING
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Christmas Greetings!

from

GLEN GRAY

and the

CASA LOMA ORCHESTRA

Featuring

KENNY SARGENT and PEE WEE HUNT

DURING THE HOLIDAYS
PARAMOUNT THEATRE
NEW YORK

■
PERSONAL MANAGEMENT
F. C. O'KEEFE
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NEW YORK CITY



Ten Years Ahead of the Times?



BY BOB LOCKE

Bands today don't play the way Coon-Sanders used to a decade ago. And that's no compliment to 1939 outfits.

Take this gang above. Elmer Krels, at left on bass, was a solid as they come. Now he is musical director of WLSN in Milwaukee. Rex Downing on trombone, still is with Joe Sanders at Chicago's Blackhawk. That's Joe at the piano—a helluva fine baseball player whose knowledge of showmanship is unsurpassed today. Carleton Coon, on drums, had as many

friends in 1930 as Goodman has today. But he died May 5, 1932, and his passing brought an end to a band that was just 10 years ahead of the times.

Bob Pope, on trumpet back there, has his own band today and is doing "git" well. The Peterson is playing Chicago Theaters. Russ Stout has a Milwaukee music shop. Harold Thiell is playing with Sanders, too, and John Thiell has settled down in the Windy City. Floyd Estep is playing with Verne Buck's pit band at Chicago's Oriental Theater.

Remember those old Victor C-S

records of *My Ball and Chain*, *Sluefoot*, and the others? They were best sellers—more of them went into homes than Tommy Dorsey's do today. Yep, it was a good band, and talking about it is swell, and once in a while a picture like this one brings back memories to the guys who now are considered old vets in the game.

But get this straight—the Coon-Sanders band meant as much to jazz as the name Whiteman. But maybe the jitbugs don't know that. Kids are funny that way and have a habit of not understanding those things.

GUTBUCKET DRIPPIN'S

CAUGHT BY TED TOLL

Critics in Doghouse Again

Eddie Immar, in our Oct. 15 issue, said, "When John Critic can play trumpet or whatever instrument perfectly, has worked with his horn night in and night out and has taken his horn to bed with him, then and only then let him write his head off all he wants about some other man playing the same instrument."

To which we received this rejoinder from Frank H. Clarke, Jr., jazz writer and critic of Dedham, Mass.:

Dear Mr. Immar and Other Screwballs: "I refrain from telling you the story of the swimming coach who couldn't swim a stroke, yet turned out winning swimming teams, because I am afraid you wouldn't see the connection. . . . If you really think that one must be a virtuoso on an instrument before he can appreciate a competent performance on that instrument, then, as far as you are concerned, the whole theory of music is a failure. If by doing a heap of listening one can't learn to tell a good trumpet solo from a bad one, then all the trumpet players should go off by themselves and play for each other, so that they'll be appreciated."

Kinds of Good Jazz

Criticizing a music whose standards and form are so nebulous as those of jazz, has put the jazz critic in the worst possible spot. There are dozens of sincere musicians who agree thoroughly with Eddie Immar, and who pass off the whole question with a smirk and a "What do those guys know about this kind of music? They don't seem to realize that the only way a guy can play good jazz is for it to be in his heart. "If it's there, that guy plays good jazz; if it's not there, why, he doesn't play good jazz be-

cause he hasn't got it inside him to let out."

The trouble with a remark like that is that the fellow who makes it assumes that there is only one very specialized kind of music which is good jazz. That is a narrow-minded premise and an evidence of the fellow's limited conception. He is none the less sincere and courageous.

But consider the various kinds of jazz which various guys say is the real thing. Boiled down to simple generalities, there are fellows who like what we call the two-beat kick — Dixieland stuff — and there are those who are "on the Ellington kick" and feel that the only good jazz is the Duke's. Or there are those who can see nothing but the Goodman-Shaw outgrowth of the McKinney-Oliver-Henderson influence. There are advocates of Chicago style and fellows who are just as sincere in their idolatry toward the Raymond Scott style.

Art Must Have Critics

Too many musicians feel that where one of the above-named schools is the only real thing, the others are all wrong. It's the critic's job to understand the good in all of them. We'll grant that a great many of the critics themselves are narrow in their appreciation, and are prejudiced far too much for one style of jazz to make them good critics.

Every art, to keep up its own standards, must have critics, critics who must be more intelligent than to be limited to a narrow appreciation.

The musicians mustn't assume that the critic "hasn't got it in his heart." After all, is there any reason why the critic shouldn't "have it"? A man can have good jazz in his heart without being able to express it through an instrument.

Orchestra Personnels

Cab Calloway

Chu Berry, Walter Thomas, Jerry Blake, Clarence Houghton, A. J. Brown, sax; Dixie Gillespie, Mario Basco, Lamary Wright, trumpet; Keg Johnson, De Priest Wheeler, Claude Jones, trombone; Cozy Cole, drums; Benny Payne, piano; Milton Elston, bass; Denny Barker, guitar, and Cab Calloway, vocals and front.

By Woodbury

Chic Farrer, Don Parker, Bob Hesse, Lowell Smith, reeds; Joe Kirkham, Max Moffit, Carlyle Baker, brass; Dick Gardner, Eddie; Ed Steber, piano; George Kirk, drums; Paul Bradley, bass, and By Woodbury, front.

Tommy Reynolds

Leslie A. clarinet, Tommy Reynolds; Marshall Hutchins, Peter Abrams, Gus Hill, trumpet; Don Cavanaugh, Dick Hathaway, trombone; Louis Colombo, Joe Fandel, alto; Harold Raymond, Tino Logre, tenor; George Kohler, piano; Wilfred DeFrance, bass; Parker Lee, guitar; Penny Porter, vocals; Hill double bass French horn.

The Barons

Bob Averill, tenor sax and trumpet; John Combs, trumpet; Fran Cepford, drums, and Chet Rupinski, piano. Vocals by all but Cepford.

Joe Sanders

Harold Thiel, Bud Phillips, Ray Johnson, Hubert Finley, sax; John Bista, Red Hodson, trumpet; Rex Downing, Sunny Stewart, trombone; Dean Stevenson, drums; Bob Levy, guitar; Eddie Edwards, bass, and Joe Sanders, piano and vocals.

Shelton Stubbins

Wesley Bivens, John Kirshels, Berry Sloan, Ted Kirshels, alto; Charles Lewis, Cecil Scott, Al Putnam, trumpet; Romalio Potts, trombone; Hubert Carter, bass; Dick Boyles, drums; Will Plord, piano; Paul Bell, arranger; Tal Henry, manager, and Shelton Stubbins, front.

Jimmy Neone

Frank Owens, Maceo Cant, Warren Smith, sax; Leon Scott, Gail Brockman, Dalton Nickerson, trumpet; Al Wynn, trombone; G. Honore, piano; John Hinely, guitar; William Anderson, bass; Jimmy McHenry, drums; Joe Williams, vocals, and Jimmy Neone, clarinet and alto sax.

Earl Mellen

Val Conte, Vernon Lodge, Weddy Caruso, Tex Melvin, sax; Edward Weaver, George Hays, trumpet; James Beck, trombone; Gordon Morrison, piano and soloist; Benny Benson, piano, vibes and arranger; Jack Stern, bass; Bob Goffel, drums, and Earl Mellen, front and vocals.

Johnny Long

Robert Shafner, John Getmar, Johnny Long, trumpet; Boyd Atkins, Scopes Carey, Eddie Johnson, sax; Christine Jackson, trombone; Rudy Martin, piano; Dolphus Dean, bass, and Kenneth Peterson, drums.

Frankie Quartell

Ernie Quartell, George Barbour, Harold D'Augustine, sax; Fred Sorey, Frankie Quartell, trumpet; George Nelson, violin; Tom Thomas, drums, and Irwin Kostal, piano.



2-Man Bash . . . Bud Calvert, toying with the tubs, and Joe (Zammar) Knox, on horn, strike up a jam in stomp tempo. They are both featured with the Red Blackburn-Knox Boys combination out Missouri way.

Four Bands Working In Little Rock

BY BILL GILBERT

Little Rock, Ark.—The winter season opened up wide with four bands at steady spots here. Herbie Maul is having a good run with his 11 men at the Westwood Club. Blue Steele has 10 men in his own club, the Casino. There's a new band of youngsters playing the Hilltop Club; they're the Toppers. Hy Manning has 7 men at the Hollywood Club.



Season's Greetings

FROM

EDDY BRANDT

AND HIS ORCHESTRA

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Personal Management ANDY WISWELL

Holiday Greetings

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For Three Weeks (I hope)

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GEORGE HALL

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FEATURING

DOLLY DAWN

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Holiday to



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EARL "FATHER" HINES

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Now Playing GRAND TERRACE CAFE, Chicago, Illinois
Management, ED. FOX



GREETINGS FROM

HAROLD VINCENT

AND HIS ORCHESTRA

featuring LITTLE LEE HAYDEN vocalist

Completing Six Months at
DEAUXVILLE-ON-OWASCO . . . Asbury, New York

Critics in the Doghouse

Benny Goodman Examines Benny Goodman

(From Page 2) and perhaps only one or two colored musicians who can be stacked up beside him.

Nick Fatool on drums has been another solid addition to the band. Nick is not a flashy drummer but a good consistent, dependable drummer who can always be counted upon. As for flash—we've had enough of that in the past.

Hampton a Mainstay

All of which brings us to Lionel Hampton (the Barrymore of the band—if you've listened to some of our recent commercial programs) who in my opinion is unquestionably a great musician. Very few people, it seems to me, realize how good a musician Lionel really is. Ever since he joined my band I have been convinced of his extraordinary ability. Lionel is a mainstay of our new sextet and I am very proud of that little unit. It has turned out some fine swing—"Flying Home," "Opus Local 802," "AC-DC Current," "The Shivers" and "The Shiek" for example.

Our most recent discovery is Charley Christians. Charley's chorus on "Star Dust" is one of the most imaginative solos I've ever heard. Frankly I never liked the electric guitar. It didn't make much sense to me in a band like ours.

But Christians is different. With the possible exception of Floyd Smith, Charley is head and shoulders above competition in the guitar field.

Henderson on Spot!

There has been a deal of talk about Fletcher at the keyboards. Swing critics and well meaning fellows have told us day in and day out that Fletcher is the greatest arranger in the world—but Fletcher at the keyboard with the Goodman sextet?—impossible! First of all let's get this straight. There are very few pianists who can play with the sextet. I mean pianists who are available and good enough to do so. It's a tough assignment and maybe Fletcher isn't the best pianist going but at least he knows what we want. He is the first one to admit that he is an arranger first and a pianist second. He would prefer to devote his time solely to arranging for the band—and maybe we'll work that out soon. But that is one of the things we'll have to give over to the future. I don't think the matter is too important but you can take my word for it that if anything sounds a little doubtful, we know about it even before the critics. Proof of which is that when we started to overhaul the band last year and before we were even a quarter of the way through with the job, the critics were wondering

—"hasn't Goodman gone too far?" The answer is—we knew what we were doing and the critics could only guess.

'Band Better Than Ever'

Speaking objectively as possible then, I'm willing to be judged on the basis of the changes made. I think the band sounds better than it ever has in the past. I think we've made progress. We've passed the killer-diller stages of swing for one thing. We could play numbers like "One O'Clock Jump," "Roll 'Em," "Jumping at the Woodside," "Sugarfoot Stomp," "Sing, Sing, Sing" from now until the cows come home. But we passed that stage some time ago. Swing doesn't have to be loud and furious. A simple unpretentious little number can be just as exciting once you get it jumping. We like to play the killers, too, but to dish out a steady diet of the stuff is bad for the audience and bad for swing too. Swing must move along like everything else. Continued experiments are necessary to maintain interest and excitement in the music.

Fletcher's and Eddie Sauter's arrangements are big and interesting. I find myself getting new kicks from the band these days especially when we play back a record taken from the air and I find myself surprised and delighted that the band sounded as good as it did. There may be one or two spots that may not be perfect but we'll take care of that, too.

All through the year, scare headlines and war bulletins appeared in the music press about Goodman letting this man go, adding that, doing this, that, and the other thing. Well, it's almost over now. With Mildred doing the vocals on our records and commercial spots, I think we're set to turn out some fine stuff.



—Courtesy Duke Delory

Toronto Fave . . . Fran

Hines. Born in Buffalo, he featured vocally with Bert Niosi's band in Toronto. The band has jammed so many dancers into Cuthbert's and Deller's Palais Royale Ballroom that it's earned a long term run. Hines rates as Canada's most popular vocalist.

Henke Stars at Milwaukee Concert

Milwaukee—Mel Henke, young Chicago pianist, was the star of a swing concert held at Club 26 here Dec. 3 under auspices of the Milwaukee Swing Club. Several local cats helped out to round out the program. H. N. Bartelt was in charge of the program.

Holiday Greetings
The BARON'S Orchestra
"Soft Sophisticated Swing"
Now Playing DURITE CAFE
137 N. Meacham St., Jackson, Mich.

GREETINGS GATES!



LOUIS ARMSTRONG

"OLD SATCHMO"

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AND

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CENTER THEATRE, N.Y.C.

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CRITICS SAY . . .

"Louis Armstrong is superb." Coleman, Daily Mirror.

"Louis Armstrong is on hand to give anguish and ecstasy to a trumpet." Brown, N.Y. Post.

"Louis Armstrong and trumpet are given plenty to do." Whipple, World Telegram.

"Mr. Armstrong is First Rate." Bulford, C. Science Monitor.

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DICK BAKER

Pianist-Vocalist
Singin' and
Swingin'

Holiday Greetings
Via the Airwaves
Daily Broadcasts
Over WJJD-Chicago



Honoring Ben Gilbert, extreme right, as professional manager of Leo Feist, Inc., are these familiar faces around Tin Pan Alley. In the group, reading clockwise, are Herb Reis, with napkin; Murray Baker, Paul Vrablic, Ed McCauley, Leo Talent, Abe Olman, Lon Mooney, Jack Robbins, Steve Levitz, Bernie Prager, Chuck Rinker, Eddie MacHarg and Gilbert.

Holiday Greetings
Henry Carlson's
Subtle Syncopating Swing
—featuring—
CORINNE PELLETIER
VILLA PARK, ILLINOIS

A Seasoned Performer

FRANKIE QUARTELL
AND HIS ORCHESTRA, NOW
PLAYING AT COLOSIMO'S



FRANKIE QUARTELL knows what it's all about. Behind him is a string of successful engagements dating back to the days when he played with the original Isham Jones Orchestra. More recently, heading his own orchestra, he has played such class spots as Bouche's Villa Venica, The Air National Theatre Club of Havana, and currently at Chicago's famed Colosimo's.

No tyro at the game, but a seasoned performer, Frankie demands a seasoned performance from his instrument. That is why he uses a VEGA POWER MODEL. "It's the lightning-like, recessed valve action of a VEGA that I like," he says, "that and its amazing range."

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Waxworks Shoot Their Wads With Special Xmas Records

BY BARRELHOUSE DAN

The year 1939 approaches the last bar, and with it, 52 weeks of exciting activity in the record field.

It's no secret that the major waxworks shoot their respective wads during the weeks preceding Christmas. This year thousands of musicians and "hot" fans will give records as presents. Worth considering among the current listings are:

Mugsy Spanier

"Dippermouth Blues" and "I Wish I Could Shimmy Like My Sister Kate," on Bluebird 10506.

With a different band, Mugs continues to dish out the most sparkling and all 'round thrilling jazz of any of the small combinations. Mugs' muted cornet on the "A" side is equalled only by his chorus on "Someday Sweetheart" which he recorded a few weeks back on the same label. Rod Cless' clarinet, effective in ensemble as well as soloing, is astoundingly reminiscent of Tesch's work—it's that good. And young Joey Bushkin's pianolatics incorporate feeling and technique masterfully on both sides. "Kate" is almost as good, and Georg Brunis' vocal is a great kick. Bob Casey on bass and Don Carter, drums, strengthen the rhythm section, Bob's steady slapping providing a solid base. The two sides are 18-karat. Mugsy's horn drives hard enough to almost serve as a rhythm instrument.

Jimmy McPartland's Squirrels

"Eccentric" and "Original Distained One-Step," on Hot Record Society 1004, and "Fascina" and "I'm All Bound Bound with the Moon (Blue Line)," on HRS 1003.

In a session supervised by E. M. (Squirrel) Ashcraft, III, prominent Chicago pianist and fan, in 1936, McPartland and a gang including George Wettling, drums; Country Washburne, bass; Rosy McHargue, clarinet; Dick Clark, tenor; Joe Harris, trombone; Jack Gardner, piano, and Richard McPartland, guitar, rapped out in 2-beat jam style these four sides for Decca. Decca never issued them, because they were not commercial; the HRS recently purchased the masters and now issues them under the HRS "Originals" label.

Successor to Bix?

Not terrific, or hardly sensational, the gang here nevertheless is refreshing in its treatment of the evergreens it worked on. Clark, at the time tenor with Goodman, plays excellent horn all the way. So do Harris and McHargue. Rosy today is with Ted Weems and is seldom heard as he deserves to be. McPartland's cornet is the top kick. If one must make a choice as to Bix's closest successor, Jimmy probably comes closest, even though he hasn't been heard on wax for years. Rosy's clarinet smacks of Teschemacher's style.

The rhythm is adequate, Wettling bursting forth on occasions to provide a solid base. Ensembles are sloppy, but good anyway. What good would a session like this be if everything went off perfectly? It's the spontaneity, and "un-rehearsed" atmosphere, that makes these well worth the ante asked by HRS.

Bix Beiderbecke

"I'll Be a Friend with Pleasure" and "Mary," on Victor 26415.

Two foul sides paired together here, the first a bit better than Mary. Reissues, neither is representative of Beiderbecke's genius. The "A" side sports his cornet for a brief turn, but the number is so bad it's not worth wading through to Bix's opening. "Mary" is by Whiteman's band but Henry Busse's horn is featured more than B's, which again proves that Mr.

PW didn't know a good thing when he saw one, although he takes pride today in constantly referring to the presence of Bix in his band. Bing Crosby sings a miserable vocal.

Benny Goodman

"Let's Dance" & "Boy Meets Horn" and "Rooftop Room" and "Flying Home," on Columbia.

Columbia is slowest of all recording firms to send reviewers records. Readers who have assailed this scribe for ignoring both the Columbia and Vocalion releases should realize that unless the discs are received immediately upon pressing, they'll be too stale to review in current Down Beat issues. Thus it's a pleasure to report that Goodman's theme, *Let's Dance*, was received in time to make a review of it not appear bearded. Fans have been clamoring for his theme for years; it's the first Benny has made. Nothing sensational. The tune sounds exactly as you've heard him play it on the air hundreds of times. Chris Griffin's trumpet shines on *Boy* but it's no improvement on Rex Stewart's, who cut it for the Duke earlier in the year. Latter two sides are by the sextet, with Charlie Christian on electric guitar spotted. Note that Art Bernstein's bass is as strong as Smack Henderson's piano is weak. Note also that the BG sextet has none of the sparkle nor any of the exciting solo work which characterized the earlier trio and quartet discs. Perhaps it is too large; perhaps the instrumentation is not the most effective for superb renditions of jazz as the old trio and quartet were capable, but at any rate the sextet is an anemic substitute. Sorta like having to eat soda crackers after becoming accustomed to apple pie a la mode for your evening's dessert.

Gene Krupa

"Hodge Podge" and "On the Beam," on Columbia 35262.

One man—maybe two—in this band plays with enough inspiration and originality to catch the ear and hold it. He's Sam Donahue, on tenor. The doubtful one is Sam Musicker, whose solo clarinet at times is played with intense feeling and in a manner which wears well on his audience. The remainder of the band, piece by piece or ensemble, is strictly run of the mill on these sides. *Podge* is a la Basie, but suffering in comparison with the Count; *Beam* is worse, with a mess of meaningless stuff scrambled together. And figure this out: Krupa, for all his drumming artistry, sports a weak rhythm section. Too much drums?

Donahue—and Musicker when he's right—can't do it all.

Count Basie

"Nobody Knows" and "Song of the Islands," on Vocalion 5169.

Basie plays a heavy organ on *Knows* which spoils an excellent blues side and a vocal by Jimmy Rushing. The arrangement would have been marvelous had the Count been at the Steinway. Reverse is a well-played standard with Basie back where he belongs and aided by superb Jo Jones drums, Les Young tenor and highly-perfected ensemble. Excellent jazz, although Basie's band has turned out better.



Their Last Date Together . . . Charlie Barnet, Judy Ellington and Leonard Joy are shown at a recent recording date, the last one on which Judy was featured as vocalist with Barnet's band on the Bluebird label. She has since joined Tommy Reynolds. Barnet's recent waxing of *The Wrong Way* satirizes modern schmaltz bands so unmercifully that Bluebird refuses to release it. It's so lousy it's great!

Meade Lux Lewis

"The Blues" on four 12-inch sides, issued by Blue Note, No. 3 & 9.

Presenting the longest piano solo ever recorded—48 inches of blues played by a man who really knows how. Simple and straightforward, without flowery embellishments and artificial sentiments, Meade Lux' blues sides are among the most sensitive and sincere ever recorded.

Lewis hasn't the imagination, or the rhythmic drive, of his colleagues Ammons and Pete Johnson. But here, in slow tempo, it's in his favor. Seldom does one hear more earthy, emotional music. Nor does he revert to boogie-woogie style;

certainly sad. *Home* is a little stronger, grooved in the Tom Dorsey "polished" manner, but lacking in guts, startling solos and all the other attributes which apparently only a few bands like Ellington, Basie, and a nutshell full of others possess.

Where there is Clinton, there is tautology.

Woody Herman

"I'm Goin' Virginia" and "Midnight Echoes," on Decca 2817.

Steady Nelson (who doesn't like to be called Horace) takes the first side, a good old tune hurt not in the least by Nelson's singing, his trumpeting, and Tom Linehan's superb pianostylings on the intro. Reverse, a Joe Bishop compo, isn't as strong but it has a Saxie Mansfield tenor chorus in its favor. Latter is played in an Artie Shaw style, including Herman's clarary work.

Teddy Powell

"Teddy's Boogie-Woogie" and "Jamaica Jam," on Decca 2806.

Milton Raskin's pianistics, a la



Rosy McHargue, clarinetist with Ted Weems, can get off with the best of 'em. Here he's shown during a recent theater date with Weems' band in Chicago. Rosy's best recorded hot examples are with Jimmy McPartland's Squirrels, which are released this month by the Hot Record Society and reviewed by Barrelhouse Dan.

Lewis here displays an entirely different style heretofore unassociated with his name.

In album form, the two big discs sell at \$3.

Larry Clinton

"Down Home Rag" and "Johnson Rag" on Victor 26414.

Larry makes a nice try here, and an alto gets off surprisingly for a real kick. But somehow Larry misses the boat on these just as he missed the boat on his *Boogie-Woogie* and other pseudo-jazz waxings. Johnson in spots sports a trumpet chorus of Horace Heidt triplets, which is pretty disheartening, definitely disappointing, and



MERRY XMAS!

Lawrence Duchow

AND HIS

Red Raven ORCHESTRA
MILBERT, WISCONSIN

Now featured on Decca Records.
Hear Red Raven Polka—#2543

Decca's Faux Pas

Barrelhouse Dan, snooping around, has learned that Decca recently made a serious error in listing personnel on four Bob Crosby Bobcats sides.

Instead of Boh Zurke and Sterling Bose, on piano and trumpet, respectively, Floyd Bean and Billy Butterfield played on *It Was a Lover* and *Oh Mistress Mine* (2662) and also on *Blues Blues Thou Wister Winds* and *Sigh No More Ladies* (2663), four Young-Shakespear tunes played in 2-beat style. Bean is a young Chicago ace now with Jimmy McPartland's band. Each label listed wrong personnel.

Ammons-Pete Johnson, and Don Lodice's gummy tenor stand out on *Boogie* and the band backs them up well. Raskin's work is exceptional. Reverse is a poor imitation of Basie with only Lodice shining.

Bob Crosby's Bobcats

"Love Nest" and "Till We Meet Again," Decca 2825.

Fazola's clarinetting hogs all the honors here. Easily the most distinctive of all stick handlers, Faz would play fine blues even if the Bobcats waxed the *Star Spangled Banner*. Joe Sullivan is at the piano here; his "B" side work is better.

(Modulate to Next Page)

NICK PANI

Violinist
and
Leader

Booked by

Wm. Morris Agency, Inc.



Best wishes for Christmas
and the New Year

Merry Christmas
EMILIO CACERES

"Swing Fiddle King"
orchestra director
WOAI, San Antonio, Texas

HOLIDAY WISHES FROM

Bill Bardo

AND HIS
"MUSIC FOR YOUR MOODS"

It's Hot, It's Sweet
It's Swing

Just completed extended engagement of seven weeks at Edgewater Beach Hotel, Chicago. HBC chain nicely. Now on tour.
Management—General Amusement Corp.



Solos field, able.

"Fancies" Decca 2800. Fan Tarto, and J. ing. S appeal comb

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Solos by Ed Miller, Billy Butterfield, and the ensembles are acceptable.

Al Duffy Four

"Fanciful Fancies" and "La Spagnola," Decca 2799.

Fancy fiddlin' by Duffy with Joe Tarto, bass; Frank Victor, guitar, and Jimmy Lytell, clarinet, helping. Soft swingy stuff which will appeal to those who like string combos.

**Bing Crosby
Andrews Sisters
Joe Venuti**

"Cribbittin'" and "Yodella Live," Decca 2800.

Crosby still is America's best pop singer. He can sing jazz or anything you call for. Here he shows irresistible humor as he jives along with the Andrews gals and Venuti's fiddling. Quite a combination of stars, and well worth hearing as a novelty.

Mary Lou Williams

"The Faith" and "The Book," & "Mr. Freddie Blues" and "Sweet Patricia," Decca 2796 & 2797.

Piano solos, with rhythm background, and strictly top drawer. Lady Kirk's talented little fem 88 clicks again, displaying her agility and keyboard prowess efficiently. Perfect samples of Lou's ability here, and take your choice as to which is best of the batch.

Artie Shaw

"Shadows" and "I Didn't Know What Time It Was," on BBRD 10503.

Two slick jobs. They say this is the last disc Artie made with his band. George Auld takes a short tenor solo on "Time" and although it's a pop, it's a good one, and is treated excellently here. "Shadows" doesn't mean much, and contains no kicks, but it's just plain danceable and smartly arranged stuff. Buddy Rich's drums are judiciously used for a change. Artie doesn't overwork himself, or his clarinet, on either side.

Manny Klein

"Rainbow Over Paradise" and "Mahaloan Kamaheha," on BBRD 10505.

Don't let this fool you. It's Manny Klein of "hot" fame, all right, but one wonders how he had guts enough to let these be released without a fictitious moniker. Strictly for the Hawaiians. Eddie Bush plays the steel guitar that's featured.

Ray Noble

"Comanche War Dances" and "Tropique," on Columbia 35258.

Ray Noble, a Britisher himself, wrote a ditty called *Chevoles* which proved a terrific hit after Charlie Barnet and Count Basie put it over. Now Limey Noble, one of the world's best arrangers when he sticks to his field, turns Indian authority and comes through with two follow-ups, both of which should have been left on the reservation. Tom-toms, trite riffs—you know the rest. The band performs well. Perhaps Ray should stick to Piccadilly Circus, when composing.

Erskine Hawkins

"More Than You Know" and "Uptown Shuffle," on BBRD 10504.

Dolores Brown, who sounds like every other filly speller, sings the first side, one of the best pops

**Stacy's Stars Wax
Hot Varsity Sides**

New York—Jess Stacy's all-stars clipped off four standards last week, under Warren Scholl's direction, for U.S. Record Corp. The titles included *I Can't Believe You're In Love With Me*, *Breeze, A Good Man is Hard to Find* and *Clarinet Blues*, latter starring Fazola's clarinet. Besides Faz and Stacy, others on the date were Bill Butterfield, Eddie Miller, Sam Weiss, Don Carter and Les Jenkins. They'll be on the Varsity label.

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Time Out for Will Bradley,

who as Wilbur Schwichtenburg gave up an ace studio job in New York to go out on his own with a new band a few months back. Will is shown coking one during a rehearsal. Ray McKinley and Freddy Slack are also stars of the trombone man's band, handled by the Wm. Morris agency.

ever penned. It's okay, but shy of eye-opening performances instrumentally. Latter side is better, and shows Hawkins' band off to good advantage with Julius Dash, tenor; Averi Parriah, piano, and Erskine's leather-lunged horn prominent.

Bob Zurke

"Peach Tree Street" and "Fit to Be Tied," on Victor 26420.

Everyone's been waiting for a good Zurke disc. Here "Peach Tree" is the best the Tomcat's turned out yet, despite a laughable Sterling Bose vocal. Catch Zurke's bluey, virile Steinway stylings. More important, catch Bose's last-chorus cornet, which might be taken for Muggsy's own. The band scores with this attempt, but skip the reverse. The guy that wrote "Fit to Be Tied" should be tied to a tree and left hanging.

Parker's Fem Band

Franklin Square, L.I.—Gloria Parker, ex co-director of the Coquettes all-girl outfit, is in Casa Serrville here with her own all-femme band, composed of former Ina Ray Hutton and Coquette gals.

SHEET MUSIC BEST SELLERS

- South Of The Border (Shapiro, Bornstein) Scatterbrain (Brogman, Vocco, Conn) Blue Orchids (Famous) My Prayer (Skidmore) Over The Rainbow (Feist) Lilacs In The Rain (Robbins) Man With The Mandolin (Sauty, Jor, Selzer) In An 18th Century Drawing Room (Circle) El Rancho Grande (Marke) Good Morning (Chappell)

**SONGS MOST PLAYED
ON THE AIR**

- South Of The Border (Shapiro, Bornstein) My Prayer (Skidmore) Lilacs In The Rain (Robbins) Last Night (Feist) Scatterbrain (BVC) I Didn't Know What Time It Was (Chappell) El Rancho Grande (Marke) Can I Help It? (Ramick) Many Dreams Ago (Harmon) What's New (Witmark)

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- C-517 CANDLELIGHTS AIN'T GOIN' NOWHERE \$1.00
- C-506 RAMBLIN' COMPLAININ' \$1.00

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**Four New Sides
By Condon Band
For Commodore**

New York—Authentic hot jazz went on record Nov. 30 at Milt Gabler's Commodore record studios when Eddie Condon, leading a star group, knocked out four tunes titled *Ain't Gonna Give Nobody None of My Jelly-Roll*, *Strut Miss Lizzie*, *Right Here For You* and *Ballin' the Jack*.

Max Kaminaky, cornet; Brad Gowans, valve trombone; Artie Shapiro, bass; George Wettling, drums, and Pee-Wee Russell, clarinet, worked with Condon and his guitar on the sides. Russell, at the end of the date, said "we didn't have to duck—nobody got in the other fellow's way." The discs will be issued late this month, said Gabler.

**Phono Sales
Reach a New
High in 1939**

New York—Citing the phenomenal increases in sales of phonographs and radio-phonograph combinations, *Business Week* points out that today 30 manufacturers are in the phono field where in 1931 it was difficult to purchase a new machine for record playing.

In 1927 sales of phonographs hit 2,000,000 units. In 1931 they dropped to 100,000 and manufacturers stopped making new models, being content to dispose of old models on hand. In 1938 phonograph sales were up to 352,300 and manufacturers expect to roll up a total of 650,000 before 1939 ends. Swing music for the most part is said to be responsible.

The article said that over 50 per cent of all records made are used in coin-operated phonographs today, of which about 185,000 have been made in the past five years. Phonograph records are selling in record numbers, 1939 having proved the biggest year for waxworks since the radio was popularized.

**Host of Harlem Hot Music
Have a Ball for W. C. Handy**

New York—An all-star band to end all-star bands is promised by Jay Faggen for his W. C. Handy tribute program to be held at the Golden Gate ballroom in Harlem Dec. 20. The tribute to Handy will be the highlight of a show sponsored for the evening by the *New York Age*, proceeds to provide Christmas baskets for the Harlem needy.

Handy himself will conduct the band in a special arrangement of *St. Louis Blues* written by Don Redman. The combination playing it will include most or all of the following: Redman, Benny Carter, Coleman Hawkins, Teddy Hill, Andy Kirk, Jimmie Lunceford (saxes); Louis Armstrong, Eddie Mallory, Roy Eldridge, Lips Page (trumpets); Teddy Wilson and Claude Hopkins (pianos); Fats Waller (electric organ); Floyd Smith (guitar); Lionel Hampton (drums), and Charlie Turner (bass).

Coincident with this comes the report that Columbia Record Corp. is planning a W. C. Handy record album, the first wax commemoration of its kind to the 65-year-old blues writer. Leonard Feather and John Hammond are working on the album, which will incorporate all the best known Handy blues as well as such numbers as *Long Gone* and *Careless Love*.

The discs will feature two different all-star 7-piece outfits, featuring seven of Basie's men. Vocalists, who will take the predominant part in the discs, will probably include Billie Holiday, Joe Turner (singing *Joe Turner Blues*) and James Rushing.

**Xmas Brings Raft
Of Bands to South**

BY BULK HOLLINGSWORTH

Richmond, Va.—Comes Christmas time and comes lots of bands to these parts, Jelly Leftwich, Bill Loren, Bubbles Becker, Dan Gregory, Cliff Strickland, Skeets Morris, and Dee Peterson, to mention just a few. The last named opened the Marahall room. . . . Bubbles Becker (or Bruce Baker) had a jammed Westwood Supper club his opening night. . . . Frances Stone, local singer, has signed with Wally Stoeffler, who closes at Tantilla Gardens this week to make room for Leftwich. . . . The Larry Mann Quintet is the hottest local outfit in town. . . . Woody Caligan is turning out arrangements for four local bands. . . . Vera Holley and Augie Augustine are as close as 11. . . . WMBG has let the studio band go for the winter. . . . A boy named Vic Spinner is giving Ranney Robertson, best tenor man in the south, a run for his money. . . . 1940 elections have nothing on the 123 local elections this month. . . . Grady Mullins is now fronting the Auburn Cavaliers.



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Swing Piano Styles

Pete Johnson Got His Start Shining Shoes in Kaycee

By Sharon A. Pease

During the last year the boogie-woogie style of piano playing has made rapid strides in public favor. Many dance bands are featuring boogie arrangements and dozens of piano records have been issued featuring boogie artists. Many a classical musician is taking to the style, claiming it is excellent practice in the division of thought and in developing the left hand.

An important factor in bringing this all about was the now famous Boogie-Woogie Trio of Meade Lux Lewis, Albert Ammons and Pete Johnson. This unit came into existence almost a year ago, on December 24, 1928, in New York's staid Carnegie Hall in a program sponsored by the *New Masses* magazine and arranged by John Hammond. Lewis, Ammons and Johnson played, in turn, their variations of boogie and then as a climax, played collectively. Their appearance was a smash success and the boys have worked together since that time.

In the Carnegie audience that night were many persons familiar with Lewis' and Ammons' work. But few had heard of Johnson. Today his following equals that of his partners and Pete now is squarely in the limelight in international jazz circles.

Started on Drums

Pete was born 34 years ago in Kansas City, Mo. Asked about his first interest in music, he said "When I was a kid I was crazy about drums. I would follow a parade for miles to watch the drummer. Around home I used a tin pie pan for a drum and two knives for sticks and 'jammed' along with the phonograph.

In ward school Pete played a real drum for the first time. But when he was 13 he had to leave school, get a job and support his mother. He shined shoes, worked in a print shop and in a packing plant. Pete's first interest in piano came through his uncle, Charles Johnson.

"I especially like the way Uncle Charles played a fast rag called *Nickels and Dimes*," said Pete. "I watched him play it many times and eventually learned to play it just as he did."

Pete picked up other ideas from piano-playing friends of his uncle like Stacey LaGuardia, Slamfoot Brown, Nello Elgar and Lewis (Good Booty) Johnson. They worked at various times following the war in a disreputable spot called the Backbiters' Club in Kaycee. It was here that Pete got much of his early training.

Picks Up Joe Turner

When Pete's mother died in 1925 he decided to give up the security of a steady job and try the music business. He started playing house parties, then came short stands in joints, and between these he would go back to shining shoes or any other work obtainable. His first job as pianist was at the Hole in the Wall Club on Independence avenue where he played accompaniments for the late Edna Taylor. After six months she moved to the Jazzland, put in a plug for Pete and he joined her at a higher salary. Then came jobs at the old El Trocadero, down in the West Bottoms near the train tracks, at the Yellow Front, the Peacock, Grey Goose and Sunset on Woodland. He was at the Sunset three years and ended up with an 8-piece band and a singer—a good looking young Negro named Joe Turner who made dancers shout



Boogie-Woogie artist Pete Johnson, who got his start playing drums and developed into one of the great pianists in jazz. Sharon A. Pease tells all about it—and Pete's style—in the accompanying article.

and pray as his strong voice boomed the blues. Joe is still with Pete and sings with the Boogie Trio in New York.

'Roll 'Em Pete' Born

At the Sunset Pete attracted the attention of white musicians, who came to hear him "roll 'em" and eat ribs. They drank beer from huge jugs and stomped while Pete played the blues. With both hands pumping the keys and his right foot beating a pace on the floor, it was not unusual for Pete to play 50 consecutive choruses of the boogie, each chorus becoming more involved with complex ideas. Anytime from the tenth chorus on enthusiastic followers might jump up and scream "roll 'em Pete, and let 'em jump for joy." That's how Johnson found a name for one of his numerous compositions.

Pete and Joe became famous throughout the Kaycee area and visiting big names got so they dropped in to dig their doings. Among them were John Hammond, Willard Alexander, Benny Goodman, Mildred Bailey, Red Norvo, Duke Ellington, Chick Webb, Jimmy Dorsey, Cab Calloway and others. Pete recalls Duke's first visit and his words of encouragement. Pete would remember—that

Larry Clinton Helps Kids of Boy's Town

New York—Larry Clinton has joined the music committee of Father Flanagan's famed Boy's Town institution for the purpose of obtaining free instruments for the boys.

His consent came after Jimmy Skiles, his trombonist, made a plea in behalf of the Nebraska institution. Skiles was reared in Boys Town and has never forgotten it.

Pete Johnson's Artistry on "Let 'Em Jump"

LIVELY

is part of the quiet, humble, and gracious nature that makes him so likeable.

Minor Thirds in Treble

The visits of out-of-towners lead to Pete's and Joe's going to New York. And now Pete is up there, among the big boys, and rated universally as one of the best of the boogie aces.

The example of Pete's style reproduced is his second and third choruses of his famous *Let 'Em Jump* as recorded on Solo Art 12005. In boogie-woogie the use of the minor third is predominant. It is interesting to note that in this figure Pete does not use it in the bass, but does use it frequently

in treble. Johnson not only plays boogie with a seemingly inexhaustible wealth of ideas, but he does an equally remarkable job on swing tunes and slow blues. You can hear some of his fine slow blues by

turning *Let 'Em Jump* over and listening to *Pete's Blues*, a real masterpiece.

Next time Sharon Pease will feature Jack Gardner, pianist with Harry James' band—EDS.

Season's Greetings

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George Wetting on Drums

Pre-Christmas Activity In Recording Studios By George Wetting

Hazen Hunter of Brooklyn suggested I write something about studio work—that is radio and recording work, and he suggests I devote my whole column to it.

What with Christmas in my heart it sounds like a good idea. Recording work isn't as difficult as you may think—just bring along a set of drums and set them up. Now you may run into strange faces in the studio, be it broadcasting or recording, and merely to be agreeable to some of these visitors I have found myself trying drum with a mattress over the bass drum, and starting no end of confusion in the control room with well meant rim shot. Filly chirps have thrown their meanest frown on me for starting and finishing on the beat. Some studios, to add to this, are so thoughtless they bar refreshments.

An All-Star Lineup

I am going to relate a record date I made last month for the Liberty Music Co. We made all Gershwin tunes accompanying Lee Wiley. The band included Fats Waller, Bud Freeman, Pee-Wee Russell, Max Kaminsky, Eddie Condon, Artie Shapiro and myself. Here's the schedule:

- 8:25—Arrive in cab with drums; up to studio; Fats, Bud and Max there ahead of me. Bud & Max warming up; Fats foote around with a Hammond electric organ.
- 8:30—Fats is worried about his boy Buster whom he sent out for gin.
- 8:35—Buster shows up with the Gittys—everything mellow now.
- 11:20—Fats making "Going On" and Pee and I go into the washroom for a smoke. Ernie Anderson comes in looking for us.
- 11:32—Start running over "Not for Me" and have trouble figuring out an ending. Fats soon takes care of this. Anderson comes out of control room, mentions feet we must be out of the studio by high noon.
- 11:35—All finished with "Not for Me" and everybody starts packing up. Fats has to be at the Apollo Theater and I rush over to Mr. Whitman's rehearsal.

And that's the way records are made—in spurts. Merry Christmas to you all and may 1940 come on like Ruster's gang!

Letters to George Wetting should be addressed in care of *Down Beat*, 608 S. Dearborn, Chicago.—EDS.

Philly Hot Club Hears Hacl ett

Philadelphia—The Philly Hot Club, with Larry Mallory, Jr., and Frank Polin playing a prominent part, is attracting wide attention with its recorded jazz shows over WHAT at 10:30 p.m. Wednesdays. Bobby Hackett was a recent guest, and after the show Harold Mason played host to Bobby and the club at the Mason estate in Chestnut Hill. Program is unsponsored and uncommercial.

Little Red Fox. Seems to us that repeated requests from 10,000 people is a hell of a lot of requests. Robbins should sell a batch of copies.

Paul Whiteman has taken up the pen and collabed with Leo Edwards and Jack Meskill on a tune called *My Fantasy*, based on a theme from Prince Igor, by Borodin. Robbins is publishing.

Hoagy's Big Boot

Kay and Sue Werner (*I Want the Waiter, Wubba Dolly*, etc.) are reported to be refusing to join the newly-formed song pluggers union unless it's given a more dignified name than "song pluggers."

Hoagy Carmichael, ready to start wallowing in the glory of the new musical, *Three After Three*, for which he and Johnny Mercer did the score, should get a boot out of learning that *Stardust* ranked third among the all-time favorite songs of 48,000 listeners who sent in their choices to Phil Spitalny after his radio request. First two choices were *Ave Maria* and *In the Gloaming*.

Orchestration Review

BY TOM HERRICK

Don't Be Surprised

Published by Spagan-Coleman, arr. by Stan von Holberg

Alec Templeton has another of his airy jazz compositions published. Sven, who did the job of orchestrating *Back Goes to Town*, does an equally good job with this. You might call this a "sequence" tune something like Edgar Sampson's stuff—it is anything but trite, and it possesses some good original phrases. Play this lightly, with a sharp attack.

Ciriribin

Published by Paramount, arr. by Vito Sabean

The business is getting lousy with "Ciriribin" arrangements! It looks like James' arrangement published not long ago was a little too complicated for the average first trumpet man—hence, the new stock, and it's a good one. Some of Schoen's newer stocks are exactly like fine specials and this is no exception. A fine intro, several instrumental choruses, and a nice change of pace in the last chorus are the highlights.

Last Night

Published by Folot, arr. by Will Hudson

The old master turns in a neat job on this better than average tune. It's time our arranging columnist blossomed out with another

stock series like the used to write. staff be

Early Morning Blues

Published by Mills, arr. by Sid Phillips

Phillips doesn't exactly write in the best traditions of American jazz but you certainly have to hand it to him. His stuff is as refreshing and original as a Boyce Brown riff. "Early Morning" has everything in it but the kitchen sink, yet it isn't overarranged. A lot of clarinet work as usual and a little wild on the last few choruses.

FASCINATING RHYTHM, Published by Harms, arr. by Sped Murphy

HELLO, MR. KRINGLE, Published by BVC, arr. by Charles Hathaway

I JUST GOT A LETTER, Published by Famous, arr. by Jack Mason

Rambling Along TIN PANALLEY

BY MICHAEL MELODY

What about that Hit Parade? Up until press time, two weeks after Fred Forster's *Oh Johnny Oh* was third in music counter sales in Chicago and fourth in New York, nary a note of it got within a mile of the Hit Parade broadcast.

Recently having obtained publishing rights to all music of Republic Pictures, Exclusive is putting out *Saddle Your Dreams, I'm the Son of a Cowboy*, and *Echo Mountain*, written by Peter Tinturin and featured in Republic's *Days of Jesse James*. They're also handling Sunny Clapp's tune, *Girl of My Dreams*, being used in Gene Autry's *South of the Border*.

Mills' Pic Tunes

Mills has secured the score from the Walter Wanger—United Artists pictures, *House Across the Bay* (Joan Bennett and George Raft) and *Send Another Coffin* (Pat O'Brien, Edward Arnold and Ruth Terry). Tunes from the first are *I'll Be a Fool Again*, by Al Siegel, *Chula Chihuahua*, by Jule Styne, *Nick Castle* and *Sidney Clare*, and *A Hundred Kisses From Now On*, by George R. Brown and Irving Actman.

Remick is publishing Belle Fensstock's piano solos, *Glamour Girl*, *Thru A Christmas Window*, *Harlem Blue Room*, and *Puppies on Parade*.

Gershwin Tunes Out

So that the most elementary pianist can enjoy Victor Herbert, M. Witmark is putting out a simplified piano series of his songs. First to be released is *Toyland*, from Herbert's *Babe In Toyland*, arranged by Henry C. Levine. Next in the series will be *Tramp! Tramp! Tramp!*

Comes a simultaneous announcement by Harms that they are publishing simplified piano arrangements of Gershwin's *The Man I Love* and Vincent Youman's *Tea For Two*, both arranged by Henry C. Levine. They are the first in a series begun with the publishing of *Rhapsody in Blue* and *Indian Love Call*.

Kyser Getting Foxy

The publicity release tells us that 10,000 people who attended the barn dance following the premiere of Kay Kyser's movie in Rocky Mount, N.C., "repeatedly requested Kyser's version of *The*

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Tone Consciousness Can Be a Calamity

By John O'Donnell

A Connoisseur of tone, teaching a pupil to be tone conscious, makes a common sewer of suffering brassmen who abide by such advice.

Behind the 8-Ball
Tone doesn't disturb the lucky ones, and by the way they come one in a thousand, but the poor dime a dozen—it puts them behind the 8-ball right from scratch.

bars of beauty and the rest of the chorus just a nice cry for help! Below are a few examples of how these tone hounds work on you, or how the tone conscious musician twists, squeezes, or rolls himself out of perfect endurance:

- 1—A suffering brassman is told to practice without a mute. What happens? Being tone conscious he is disturbed by the terrible noise coming out of the bell. So instead of putting a mute in, which would be correct because it covers up a multitude of sins, he wiggles and twists, does everything until he has a dream tone and kingly goes his underdone.
2—Then there are those that play soft to develop tone but instead develop a nice squeak or choke in lips.
3—Let's not forget the boys who play long tones hoping that they will develop tone but instead long tones develop aches and pains all over their face.

Fellows, to be tone conscious is a curse to a suffering brassman. Strive first to pick up more and more endurance and accurate mouthpiece parking, then with a little adjustment here and there tone will come in automatically.

HOT AIR

BY HAROLD JOVIAN

All time shown is Eastern Standard. Subtract one hour for Central time, two hours for Mountain time, and three hours for Pacific time. CBS indicates Columbia Broadcasting System's network of stations; MBS, Mutual Broadcasting System; NBC red or blue, National Broadcasting Company. (k) stands for kilocycle, and the number preceding "k" indicates the number of station on your dial.

ORCHESTRAS

- LOUIS ARMSTRONG—CBS—Sunday, Monday, 12 midnite. Cotton Club, New York.
GEORGE AULD—NBC—Monday, 12 midnite. Friday and Saturday, 11:30 p.m. Hotel Penn, New York.
BANDWAGON—NBC red—Sunday, 7:30 p.m. Guest bands weekly.
LARRY CLINTON—NBC red, east—Monday, 7:30 p.m. Detroit to west coast—10:30 p.m.
AL COOPER—MBS—Sunday, 1:30 a.m. Kaley's, New York.
BOB CROSBY—CBS—Tuesday, 9:30 p.m. TOMMY DORSEY—MBS—Tuesday, Saturday, 12:30 a.m.; Chicago to west coast—Sunday and Friday, 2 a.m.; WGN 720k—Sunday, 8:15 p.m.; Wednesday, 12:30 a.m.; also MBS—Thursday, 10 p.m. Palmer House, Chicago.
FRANK FROELICH—WNE 1250k—Monday through Friday, 5 and 7:15 p.m.
BENNY GOODMAN—NBC red—Saturday, 10 p.m.; CBS—Wednesday, Thursday, 11:30 p.m.; MBS—Monday, 12 midnite. Waldorf-Astoria, New York.
JOHNNY GREEN'S GROOVE GROUP—NBC blue—Wednesday, 8 p.m. West coast rebroadcast, 11 p.m.
JAZZ ETUDES—CBS, south and west only—Thursday, 7:30 p.m.
FATS WALLER—NBC blue—Sunday and Friday, 12 midnite; WMAQ 670 k—Niteclub except Monday, 12 midnite. WENR 870k—Niteclub except Monday, 1:30 a.m. Sherman Hotel, Chicago.
CRSKEINE HAWKINS—NBC blue—Monday, 12:30 a.m.; Saturday, 5:30 p.m.; WNEU 285k—Wednesday, 1 a.m. Savoy Ballroom, New York.
HORACE HENDERSON—WBHM 770k—Wed. thru Sun., 2 a.m. Mon., 1:30 a.m. 5109 Club, Chicago.
WOODY HERMAN—NBC—Scattered Schedule. Famous Door, New York.
JOHN KIBBY—WMAQ—Niteclub except Monday, 1 a.m. Ambassador East Hotel, Chicago.
HARLAN LEONARD—KMO 1450k—Niteclub except Monday, alternating 10:30 and 11:30 p.m. schedules. Century Room, Kansas City.
GLENN MILLER—CBS—Wednesday, 8:30 p.m. West Coast Rebroadcast, 11:30 p.m. Effective Dec. 27.
JIMMIE NOONE—CBS, Midwest only—Sunday, 11 p.m.; WBBM 770k—Niteclub except Monday, 1:30 a.m.; Monday, 1:05 a.m. Also Tuesday and Saturday, 10:15 p.m. Cabin Inn, Chicago.
TOMMY REYNOLDS—CBS—Tuesday, 12

• The Band Box •

What About Out-of-Town Bands in NYC?

By Dick Jacobs

A Milwaukee correspondent, Al Christian, would like to know if an out of town band, coming to New York, has to hire a certain number of NY men to play in the band. Well, an out of town band is permitted to play a certain length of time in New York, then has to take NY men or pay a standby band. Write the secretary of Local 802, 1265 Sixth avenue, NYC, for complete information.

Florence Miller of Philly wonders why Martha Tilton left Goodman. As I understand it, Martha was in ill health and needed a rest. She took it and is back now singing in theaters and niteries on the Pacific coast. Robert Taylor, Wilberforce, O., wants to know about Jimmy Young. He did not join Basie, as was slated, and he's still on trombone with Lunceford. Bon Bon's real name is George Tunnell and he is a Negro. Maurice Purtill is drumming with Glenn Miller.

- and Sunday, 10:30 p.m. The "Swing Spot" aired every Monday at 10:45 features special hot record releases.
MILKMAN'S MATINEE—WNEU 1250k—New York—Niteclub, 2 a.m.
NITE WATCH—WIND 560k—Gary, Ind.—Niteclub, 1 a.m.
RHYTHM MASTERS—WTMJ 620k—Milwaukee—Sunday, 10 a.m. to 1 p.m.
PERCY FAITH—MBS—Wednesday, 9:30 p.m.
MORTON GOULD—MBS—Tuesday, 8:30 p.m.
RICHARD HIMBER—NBC blue—Sunday, 4:30 p.m.; NBC red—Tuesday, 11:30 p.m.; Thursday, Saturday, 12 midnite. Hotel Ploere, New York.
SAMMY KAYE—MBS—Thursday, Saturday, 12 midnite. CBS—Monday, Friday, 11:30 p.m.; Saturday, 5 p.m. Hotel Commodore, New York.
GUY LOMBARDO—CBS—Monday, 10 p.m.; NBC red—Friday, 10 p.m.; MBS—Wednesday, 12 midnite. Roosevelt Hotel, New York.
FREDDY MARTIN—NBC blue—Sunday, 12:30 a.m.; Tuesday, 12 midnite. Hotel St. Francis, San Francisco.
JOE SANDERS—MBS—Sunday, Monday, Friday, 12:30 a.m.; Saturday, 11 p.m.; MBS, Chicago in west coast—Wednesday, Thursday, 2 a.m.; WGN 720k—Sunday, 4:30 p.m.; Saturday, 2 a.m.; Monday, Wednesday, Thursday, 9:15 p.m. Blackhawk Restaurant, Chicago.
SHOW OF THE WEEK, Guest bands—MBS—Sunday, 6:30 p.m.

THE SWEET SIDE

- Oh, I'll catch hell from some of the longhairs and our tone conscious boys will rave, but this is your column so you come first.
midnite; Sat., 11:30 p.m. State Ballroom, Boston.
ADRIAN ROLLINI—MBS—Monday, 11:15 p.m.; Wed., 9:15 p.m.; Sat., 7:30 p.m. Pinedale Hotel, New York.
JAN SAVITT—NBC red—Wednesday, 12 midnite; Thursday, 11:30 p.m.; NBC blue—Friday, 12 midnite; Saturday, 10:15 p.m. Hotel Lincoln, New York.
RAYMOND SCOTT—CBS—Tuesday, 10 p.m.
JOE SULLIVAN—WNEU 1250k—Monday, 11 p.m.; Friday, 1 a.m. Cafe Society, New York.
YOUNG MAN WITH A BAND—CBS—Friday, 10:30 p.m. Guest band weekly.

RECORDED BROADCASTS

- MARTIN BLOCK'S "Make Believe Ballroom"—WNEU 1250k—New York—Monday through Saturday, 10 a.m. and 5:30 p.m.
EDDIE CHASE'S "Mythical Ballroom"—WAAP 920k—Chicago—Daily except Sunday, 4:30 p.m.
DANCING PARTY—WBT 1090k—Charlotte, N. C.—Niteclub, 12 midnite.
EDDIE HONESTY'S "Rockin' In Rhythm"—WHIP 1490k—Hammond, Ind.—Tuesday, Thursday, 2 p.m.; Saturday, 2:15 p.m.; WVAE 1190k—Hammond—Saturday, 11 p.m. to 12 midnite.
IN THE GROOVE—KYW 1020k—Sunday, 11:05 a.m.
BILL LAYDON'S "Make Believe Danceland"—WCFE 970k—Chicago—Daily except Sunday, 4 p.m.; Niteclub except Saturday

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SEASON'S GREETINGS from the Andrews Sisters

Patty Maxene Laverne

GREETINGS DON REDMAN

The Little Giant of Rhythm and His Orchestra with ROOTSIE GARRISON On Theater Tour Victor Records (Exclusive) Personal Direction JOE GLASER Glaser Consolidated Attractions 30 Rockefeller Plaza, New York Chicago - Hollywood - San Francisco - Cleveland - Dallas

pianos, one harp, guitar and drums. And just a tip to all those writing in concerning rehearsals. By all means have section rehearsals for your band. The help you get is invaluable, but be sure and have at least one rhythm instrument present for every rehearsal. Well, that's all the ink left in my pen, so so-long until next year—and may it be a fat one for all Down Beat readers!

Letters to Dick Jacobs will reach him at Down Beat, 608 South Dearborn, Chicago. Send self-addressed, stamped envelopes for personal replies.—EDS.



EDDIE SOUTH "The Dark Angel of the Violin"

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The Alligator's Hole

Jack Teagarden Discography

(Part Two)

BY WARREN W. SCHOLL

New York—Continuing with the discography of Jack Teagarden:

Brunswick

"Sweet Georgia Brown" & "By the Shamalar" on 4944.

4957—"I Got Rhythm" and "Embraceable You."

Note: Beginning with 4957 the following are inferior from the hot solo standpoint, especially when compared to previously listed tunes.

4982—"Linda" & "Yours and Mine."

4914—"Blue Again" & "When Kentucky Bids the World Goodnight."

4926 "On Revival Day" (parts 1 and 2) (Jack vocalizes and introduces both Red and Benny by name).

4935 "Sweet Rhythm" & "Peanut Vendor."

4925 "Sweet and Hot" & "You Said It."

4968 "Things I Never Knew" & "Keep a Song in Your Soul."

4976 "Were You Sincere" & "Teardrops and Kisses."

4918 "Love is Like That" & "You Don't Know What You're Doin'."

20091 "Some of These Days" (vocal by Jack) & "I'll See You in My Dreams."

20092 "It Had to Be You" & "Sally Won't You Please Come Back" (2nd Vocal by Jackson).

(The four above titles are 12" elaborate concert arrangements along the lines made popular by Whiteman).

Under the title of LOUISIANA RHYTHM KING (a Red Nichols contingent) Jack recorded the following six sides about this same period:

Bruno, 4938 "Tell Me" & "Pretty Baby."

4959 "Sweet Sue" & "Squeeze Me."

English Bruno, E-92506 (still available) "Basin St. Blues" (vocal by Jack) & "Last Cent."

So much for Jack's affiliation with Red Nichols. Now let's take a look at some of those miscellaneous groups with which Jack worked in the 1920-30 seasons. (One very memorable such outfit was the Mound City Blue Blowers. Personnel for this session included: Jackson, Eddie Condon (banjo), Al Morgan (bass), Jack Bland (guitar), Frank Billings (drums), and Red McKenzie (blue-blower). (Recorded February 1929); Victor 38037 "Never Had a Reason to Believe in You" & "Tadpole Blues" (two wonderful solos on first side give tremendous lift to the performance, and McKenzie's comb can still be heard without too much grating. On the reverse side Jack plays in his best "blues" vein for the second half of the record. At times the tone of his instrument reminds one of a trumpet, probably because he uses a mute and plays in an exceedingly high register much of the time. (Released currently on Bluebird 10209).)

Another noteworthy performance with a so-called "Chicago" session in which he participated, a Victor date directed by Eddie Condon. Personnel was Jackson (vocals & trombone), Happy Caldwell (tenor sax), Len Davis (trumpet), Mezz Meszrow (C melody sax), Joe Sullivan, George Bradford and Eddie Condon (rhythm section). Victor 38016 (Rec. Feb. 8, 1929) "That's a Serious Thing" & "I'm Gonna Stomp Mr. Henry Lee." Both sides feature Jackson in the dual role of vocalist-trombonist. Opening strains of "Serious Thing" are identical to "Gin Mill Blues" introduction, in case you should wonder where you heard this before. (Reissued on Bluebird 10168, from previously unused masters.)

Under the title of Eddie Condon and his Footwarmers, Jack may also be heard playing with a "Chicago" gang comprising: Jimmy McPartland (cornet), Mezz Meszrow (clarinet), Joe Sullivan, Artie Miller, Gene Krupa (rhythm), and of course Eddie Condon and Jackson Tea.

OKeh 41142 (Reissued UHCA 27 and 28) "I'm Sorry I Made You Cry" (vocal by Condon) and "Makin' Friends." These were recorded in 1929. Jack takes good solos in each number, and in "Makin' Friends" he does some early scat singing that doesn't quite come off.

The first recorded appearance Jack ever made in a black and white band took place

with same year, when he made two numbers with a group under the inimical Louis Armstrong's direction. Besides Jack and Louis there were Joe Sullivan, Eddie Lang, Happy Caldwell and Kaiser Marshall to complete the line-up. Only the first title has been released in this country, but thanks to the research of collector George Hoefer, a master for the second number ("I'm Gonna Stomp Mr. Henry Lee") has been located in the Parlophone (English) files. Steps are now being taken to make possible the release of this number here shortly. OKeh 8703 "Knockin' a Jug" (backed by another Armstrong group doing "Muggles"). (re-issued UHCA 35).

Outside of some pretty stodgy drumming by Marshall, a free and easy atmosphere may be detected in the individual solos taken respectively by Jackson (two opening choruses), Lang, Caldwell, Sullivan, and finally Louis.

Twice in his career Jack has played with the irrefragable Fats Waller on record dates. First time occurred in 1929 when Waller did a Victor date with his Buddies, an outfit comprising Jackson, Charlie Gains (trumpet), Otto Hardwick (alto sax), Eddie Condon, Gene Krupa, Al Morgan and Waller (rhythm).

Victor 38088 "Lookin' Good but Feelin' Bad" & "I Need Someone Like You."

3811 "Ridin' but Walkin'" (Kaiser Marshall replaces Krupa here).

Performance of the band as a unit is rather rough, but the spirited drumming of Krupa, plus occasional solos by Jackson and Charlie Gains make the discs well worth having.

By way of reciprocating this guest appearance, Jackson invited Waller to join him at a date that took place two years later. The boys still get a laugh out of recalling this session because everyone was in high spirit (all right, they were drunk) at the time of recording. Complete personnel consisted of Jackson (trombone & vocal), Fats Waller (piano and vocal), Charlie Teagarden and Sterling Bose (trumpets), Tommy Dorsey (2nd trombone), Bud Livingston, Artie Shaw and Bud Freeman (clar. & sax), Stan King, Dick McDonough, and Art Bernstein (rhythm). (1931). Columbia 2558 "You Rascal You" & "That's What I Like About You."

If there is one feature of Jack's playing that aggravates me it's those senseless flashy introductions and eodas he insists upon sticking in willy-nilly on so many of his records. "Rascal" opens with such an introduction. These displays of technical proficiency are un pardonable whether at the hands of a Teagarden or a Del Stagers, and as such could easily be dispensed with.

Aside from this, though, "Rascal" features some of Waller's sparkling piano, a good trumpet solo by Sterling Bose and a vocal by Jackson (with interpolations from Fats). Reverse features a memorable vocal duet between Jack and Fats, plus an early example of Charlie Teagarden's trumpet playing (just a bit weak here).

Concluding the list of recordings Jack made in 1929, we have a single date where he did three tunes for Jack Pettis and his Pats. Included in the personnel were: Jackson, Benny Goodman, Dick McDonough, Jack Pettis (tenor sax), Al Goering (piano) and Bill Moore (trumpet).

OKeh 41410 "Bag O' Blues" (backed by Ed Lang's orch. in "Bugle Call Rag").

41411 "Freshman Hop" & "Sweetest Melody."

Both Jack and Benny are featured copiously on all three sides. Benny makes a rare appearance on alto sax for 8 bars in



—Jack Hackethorne Photo. Courtesy Lou Schurrer

All-Time High for solid hashing was reached in Detroit recently when Roy Eldridge (far right) unleashed his trumpet and sat in with (left to right) Ted Sturgis, alto; Freddie Radcliff, drums; Bill Johnson, trumpet, and Lanny Scott, piano, a Cleveland boy. Sturgis plays fine alto as well as hull fiddle. The session was at the Cozy Corner, popular cut hangout in the Motor City.

closing chorus of "Freshman Hop."

There are in existence only three numbers in which Jack Teagarden may be heard playing on the same record with the now legendary Bix Beiderbecke. When Honny Carmichael assembled an all-star aggregation for a Victor date in September, 1930, he included both Jackson and Bix in his line-up. Complete personnel for the occasion consisted of: Jackson and Boyce Cullen (trumpets); Bix Beiderbecke and Ray Ludwig (cornets); Bud Freeman, Jimmy Dorsey, Arnold Brubart and Pee Wee Russell (clar. & saxes); Joe Venuti (violin); Eddie Lang, Irving Brodsky, Chauncey Morehouse and Min Leibrock (rhythm).

Victor 22864 "Bessie Couldn't Help It" & "Reissued 1936 in Bix Memorial album —25871).

23013 "Georgia On My Mind" (reissued 1937 on 2494) & "One Night in Havana."

"Bessie" features our hero for entire opening chorus, probably the high spot of the record. The reissued version, by the way, is pressed from a previously unused master. Jackson also plays wonderfully for 8 bars in the final chorus of "Georgia." "One Night in Havana" does not feature hot solos by anyone, consisting mostly of ensemble work.

Two tunes that always will be identified with Jackson are "Basin St. Blues" and "Beale St. Blues," and two performances that history will remember are those that took place back in 1931, when our subject guest-starred at a record session directed by Benny Goodman. Under the alias Charleston Chasers, the following remarkable personnel participated: Benny Goodman, Sid Stoneberg and Larry Binyon (clar. & saxes); Teagarden and Glenn Miller (trumpets); Ruby Weinstein and Charlie Teagarden (trumpets); Harry Goodman, Gene Krupa, Dick McDonough and Arthur Schutt (rhythm).

Col. 2415 "Basin St. Blues" & "Beale St. Blues" (reissued Bruno, 7445). Both arrangements are Miller's, and both vocals are

sung by Jack. Anyone who troubles himself to make a study of Teagarden's style will invariably arrive at the conclusion that Mr. Tea, excels when he is playing the blues. This coupling affords an excellent example of Jack singing and playing blues in his best style. A "must" item for every Teagarden fan.

Lack of space prohibits our continuing Warren Scholl's discography of Jack Teagarden. Look for the next chapter in the January 1 issue of Down Beat—many of Jack's best platters are listed.—EDS.

Woodie Walder Has Kaycee Jump Band

Kansas City—Woodie Walder, tenor sax-clarinet star and brother of Herman Walder, has rounded up his own little jump group and is set at Joe Jacobs' Kentucky Barbecue on Vine street. Personnel includes Sam (Baby) Lovett, drums; Coot Dyea, piano; Jack Johnson, bass, and Bill Terry, vocalist who shouts the blues like Joe Turner.

Jacobs has made his spot a hangout for musicians, many a bash resulting after midnight. Walder has long been prominent here in jazz circles.



Season's Greetings from Boston's Swank Cocktail Lounge Cafe de Paris

Massachusetts Ave. featuring The Distinctive Music of Carl Dias and his Orchestra

Feige and Bortner Leave Bill Carlsen

Chicago—Harry Bortner, sax man with Bill Carlsen, has quit the band to go into the brewery business. Harry Iversen has taken his chair. Dick Feige, trumpeter, whose health is not good, left Carlsen last week to take a rest and was followed by Vance Rice.

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BAND of MEDLEYS

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and the gang

THE SMOOTHIES

Babs, Charlie and Little

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| Bruce Milligan | Leo Moran | Randy Brooks | James Fitzpatrick |
| Jack Shirra | Louis Bush | Johnny Cyr | C. A. Van Nordstrand |





Bookers Move offices in Chicago. From Randolph street to Michigan boulevard last week CRA and General Amusement Corp. migrated north. At left, Glenn Burz of *Down Beat* (standing) con-

grats Bob Sanders, gen'l manager of Chi's CRA office. Ann Richardson, secretary to Charles Green, looks on. At right Art Weems, head of General's Chi office, and Gertrude Hess, publicity head, appear well settled in their new quarters.

Jazz Busts Another Field; Eastman Longhairs Bow

BY CHARLES PENNICA

Rochester, N.Y.—The Eastman School of Music here will present as one of its regular pop concerts next month the Rochester Civic Orchestra along with a selected group of jazz musicians under Fred Woolston, pianist.

To Discard Tchaikowsky

Guy Harrison Fraser of Eastman will conduct the symphony in classics from which popular tunes have been written. After each rendition, the swing combo will give its interpretation of the associated pop tune. Fraser will act as master of ceremonies and explain just what's going on to the audience.

Tchaikowsky's *Fifth Symphony*, his overture to *Romeo and Juliet*, and his *Maid of the Moon* will come up for dissection, as will Ravel's *Pavane*, which came out of tin pan alley under the title, *The Lamp Is Low*.

Swing Band Lineup

Men selected to comprise the swing band are all graduates of Eastman. Five of them have mas-

Dayton Musicians Paid \$2 a Night

BY JACK GIRVIN

Dayton—The going goes from tough to tougher in this town, with most of the joints, up until now paying the miserable rate of two bucks a night, paying even less than that, anything they can get away with. Because nitery managers can get them cheaper, they've been hiring hillbillies and old time fiddlers. Things are really sad.

Armand Guarini and his 7-piece crew have been providing plenty of good music at the RKO Colonial theater. Harry MacGee is on traps; Kermit Simmons on trumpet, and Morris Wiley on trombone. . . . Lantz's Merry-Go-Round is attracting moderate crowds with Budd Shilling's local band.

ter's degrees. They are Earl Schuster, Jack End, Ted Stapleton, Nelson Roe, saxes; Lester Remsen, Sid Mear, James Beckwith, trumpets; Harry Parker, Bob Marsteller, Ted Peterson, trombones; Charles Pennica, guitar and fiddle; Al Astle, drums; Carl Manlle, bass, and Woolston on piano.

Four Bands to a Job in Vancouver

BY DON MCKIN

Vancouver, B.C.—Conservatively speaking, there are four bands for every job right now, although business is roaring in many spots. Surveying the union outfits, Earle Hill is playing to big crowds at The Cave; Mart Kenney drawing overflow crowds at Hotel Vancouver's Cafe room; Stan Patton grabbing off most of the club dates and packing the Alma Academy for public dances; Leo Smuntan, who leaves them wanting more, does four nights a week at the Alexandra ballroom, and Bill Sinclair's 4-piece outfit jams nightly at Chinatown's Mandarin Gardens.

New Spivak Ork Is Coming On

BY DON LANG

Minneapolis — Charlie Spivak, who left the lead trumpet chair of Jack Teagarden's band late last month and rolled into the twin cities for a visit with his wife and little Joel, his son, is all set to roll back east again with his own band for Tom Rockwell's agency. After his initial audition, Charlie's rhythm section was about set, with Willy Sutton, bass; Bob Bass, drums, and Tommy McGovern, piano, expected to be included. At this writing Charlie is still holding tryouts, but Don Ross, powerhouse trumpet man, will probably lead the brass; Gene Bird or Babe Wag-

Boogie Band Being Groomed in Seattle

BY GENE RICKY

Seattle—We might get something up here pretty soon, as Palmer Johnson, Negro boogie-woogie pianist, is contemplating recruiting a bunch of Los Angeles men and forming a 12-piece band, with Herman Grimes, former Hampton and Waller man, on trumpet as nucleus. Pinky Austin, of Shanghai, China, on drums. Where such a band could be booked, with such a color line as exists in Seattle, is more than many of us can see.

When Ira Thomas proposed to open a Negro ballroom in the Broadway district here, residents filed a petition of protest, claiming it was a residential district and "other reasons." However, Chuck Reisdorf's band is getting away with playing local frat dances with a Negro drummer. Students haven't objected.

ner should hold down one trombone chair, and Tony Bastien and Vern Elliot, tenor saxes, and Carl Kates, clarinet and alto, expected to form the basis of the reed section.

Yaw Writes a Blues

Los Angeles—Ralph Yaw, local boy now in New York, recently wrote *Muddy River Blues*, which Jack Teagarden has recorded for Columbia. Yaw wrote the tune and the lyrics and did the arrangement for Teagarden.

Don Mulford
and his music
featuring
Mary Ann Warren
ATHENS
ATHLETIC CLUB
Oakland, Calif.

These Stunts Build Business For Other Orks

Bob Zurke, whose Delta Rhythm band is fast climbing to a prominent spot among the nation's best, hits the jack pot for promotion this month. He bought up a mess of miniature baby grand pianos—with real keys and music on a small stand above the keyboard—and shipped them out to newspapers and friends. With Zurke's "Tomcat of the Keys" trademark printed on the tiny sheets of music, it attracted wide attention and served to keep the name "Zurke" in the eyes of the persons who can help him most. Kay Hansen and Ned Williams cooperated to make the stunt 100 per cent effective.

Vincent Lopez, through Joe Glaston, is using a "Court for Courtiers" at Frisco's Palace Hotel. Lopez, attired in the robes of a judge, calls youthful dancers to the stand, asks them questions about each other, their first date together, etc., and presents each couple with a recording of the conversation. Smart promotion, this, and inexpensive. Same idea can be used by others, and there's 100 variations ready to be used. Jack Spratt and his boys make friends by wearing linen paper dicekeys instead of the mere con-

ventional (and expensive) tuxedo shirts. After finishing the last night of an engagement, each member of the Spratt band yanks off his paper front, autographs it, and gives it for a souvenir to a waiting fan. Clever, not costly, and bound to win friends.

Not original, but always effective, is Art Liebert's plan of checking on school songs before playing dates at schools with his band. Thus when the Liebert band sets up for a party the dancers get a big bang hearing their school alma mater played in the first set. Idea usually insures a success of the remainder of the dance. Same twist can be used for lodge parties, fraternities, and other organizations. Playing their peculiar song flatters them and members respond to your music easier.

Having photostatic copies made of telegrams or letters written you from buyers of bands, commenting on how well your band did on its last date, is a wise move and does a lot toward selling your outfit on future jobs.

What does your band do to promote work, and call attention to itself? Leaders are invited to let Dave Dexter of *Down Beat* know by mail; he selects the best each month for this column.—EDS.

Have you subscribed to the **DOWN BEAT**?

Greetings
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AND THE TOP-HATTERS
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Season's Greetings
BRAD HUNT
AND HIS ORCHESTRA
FEATURING—Peggy Norman, Billy Gerisch, Billy Beane, & The Harmonies.
PITTSBURGH, PA.

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AND HIS CLOUDS OF JOY
WITH
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NEWS

DOWN BEAT



Balto Ballroom Blazes, Burns

BY ROBERT MARTIN
 Baltimore—The Gwynn Oak ballroom here, one of the largest in the State, was laid in ruins late last month by a fire that was said to have started with an explosion. Loss was estimated at \$30,000. Originally an open air dance floor, the Gwynn Oak recently had been made into a modern ballroom building, and a heating plant had just been installed. Five Baltimore county fire companies fought the blaze, which started only a short time after a large crowd had left after the evening dance.

New York News—
 (From Page 9)

defending the jitterbugs which will be featured by *Look Magazine* very shortly. . . . Jonah Jones, the dark cherub of the trumpet, is dieting—blood pressure. . . . Melba Boudreaux, former yodeler with Jack Denny and Felix Ferdinando bands, has been getting the rush act from Gager Wasey of the Irwin Wasey tribe. . . . Bill Treadwell, who exploits Bill McCune's band, and dancer Dorothy Benson, are happy again after a three-week war. . . . Latest item to reach our ears, too late for checkup, has Herb Sanford, the radio director, and Deak Magaziner, insurance mogul, starting a band management office of their own. . . . Most

Seein' Double . . . Louie Prima, veteran New Orleans and 52nd street trumpeter, listens to Billie Beck warble, at the same time blowing his horn along with Elmer Gottschalk, trumpet, and "Scrubby" Davis, with glasses, also a trumpeter. Prima is going ahead with his plans for "big" band, meanwhile laying everybody low with his terrific jams at New York's History House and broadcasting over CBS.

Cummins' Tenor Star Quits to Fly Airplanes
BY BUD EREL

Cincinnati—After 15 years with Bernie Cummins, tenor saxist Blakely is giving up the jazz business and is going to teach flying down in Texas. After trying out just about every tenor man in the city, Cummins selected Paul Thacher, Clyde Trask's man, to fill the vacancy. Rocky Rockenstein, drummer with Cummins for the past 15 years, also left the band. His place was taken by Fred Benson. Rocky is going to Florida for a rest.
 The new drummer with Mal Hallett is Ernie Heidenreich of Boston. Doc Spears, trombonist with the same band, will be wringing out diapers after Feb. 1. . . . The new Freddie Fischer band is a riot at Old Vienna. Seems to be a much better combo than the old one, and they have many new stunts that the natives are eating up. . . . It looks like 1940 will bring a new musical director to WLW. The new Phil Davis show from that station really is big time stuff. Thanks to Davis, Jimmy James and Bill Stoess for keeping WLW Americanized musically, and modernized. Either one of the above three would make a good musical director, so why look for an unknown?

Leader's Kid Scares Niosi
BY DUKE DELORY

Toronto—Patsy Ann Niosi, band-leader Bert's tiny daughter, had her mother and dad in quite a dither during the recent Christmas parade when she became separated from them. Frantically they searched department stores, called police, and looked and looked. Then when they returned to their parked car, there, seated patiently on the running board was little Pat Ann, not much the worse for waiting and waiting. Bert and the Mrs. are still wondering how she ever found the car.
 Bert Yarelett's danceable bunch will stay at the Hollywood Hotel throughout the winter season. . . . The Palais Royale ballroom is being renovated completely. Ferde Mowry airing via CKCL five times weekly from Hotel Embassy. . . . Horace Lapp has a lone CBC shot from the Royal York, while Luigi Romanelli has two from the King Edward. . . . They're raving about Bill Andrew's crew at the Royal Connaught up in Hamilton.

Runs in Family
 Dino Martini, cousin of the illustrious operatic tenor, Nino, is vocalist with the band of Walt Sears in Columbus, Ohio's, Palm Gardens.

people don't know that Pat Harrington, the comic heckler at the 15 Club, had his own band four years ago. Played a fast four weeks at Post Lodge in Westchester. . . . Headline in N.Y. *Journal*: "Lucky Egan! He Gets Chance to Greet Joan." . . . Huh? Billie Holiday opened at Kelly's Stable, where the Savoy Sultana and the Harlem Highlanders took over late in November. . . . the Artie Shaw boys, under Auld's direction, still expect Sherman in Chicago for the hepato- . . . bo, but from February 9. . . . and . . . if . . . and

Greetings
JAN SAVITT
 AND THE TOP-HATTERS
 Management
 CONSOLIDATED RADIO ARTISTS
 30 Rockefeller Plaza, N.Y.C.

Merry Christmas

GRAY GORDON
 THE BAND WITH THE
 "TIC TOC RHYTHM"
 VICTOR RECORDING ARTISTS

Greetings
BILLIE HOLIDAY
 Personal Management JOE GLASER
 GLASER-CONSOLIDATED ATTRACTIONS
 30 ROCKEFELLER PLAZA, N.Y.C.
 Chicago - Hollywood - San Francisco - Cleveland - Dallas

Season's Greetings
ARNOLD COLE
 and his
 "Dixieland Rebels"
 ☆
 now playing Casa Madrid
 Sarasota, Florida


 CHRISTMAS GREETINGS
EDDY DUCHIN

HOLIDAY GREETINGS
 from
JIMMIE NOONE
 And His Orchestra
 Currently
 Featured at
 the Cabin Inn
 Chicago
 Broadcast Nightly over WDRN-Columbia

"Phil" MacDonald
 AND HIS ORCHESTRA
 ☆ Specializing ☆
 In High School and College Dances
 14 WILLIAMS ST. • SALEM, MASS.
 "Swing and Sway Mac's Way"

HOLIDAY GREETINGS from
The Three Bits of Rhythm
 Currently Swingin' the
 Gates at Bartel's, Chicago

Bruce Solomon Theodore
 In their 10th month
 Fourth engagement

Greetings
JAN SAVITT
 AND THE TOP-HATTERS
 Management
 CONSOLIDATED RADIO ARTISTS
 30 Rockefeller Plaza, N.Y.C.

"I'se a Muggin' Ag'in"
"STUFF" SMITH and his orchestra
 and
 Jonah Jones
 the 'Gabriel' of the Trumpet
 Wish You
 A Singin'
 and Swingin'
 Holiday Season
 Packin' 'em in at the OFF BEAT, Chicago

Woody Herman
 His Orchestra & 'The Woodchoppers'
 "The band that plays the blues"
 Wish all their friends a
MERRY CHRISTMAS
 Thos. G. Lineman
 Walter E. Yoder
 Frank L. Carlson
 Bob Price
 H. S. Nelson
 Cappy Lewis
 Joe Bishop
 Raymond Hofner
 Ronnie Perry
 Joe Denton
 Maynard L. Mansfield
 Hyman White
 Toby Tyler
 Neal Reid
 Carol Kaye, Vocalist
Decca Records
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GENERAL AMUSEMENT CORPORATION
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Lawrence Welk
 AND HIS ORCHESTRA
 C.S. Monday
 Nights 11:30-12
 Vocalion
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 EXTEND HOLIDAY GREETINGS
 From the Adolphus Hotel • Dallas
 Exclusive Management
FREDERICK BROS. MUSIC CORP.
 New York - Cleveland - Chicago

Uses In Band At Hugo

BY DAVID HYLTON

Los Angeles—Harry James' band didn't do so well at the Victor Hugo and his stay was cut short. Rudy Vallee was pressed into service fronting Garwood Van's band. They're doing well. James went into the Paramount theater for a week, and was followed by Jimmie Grier.

Sings Like Holiday

Before going to work for Columbia Pictures, Andre Kostelanetz inserted a stipulation into his contract insuring that all his musical sequences to be no shorter than three minutes each and that for the duration of each number the camera will not be taken off the orchestra. Wise boy!

A young girl by the name of Marilyn Moore, who sings like Billie Holiday, has been doing some guesting with the King Cole trio at Kelley's. She corresponds with Billie regularly.

Eddie Beal Really Works

Don Roland, who has his fine little crew at the It Cafe, has ghosted more than 200 songs and is starting to get screen credit for his work. Some of his tunes can be heard in a new short labeled *Sessions in Rhythm*.

Eddie Beal, one of the better colored pianists out here, is playing at the Latin Quarter. Eddie's is a really tough grind, from 9 p.m. to 2 a.m. with practically no time off, and he has to accompany two of those 'girl singers' and a so-called emcee besides playing his own solos.

Ace Rhythm Men Are With Vincent's Ork

BY RAY TREAT

Auburn, N.Y.—Two of the finest rhythm men ever heard around here are with Harold Vincent at Deauville. They are Ken Purtrell, drums and vibes, and Joe Pettite, guitar. Rumors are that Vincent's band will be through at Deauville when this column reaches printer's ink. If this is true a local band will probably replace.

Joe Manzone's Sabbath swing sessions are so popular at the Belvidere that reservations must be made a week in advance if one wants to be sure of a seat.

Pete Renzi, whose grand 11-piece outfit played to a large Thanksgiving day crowd in Geneva's armory, is set for a Christmas dance there. Pete has a large following with his trumpet, Jim Gentile's sax and Bud Dohes' trombone. . . . Johnny Ty is all through at Ogdensburg until next spring. . . . That tenor sax with Jack Jenney's band belongs to no other than "Peanuts" Hucko of Syracuse.

Deutsch On the Spot Following Bradley Band

BY BART ZABIN

Albany—Emery Deutsch, brought into the Kenmore, will have to be mighty solid to out-shine the Will Bradley crew which just left the spot, Dallas bound.

When Marjorie Ross brought her all-girl band into the University grill, Dana Lockhart's Dixieland bunch moved over into the Frolics, right next door. Freddy Johnson really lifts the gang with his tenor.

Holiday Greetings from MILT HERTH

And His Trio

Management
CONSOLIDATED
RADIO ARTISTS

Currently on a Tremendously
Successful Theatre Tour

Look Woody—it's No Trick at All!



Kansas City—Disgusted with the ignorance displayed by Woody Herman and Walt Yoder in fitting a corset on Yoder's bull fiddle on the November 1 cover of *Down Beat*, Herbie Kaye and his ultra lovely chanteuse, Jean Webb, pined for this "educational" shot. "Simplest thing in the world," said Jeanie, who has never worn one of the things in her life. Herbie and Jean proved their point at the request of Bob Locke, doubling Kaycee *Down Beat* representative.

A colored combo, The Swingsters, alternate with Art Manse at Dinty's. . . . Drummer Jimmy DeAngelo has a real band at Murray's. It includes Benny Pannitti and George Phoenix, saxes; Ed Terrarosa, trumpet, and Don Work on piano. . . . Freddy Engel, with Ruddy DeLeonardis on trumpet, has been doing swell business at the Circle Inn.

Tesch Story Concluded—

(From Page 8)

kicks out of giving kicks to others. Tesch liked to play ensemble as well as solo; some believe he liked it better.

Tesch's was the Chicago style incarnate.

The Austin High gang was a wild 'un. Like Arthur (Arny) Freeman says, "we thought it was smart to get drunk, wear wide-striped pants that came up to our

chests, sample a weed occasionally, stay out all nights in joints, ditch school, and raise hell in general. Some of us got over it; maybe one or two of us haven't come out of it yet. But I'll bet no gang of kids in America ever had a better time than we did."

And it might be added that no gang of kids, attending the same school together, ever put out the music the Austin gang did. Jimmy and Richard McPartland, Bud and Arny Freeman, Jim Lanigan, Dave North and Frank Teschemacher pioneered a new style. Tesch, especially, would be in his glory now if he could return and see the dozens of little American jazz bands playing the right stuff the right way. Because once, playing in Jan Garber's band, Tesch asked a question which has lived through the years and is still quoted by his buddies:

"I wonder if we will ever be able to play hot jazz for a living?"

100 Millions For Bands—

(From Page 1)

the rocky road which more than often does not lead to success.

Competition Tougher

In 1939 Harry James, Jack Teagarden, Jack Jonney, Bobby Byrne, Van Alexander, Johnny Davis, Tony Pastor, Bob Zurke, Teddy Wilson, Teddy Powell, Jimmy Mundy, George Auld, Wilbur Schwichtenburg and Ray McKinley, Bob Chester, Coleman Hawkins, Benny Carter, Nick Pisani, Dick Lotter, and two or three dozen other less-known instrumentalists all pulled out and started their own bands. Some have abolished the idea by now and are back as side men. Most of the above mentioned still are out front.

With so many new bands on the market, the fight for jobs became even more cut-throat. Bookers' competition became more intense. Many of the old veteran leaders, who refused to modernize their styles, slipped by the wayside. Abe Lyman, Vincent Lopez and several others, famed for their "corn" crews, revamped their bands, hired smart arrangers, and are in the thick of the battle as much today as they were a decade ago.

Too Much Chiseling

And thus a situation arose which remains unsolved today. Nor will it be solved as long as side men start out as leaders. Artie Shaw, although his handlers claimed he was in ill health, was said by intimates to have junked his band because of the many headaches he had to contend with, many

of them provided him by chiselers behind the scenes, of which there are many hundreds on Broadway alone.

General Amusement had its aces in Glenn Miller, whose band has risen phenomenally in 1939 to the top of the heap; Artie Shaw, who started his rise late in 1938; Woody Herman, Larry Clinton, and Jimmy Dorsey. CRA's biggest bets in 1939 have been Charlie Barnet, Jan Savitt, Blue Barron, and the bands which Joe Glaeser has which were combined with CRA.

Union Will Clamp Down
William Morris, newest of the agencies (although widely known for its acts for a half-century) still is building its roster, with Vincent Lopez, Del Courtney, Duke Ellington, Will Bradley, Bob Zurke and Fats Waller its strong suits. Music Corp. continued its dominance of the field with at least 75 front ranking organizations active.

Next year should be an interesting one in the industry. As for predictions, it's safe to say that the end will come to side men pulling out to have their own bands, and it's safe to say the AFM will enact new laws with an eye toward checking musicians' salaries, perusing bookers' commissions, controlling the radio wires and working out a "distribution of wealth" plan which will benefit the unemployed but at the same time, handicap the leaders who for years have worked to get up into the big dough.

SEASON'S GREETINGS
from
Danny Cassello
The Donga King
and his orchestra
CHEZ PAREE • Chicago




Season's Greetings
AL DONAHUE
AND HIS ORCHESTRA
Featuring
PAULA KELLY—PHIL BRITO
☆
Now, Strand Theatre, N.Y.C.
January 1, Frank Dalley's Meadowbrook
VOCALION RECORDS

Merry Christmas
Charlie Cartwright
and his orchestra
"Another Great Night
with Charlie Cartwright"

Second Season at Inglaterra
Ballroom, Peoria, Illinois

Greetings
STEPHEN SWEDISH
and his orchestra
Empire Room, Schroeder Hotel
(WTMJ)
Featuring:
Maureen Rosay
Len Eschey
Bob Buech

Season's Greetings



TEDDY POWELL
and his
Orchestra

DECCA RECORDS

Johnny Long Hits Pitt's No. 1 Spot

BY MILTON KARLE

Pittsburgh—Setting a record for other bands to shoot at, Johnny Long and his likeable "Duke men" returned to Pitts No. 1 spot, the Wm. Penn Hotel, for an indefinite run. Not leaning too much on the swing side, Long's crew dishes out the musical doses in good taste, and pleasing vocals by Helen Young, Paul Harmon, Jack Edmondson and Swede Nielson aren't hard to take either.

Max Adkins, Stanley Theater maestro, picked the finest musicians in town for his pit ork and now the band, without question, is one of the best pit groups in the land. . . . Hal Kemp and Shep Fields topped Glenn Miller's grosses at the Stanley by a wide margin. Kemp grabbed himself a looker in pretty Janet Lafferty of Altoona, who is taking Nan Wynns' place as singer with the Kempians. . . . Harry Galbraith, guitar, filled in for the ailing Ogie Davies of Long's band a few nights. . . . Dick Barrie returned to Bill Green's for a run. Wife Anita Boyer, now with Tom Dorsey as singer, flew in from Chi for the opening.

Al Marsico, stronger than ever, enters his tenth month at the Nixon Cafe. . . . Tommy Carlyn gave Eddie Fields a raw deal. . . . Jackie Heller's kid sis Janet now singing with Herman Middleman.

Buddy Rogers Lays Eggs, But They're Golden

BY OSCAR HIPSTER

Atlanta—The Piedmont Driving Club is resorting to name attractions in order to buck the 800 nice clubbers of the upper register who are packing the Ansley Roof every Saturday night. Buddy Rogers' band laid the golden egg at the spot last month, doing terrific business in two stands in the one month. Rogers was made a Colonel on the Governor's staff.

The Chicago school is represented in Floyd Town and Richard McPartland, who have their Embassy Boys' combo at the Biltmore. . . . CRA's "Best Music by Far as Played by Glenn Garr" mickey moused to fair biz at the Henry Grady hotel and was followed by Rudy Bundy. December 14 started off a riotous three days' festivities heralding release of the movie, *Gone With the Wind*. Kay Kyser played a huge ball to start the fireworks and the show premiered the next day with Rhett Gable and Scarlett Leigh on hand.

Vic Meyers Gets Ballroom License

BY GENE RICKEY

Seattle — Lieutenant Governor Vic Meyers, who doubles fronting a crew of local cats, was granted a license to operate a ballroom in Portland, Oregon, though he had a tough time getting it because the councilman refused to grant the permit, charging the dapper Meyers was playing the role of a "white-winged angel." This accusation was a result of Meyers' claim that he was not even going to sell beer in his new rendezvous.



South American Way . . . Eddy Brandt's bandboys do things the South American way in the Chatterbox of the William Penn Hotel in Pittsburgh. The shot shows Eddy in front of the mike and Perry Dring, bass; Skeets Polen, drums; Red Borland,

trumpet and vocals; Herman Stanchfield, tenor; Frank Tiffany, trumpet; Hank Saltman, tenor; Hal Kohn, trombone; George McDonald, tenor and arranger, and Johnny Peioke, piano. Photo courtesy Milton Karle.

Detroit Local Adds Headaches To Musicians Giving Presents

BY LOU SCHURRER

Detroit—Leaders Notice! Don't give platters for Christmas. The Local stipulations demand six bucks per side for audition platters, even to keep as souvenirs. New regulations also insist on verbal announcements during each chorus, stating the records for audition purposes.

Tommy Marvin Comin' On

Roy Eldridge and entourage jammed with Bill Johnson and staff in a recent cocktail hour at the Cozy Corner. It was a hottie.

Tommy Marvin and his "Nine Young Men" will be going places in time too short to mention. Marion Stanfield, chirpie who joined Mel Curry after being runner up for the Miss Michigan title this summer, has left Mel's band.

Peggy McCall, chirpie who faded out with Jan Savitt, was the '38 Miss Detroit who refused the Atlantic City contest and sang with her sister's name, Mary Marguerite.

Walters at Bernhard's

Buck Bassey and his men are jivin' in a new spot near the heart of town. The sunny side shakes when his 4-piece combo blasts. Bruce Gilmore, Bassey's drummer, is entering class A outboard motor racing when the '40 season opens. Joe Daley is on sax; Al Rosa, piano, won the 182 lb. weight lifting champ of Mich. Buck and Bernice Noble, his sparrow, recently won a jitterbug cup.

Lee "Slick" Walters, at Bernhard's Blue Lantern, has the finest show band in the city. It includes Curly Baldwin, drums; Rheinhart Zunker, trombone; Hank Van Steeden, piano organ; George Baggott, bass, and Bruce Roy, trumpet.

The Jolly Friars swing the strings at Gruber's London Chop House, with Tweedy Schwartz, bass; Larry Meloche, piano; Sammy Duka, sax; Paul Keller, accordion, and Jo Ann Mayland singing.

Detroit Diddling

Herb Fisher replaced Hill Hutchins in Al Alexander's San Diego band. . . . Gordon Leland, back from Johnny Hamp, takes his band into Verne's with Cecil Adair, sax; Chet Jans, bass, and Wood Miller,



Season's
Greetings
WAYNE McINTYRE
AND HIS STATESMEN

"Indiana's Outstanding College Orchestra" now playing Mayflower Room, Terra Haute House, Terra Haute, Indiana.

Kaycee Comes Out Of it; Pla-Mor Does Big Biz

BY BOB LOCKE

Kansas City—Bill Wittig, genial manager of the Pla-Mor Ballroom, is going around with a Christmas wreath of happy smiles on his face. The reason for his joy is the fact that his terp temple is taking in the best biz in years, with the big name bands reaping plenty of heavy sugar and the smallies also putting their share of black ink on the ledger.

Little Joe Hart, abed with chest ailment for a few nights, is okay now. His band did good business at Pla-Mor even when Joe was too ill to be on the stand. Orrin Tucker, Russ Morgan, Arlie Simmonds and Ralph Webster are other Pla-Mor bands who went big.

Lani McIntire's Hawaiians are at Barney Joffe's Terrace Grill of Hotel Muehlebach, but Red Nichols will shortly take over. Band gets six airshots a week here. . . . Oliver Todd's band at

drums and accordion. . . Max Kriesman, tenor, left Ken Stone to go with Sonny Burke. . . J. "Lochinvar" Coates leaves the back way at 2 when a doll in a grey coupe is in front. . . That body on the floor in the back room at the R. Club is Bob Thomas.

Mel Marvin Gets His Music—Anyway

BY LOUIS CRAMTON

Saginaw, Mich.—Mel Marvin, recently booked into Moonlight Gardens, upset the orderly routine of a local music counter by demanding a copy of *It's Too Late*.

Mel insisted the piece was a popular hit that everyone was playing and surely the shop should have it in stock. By the time the clerk began to have a wild gleam in her eye, Mel decided the song's name was *I Didn't Know What Time It Was*. While on Marvin, more than once someone has gone out of his way to tell us what a swell band his is.

Art Noey headlined his sixth anniversary party out at the Moonlight with Doc Sausage and his Pork Chops, tramp band extraordinary. The six boys go over big wherever they play in this section.

Nu-40 Inn really is the heppest, and it's a great combo, but the lads have left the union and are playing for chickadee. If Todd is smart he'll know a band rates a better spot—and a better pay.

Julia Lee, most considerate of Kaycee acts, goes into her first year at Milton's shortly. And door, Bus Moten with a fine little trio carries on terrifically at the White Horse.

Leader Gives Away Five-Dollar Bills!

BY BILL SANDERS

Memphis—The Peabody Hotel Skyway room mecca for local debutantes, has been feeding them Ted Fiorito, who leaves and will open Chicago's Congress Hotel Casino next week.

At the Claridge Nick Stuart is giving away five dollar bills, a sure way to grab customers, whether or not the music does. On Saturday nights they release balloons containing the bills.



Greetings from

Joe
Sullivan
and his boys

10 Weeks at
CAFE SOCIETY
NYC

Courtesy of Williard Alexander
William Morris Agency

Season's

Now in our third
month at John B.
Tumino's Century
Room in Uptown
Kansas City. . . .



Greetings!

Thanks to M. C. A.,
Down Beat and All
Our Friends for Our
Greatest Year Yet.

HARLAN LEONARD

WORLD'S GREATEST SAXOPHONIST

JIMMY DORSEY

AND HIS ORCHESTRA
BILL BURTON, PERSONAL MANAGER



WISH ALL THEIR FRIENDS
A MERRY CHRISTMAS AND
A HAPPY NEW YEAR

Merry Xmas • Happy New Year
from
The FIDDLERS THREE
Now Playing
An Extended Engagement
HOTEL ROBIDOUX
ST. JOSEPH, MO.



Where The Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; ...

Band Routes must be received by Down Beat by the 1st and 15th of the month to insure listing in the next issue.—EDS.

Adkins, Max (Stanley) Pittsburgh, t. ...
Alfonso, Don (Park Central) NYC, h. ...
Alpert, Mickey (Cocoanut Grove) Boston, Mass., nc.

Canay, Fernando (Colony Cl.) Chgo., nc. ...
Cannavaro, Ray (Seven Gables) Milford, Conn., nc. ...
Carlos, Don (Marlborough Grill) Vancouver, B.C., Can., r.

Dolan, Bernie (Sherry's) NYC, nc. ...
Donahue, Al (Strand) NYC, t. ...
Dorsey, Tommy (Palmer House) Chgo., h.

Eastman, Bob (Jimmie's) Miami, nc. ...
Farrar, Art (W.I.O.D.) Miami, Fla. ...
Feldkamp, Walter (5-00 Club) Miami Beach, N.J., nc.

Faith, Percy (CBC Studios) Toronto ...
Farrar, Art (W.I.O.D.) Miami, Fla. ...
Feldkamp, Walter (5-00 Club) Miami Beach, N.J., nc.

Finch, Freddie (Casa Nova) K.C., Mo., nc. ...
Fisher, Art (Club Minuet) Chgo., nc. ...
Fisher, Buddy (Troadero) Evansville, Ind., N.J., nc.

Gaillard, Slim (Rendezvous Rm.—Senator) ...
Gale, Frankie (Pelham Health) NYC, nc. ...
Gander, Jimmy (Orchards) Pitts., nc.

Garr, Glenn (Henry Grand) Atlanta, Ga., h. ...
Garrity, Bob (Eagles) Milwaukee, h. ...
Gasparré, Dick (La Martinique) NYC, r.

Green, John (New Capitol) NYC, r. ...
Hagson, George (Troadero) NYC, nc. ...
Hansen, George (Troadero) NYC, nc.

Hammer, Jimmy (Station WRVA) Richmond, Va. ...
Hamp, Johnny (Gibson) Cincinnati, h. ...
Harrison, Russ (Cedar Inn) Wilmington, Del.

Harris, Harry (Cont. Orch. Corp.) Utica, NY ...
Harris, Ken (Pere Marquette) Peoria, Ill., h. ...
Hart, Everett (Little America) K.C., Mo., nc.

Hayton, Lennie (Leon & Eddie) NYC, nc. ...
Heidt, Horace (Coc. Grove-Ambassador) ...
Henderson, Horace (5100 Club) Chgo., nc.

Hick, Roy (Country Club) Norfolk, Va., 12/21 ...
Hill, Earl (The Cave) Vancouver, nc. ...
Hill, Tiny (Madura's Dancehall) Hammond, Ind., h.

Inkspots (Famous Door) NYC, nc. ...
Intimates, The (Community Coffee Shop) Binghamton, N.Y., r.

Jackson, Curley (Chinatown Bowery) ...
Jackson, Jimmy (Paradise) Chicago, h. ...
Jacobson, Stan (Chateau) Milwaukee, cc.

Kalis, Henry (Blue Train, Lenox) Boston h. ...
Kara, Peter (Laurel-In-The-Pines) Lakewood, N.J., nc.

King, Ted (DeSoto) Savannah, Ga., h. ...
King, Tommy (Reverie) Eureka, Cal., h. ...
King Wayne (MCA) NYC

Kirk, Andy (Golden Gate) NYC, h. ...
Kirby, John (Pump Room—Amanah) ...
Kirby, Bob (Station WRNL) Richmond, Va., nc.

Koos, Dick (Mayflower) Wash., D.C., nc. ...
Korn Kobblers (Darling) Wilmington, Del., h. ...
Krandall, Kay (Cl. Milwaukee) Milwaukee, nc.

Krug, Hill (Station WIOD) Miami ...
Kruza, Gene (Southland) Boston, r. ...
Kuhn, Dick (Cocktail Lounge—Astor) NYC

Laakko, Bruno (Helsinki) Finland ...
Ladd, Lew (Clyvanites) Bronx, NY, h. ...
Lain, Irving (Auditorium) Montreal, nc.

LaMonaca, Caesar (Rayfront Park) Miami ...
Lang, Lou (White) NYC, h. ...
Lang, Sid (Hi Hat) Chgo., nc.

Leah, Paul (Pic & Sax) Miami, r. ...
Lapp, Horace (Royal Vail) Toronto, h. ...
LaRue, Eddie (Angeley Cafe) Minneapolis, nc.

Backus, Earl (Nameless Cafe) Chgo., nc. ...
Badger, Rollie (Sherbrooke) Sherbrooke, Que., Can., h.

Baer, Morgan (NBC) Wash., D.C. ...
Bailey, Bert (Oasis) Milwaukee, nc. ...
Bain, Jack (Chez Maurice) Montreal, nc.

Baker, Dick (WJJD) Chicago ...
Baker, Hal (Cl. Dickman) Auburn, NY, nc. ...
Ballou, Dick (Station WHN) NYC

Barnes, Max (Regent Roof) Gr. Rapids, Mich., nc. ...
Barnet, Charlie (State) Hartford, Conn., t. 12/25

Barrett, Lee (New Penn. Cl.) Pitts., nc. ...
Barrie, Dick (Bill Green's Casino) Pitts., nc. ...
Barrow, Lee (Edison) NYC, h.

Advertisement for Hal Moore, Maple Club, Lincoln, Illinois. Includes photo and text: 'The Little Man with The Great Big Band Sophisticated of Swing'.

Coleman, Emil (Waldorf-Astoria) NYC, h. ...
Collins, Harry (Esquire Cl.) Miami, Fla., nc. ...
Commodores, The (On tour) Seattle

Conrad, Judy (Mary's Place) K.C., Mo., nc. ...
Continental Four (City Cl.) Erie, Pa., nc. ...
Contreras, Manuel (Henry) Pittsburgh, h.

Costello, Dina (La Conga) NYC, r. ...
Coughlin, Frank (Troadero) Sydney, Australia, h.

Crowley, Frank (On tour) ...
Cugat, Xavier (Stadler) Detroit, h. ...
Cummings, Bernie (Van Cleve) Dayton, O., h.

Cyber, Tom (Scalers) Milwaukee, Wis., nc. ...
Baum, Howard (Schenley) Pittsburgh, h. ...
Becker, Howard (Cl. Edgewood) Albany, N.Y., nc.

Becker, Howard (Cl. Edgewood) Albany, N.Y., nc. ...
Beckley, Malcolm (Royal Hawaiian) Honolulu, h.

Beckley, Malcolm (Royal Hawaiian) Honolulu, h. ...
Bell & His Four Gongs (Dinty's) Albany, NY, nc.

Benavie, Sam (Station WJR) Detroit ...
Bergere, Maximilian (Billmore) Coral Gables, Fla., h. 12/23

Berkner, Don (CRA) NYC ...
Berkner, Don (CRA) NYC ...
Berkner, Don (CRA) NYC ...

Beyer, Archie (Earl Carroll's) Hlwd., Cal. ...
Block, Ray (CBS) NYC

Blanton, Tommy (Cont. Orch. Corp.) Utica, NY ...
Blyer, Archie (Earl Carroll's) Hlwd., Cal. ...
Block, Ray (CBS) NYC

Block, Ray (CBS) NYC ...
Blum, Tommy (Village Barn) NYC, nc. ...
Bolognini, Enrico (L'Algor) Chicago, r.

Bonano, Sharkey (Moulin Rouge) N.O., La. ...
Boogie-Woogie Boys (Cafe Society) NYC, nc. ...
Bostic, Earl (Small's Paradise) NYC, r.

Boutonians, Chet (Jones) (Crooked Lake) Troy, NY, h.

Boyer, Jimmy (Wharf House) Indianapolis, Ind., nc. ...
Bradley, Will & Ray McKinley (Baker) Dallas, Tex.

Brague, Vincent (Dempsey-Vanderbilt) Miami, 12/25 ...
Brainin, Jerry (Show Bar) Forest Hills, NY, nc.

Brasham, Abe (Club Bagdad) Seattle, nc. ...
Bratton, Eddie (Corktown) Detroit, nc. ...
Breese, Lou (Chez Paree) Chicago, nc.

Breese, Lou (Chez Paree) Chicago, nc. ...
Brehley, Gus (Mamie's Grotto) Milwaukee, nc. ...
Bride, Ace (On tour)

Brito, Alfredo (Eden Cabaret) Havana, nc. ...
Brown, Les (CRA) NYC ...
Brown, Pete (Onyx) NYC, nc.

Brown, Pete (Onyx) NYC, nc. ...
Brownrigg, Chet (Hlwd. Beach) Hlwd., Fla., h.

Brownrigg, Chet (Hlwd. Beach) Hlwd., Fla., h. ...
Bruce, Roger (Club Gloria) Columbus, O. ...
Brunies, Abbie (Vanity Club) N.O., La., nc.

Brunson, Nat (Park Central) NYC, h. ...
Bryant, Buddy (Mitchell's) Indpls., Ind., nc.

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Hayton, Lennie (Leon & Eddie) NYC, nc. ...
Heidt, Horace (Coc. Grove-Ambassador) ...
Henderson, Horace (5100 Club) Chgo., nc.

Hick, Roy (Country Club) Norfolk, Va., 12/21 ...
Hill, Earl (The Cave) Vancouver, nc. ...
Hill, Tiny (Madura's Dancehall) Hammond, Ind., h.

Himmer, Richard (Pierre) NYC, h. ...
Hines, Earl (Grand Terrace) Chgo., nc. ...
Hoffman, Earl (Blatz) Milwaukee, h.

Holmes, Herbie (Brown Palace) Denver, h. ...
Horton, Victor (Little Rathskeller) Philadelphia, h.

Horton, Victor (Little Rathskeller) Philadelphia, h. ...
Hunt, Brad (Lant's Merry-Go-Round) Akron, O., nc.

Hutton, Ina Ray (Roseland) NYC, b. ...
Inkspots (Famous Door) NYC, nc. ...
Intimates, The (Community Coffee Shop) Binghamton, N.Y., r.

Jackson, Curley (Chinatown Bowery) ...
Jackson, Jimmy (Paradise) Chicago, h. ...
Jacobson, Stan (Chateau) Milwaukee, cc.

Jaeger, Kenny (Lorraine) Madison, Wis., h. ...
James, Donnelly (Club Cinderella) Denver, Colo., nc.

James, Harry (On Tour) ...
James, Jimmy (WLW) Cincinnati ...
James, Sonny (Nu Elma) Youngstown, O., h.

Jelenick, Eugene (Melody Club) Union City, N.J., nc. ...
Jenny, Jack (Fiesta) NYC, r. ...
Jerome, Henry (Childe Paramount) NYC, r.

Jill, Jack (400 Club) Wichita, Kansas, nc. ...
Johnson, Bill (Cozy Corner) Detroit, nc. ...
Johnson, Harris (Village) Miami, h.

Johnson, Palmer (Dutchman) Seattle, r. ...
Jolly Friers (London Chop Hse.) Detroit, r. ...
Jones, Gay (Showbox) Seattle, Wash., nc.

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HAND ROUTES

Dangle Scalpels
In Locke's Face

(Continued from Page 6)

heard of, in hopes that perhaps, in the middle of Cohen's conversation with the carpenter, Bix, or Tesch, or someone will come tearing in with the best chorus of their career. Well, with a few exceptions, Bill has met with great disappointment and worn out a fortune in needles. However, one day, after listening to an old Harmony record bearing the innocuous title of "I Miss My Swiss" by the Southern Serenaders (Harm. 4-H), he called me on the phone and excitedly announced a Louis discovery. Later I picked up the record myself and was able to verify it.

How Louis ever got on this record will probably always remain a mystery. It is most likely a white band, most foul, and carries a Billy Murray vocal. Nevertheless towards the end in comes God with a short solo, ending up with a figure also found in Louis' "Heah Me Talkin' in Maggie Jones' "Anybody Want To Try My Cabbage," and in some of his Okeh accompaniments.

- Snider, Billy (Lookout Hse.) Covington, Ky. nc
- Snyder, Frank (Green Mill) Chicago, Ill. nc
- Sonnick, Harry (CBS) Hollywood
- Soslow, Ed (New York) N.Y. nc
- Spanier, Mugsy (N.Y.C.) NYC, nc
- Spitalny, Maurice (KDKA) Pgh. Pa. Spitalny, Phil (On tour)
- Spratt, Jack (Joyland Club) Lexington, Wis. nc
- St. Marie's, Nick, Milpino Urech (Vendome) Minneapolis, h
- Stable, Dick (Raymont) Boston, h
- Stark, Eddie (Coliseum Walkathon) Chgo. Steed, Hy (WMBG) Detroit
- Steele, Blue (The Casino) Little Rock, Ark. nc
- Stevens, Bernie (Oasis) Seattle, nc
- Stevens, Leith (CBS) Hollywood
- Stewart, Billy (Avalon) Seattle, Wash., h
- Stelling, Eddie (Nappo Gardens) Chgo., nc
- Stirling, Trio (Rome) Omaha, h
- Stipes, Eddie (Bank Bar) Toledo, O. nc
- Stoeffler, Wally (Tantilla Gardens) Richmond, Va., nc
- Stoener, Royce (N.O.S.) Omaha
- Stowell, Wm (W.L.W.) Cincinnati
- Stratzer, Ted (Monte Carlo) NYC, nc
- Strickland, Bill (Lotus) Wash., D.C., r
- Strong, Eddie (New Castle) Albany, NY, h
- Stropes, Jimmy (Arcadian Cabaret) Toronto, Ont. nc
- Stuart, Miron (Cornie's Ship) Milwaukee, Wis. nc
- Stuart, Nick (Claridge) Memphis, h
- Stubbins, Shelton (Greenboro, N.C.) h
- Study, Joseph (Belmont Plaza) NYC, h
- Sullivan, Joe (Cafe Society) NYC, nc
- Sullivan, Maxine (Famous Door) NYC, nc
- Sully, Jack (Tony Hatters) Omaha, nc
- Swedish, Steven (Eagles) Milwaukee, Wis., h
- Swedish Stringers (Hardwell) Rutland, Vt., h
- Swingers, The (Dinty's) Albany, NY nc

- Flier & Exp. (Broadmoor) Colo. Springs, Colo. h
- Pollock, Ben (Sherman's) San Diego, Cal., nc
- Powell, Fug (Sweepstakes Club) Miami, nc
- Powell, Teddy (Fiesta) NYC, r
- Powell, Walter (Knickerbocker Inn) NYC
- Prata, Albert (CBC Studios) Toronto
- Price, Jesse (Century Rm.) K.C. Mo., nc
- Prima, Louis (Hickory House) NYC, nc
- Prindl, Mickey (White City) Chgo., h
- Pryor, Roger (CBS) Hollywood
- Pyle, Howard (River Bend) Wash. D.C., nc
- Pyne, Jess (WFVA) Fredericksburg, Va., nc

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- Renard, George (Greenwich Village Casino) NYC, nc
- Rende, Fete (On tour)
- Repine, Bert (WRVA) Richmond, Va.
- Resnick, Marty (5:00 Club) Miami Beach, Fla. nc
- Rey, Alvin (KHJ-Mutual Don Lee) L.A., Cal. nc
- Reynolds, Jack (Mother Kelly's) Miami Beach, Fla., nc
- Reynolds, Tommy (State) Boston, h
- Rifoff, Stan (El Dummo) Chgo., nc
- Ricard, Joe (Royal Box) NYC, nc
- Rice, Johnny (Brinkley's) Wash., D.C., nc
- Richards, Barney (LaSalle) Chgo., h
- Richmond, Bob (Cont. Orch. Corp.) Utica
- Ringo, Clarence (Alicia) Detroit, nc
- Ritoff, Stan (El Dummo) Chgo., nc
- Roades, Dusty (Paxton) Omaha, h
- Roberts, Bill (Cosmopolitan) Denver, h
- Roberts, Keith (Cl. Chanticleer) Madison, Wis. nc
- Roberts, Red (Eagles) Milwaukee, Wis., h
- Robillard, Herbert (The Rock) Brussels, Wis. nc
- Robles, Ray (Ye Olde Celler) Chgo., nc
- Rogers, Buddy (Drake) Chicago, h
- Rogers, Eddy (Belvidere) Baltimore, h
- Rollickers, Jack (Kustler's Press Club) Erie, Pa. nc
- Rollini, Adrian (Piccadilly) NYC, h
- Romanelli, Luigi (King Edward) Toronto, h
- Rosen, Ray (Stollern (Andrews) Mpls., h
- Rosen, Tommy (Wisteria Gardens) Atlanta, Ga., nc
- Rosa, Marjorie (University Grill) Albany, N.Y. nc
- Roth, Eddie (Alabam) Chicago, nc
- Roth, Frankie (Showbox) Seattle, nc
- Roth, Lee (Riverside) Milwaukee, t
- Rouse Bros. (Jeff's) Miami, nc

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- Royal Rhumblers (C. Continental) K.C., Mo., nc
- Rudy-Lake Ore (Mayfair Club) Lansing, Mich. nc
- Russell, Jack (Blvd. Rm.-Stevens) Chgo., h
- Sachs, Coleman (Pickwick Yacht Cl.) Birmingham, Ala., h
- Saiz, Harry (Subway) Chicago, nc
- Sanders, Joe (Blackhawk) Chgo., nc
- Saunders, Red (Delina) Chgo., nc
- Savitt, Jan (Paramount) NYC, t
- Scala, Lou (Chateau) Auburn, NY, r
- Schrader, Danny (Manning's) Miami, nc
- Schreiber, Carl (Baker) St. Charles, Ill., h
- Schuster, Mitchell (Gloria Palast) NYC, r
- Scott, Raymond (CBS) NYC
- Sears, Walt (Palm Garden) Columbus, O., nc
- Seim, Howard (On tour)
- Sensors, The (885 Club) Chgo., nc
- Senna, Henry (Music Box) Omaha, Neb., nc
- Shaw, Artie (Pennsylvania) NYC, h
- Shelley, Art (Arcadia) NYC, h
- Sherr, Jack (Capitol City Club) Atlanta, Ga., nc
- Shilling, Bud (Merry-Go-Round) Dayton, Ohio, nc
- Sidell Trio (Beverly Hills) Newport, Ky., nc
- Siegel, Frank (Detroit, Mich.)
- Siegel, Irv (Rex's) White Lake, NY, ce
- Siegrist, Bob (American Legion Cl.) Battle Creek, Mich.
- Silver, Johnny (Jeff's) Miami, nc
- Simmons, Arlie (Southern Mansions) K.C., Mo., nc
- Simone, Frank (Joyland) Boston, Mass., nc
- Sinclair, Bill (Mandarin Gardens) Vancouver, R.C. Can., nc
- Sisler, Noble (Diamond Horsehoe) NYC, nc
- Sison, Ken (Shea's) Buffalo, NY, h
- Skinner, Frank (Westchester) Rye, NY, ce
- Slade, Ralph (WMT) Cedar Rapids, Ia.
- Smith, Don (Town Club) Syracuse, NY, nc
- Smith, Earl (Sun Valley, Idaho) nc
- Smith, O. P. (Circle) Seattle, t
- Smuntan, Leo (Alexandra) Vancouver, B. C., h

- (GRCL) Toronto, Can.
- Maas, Johnny (Donahue's) Mt. View, Pa.
- Maguire, Junior (Cont. Orch. Corp.) Utica, N.Y.
- Maheshch, Jack (Minnetonka) Minneapolis, Minn.
- Mail, David (Hof-Brual) Richmond, Va., nc
- Mann, Larry (Hemi)
- Mann, Mickey (Lig's) Syracuse, NY, r
- Mann, Tom (Gayety) Wash., D.C., t
- Maas, Joe (Dinty's) Albany, NY, nc
- Martin, Nelson (Henry Pitts), h
- Martin, Hugo (Rainbow Rm.) NYC, nc
- Martin, Don (New Russian Art) NYC, r
- Martak, Joe (Fiesta) NYC, r
- Marselli, Bill (Frianon) Cleveland, O., h
- Marshall, Jack (Plaza) NYC, h
- Marino, Al (Martin's) Pittsburgh, r
- Martin, Bill (Norton's On The Plaza) K.C., Mo., nc
- Martin, Don (Coo Rouge) NYC, r
- Martin, Freddy (MCAO) NYC
- Martin, Joe (Rainbow) Denver, Colo., h
- Martin, Mel (Moonlight Gardens) Saginaw, Mich., nc
- Martin, Mickey (Civic Center) Miami, h
- Martin, Tommy (Grassstone) Detroit, h
- Masters, Frankie (Essex House) NYC, h
- Maul, Berbie (Westwood Cl.) Little Rock, Ark., nc
- Mauz, Stewart (Capitola) Capitola, Cal., h
- Maw, Earl (Ob Henry) Willow Springs, Ill., nc
- Melody Masters (Glass Hat - Congress) Chgo., h
- Meyer, Note (Ten Eyck) Albany, NY, h
- Meyer, Max (Paramount) NYC, r
- Messner, Johnny (McAlpin) NYC, h
- Messrow, Mill (141 Attractions) NYC
- Meyer, Vic (Portland, Ore.)
- Middleman, Herman (Yacht Club) Pgh., Pa., nc
- Morgan, Russ (On tour)
- Morton, Jack (Ball & Chain) Miami, Fla., nc
- Mosler, Bob (Hollenden) Cleveland, h
- Mosler, Glenn (On tour - Meyer's Lake Pl.) Canton, O., h
- Mosler, Harold (Rutgers) Trenton, N.J.
- Mitchell, Ed (Janzen Beach) Portland, Ore., h
- Mohr, Duke (Shubert) Cincinnati, t
- Mojica, Leon (Trianon) Seattle, h
- Molina, Carlos (La Conca) NYC, r
- Moor, Carl "Deacon" (On tour - CRA) NYC, nc
- More, Hal (White City) Chgo., h
- Morhead, Paul (VSA) Omaha
- Morgan, Russ (Int'l Casino) NYC, nc
- Morrison, Jay (On tour)
- Morton Hughie (Anchorage) Pitts., h
- Moten, Bus (White Horse) K.C., Mo., nc
- Morris, Perde (Embassy) Toronto, h
- Morris, Jim (Oxy Club) NYC, nc
- Mosaic Masters (Penguin Rm.-Continental) K.C., Mo., h
- Munro, Jimmie (Cafe Marimba) Toronto, Ont., h
- Nance, Bill (Honest Inn) Morrison, Colo., nc
- Nance, Skipper (Beverly Gardens) Little Rock, Ark., nc
- Nad, Carl, nc
- Nad, Carl, nc
- Nason, Happy (Mollor's) Milwaukee, nc
- Nelson, Ozzie (Roosevelt) N.O., La., h
- Neville, Rudy (El Chico) Miami Beach, Fla., h
- Nichols, Red (Madhapha) K.C., Mo., h
- Nichols, Eddie (Oasino Moderne) Chgo., h
- Nichols, Paul (Green Mill Terrace) Louisville, Ky., nc
- Nichols, Bert (Fala Royale) Toronto, h
- Nichols, Leighton (Stabler) Boston, h
- Nichols, Mal (Prison Inn) Syracuse, NY, nc
- Nichols, Ray (Beverly-Wilshire) Beverly Hills, Cal., h
- Nichols, Jimmie (Café Inn) Chgo., nc
- Nichols, Red (Benjamin Franklin) Phila., h
- Nichols, Elmer (Silver Moon) Miami, nc
- Nichols, May (Katy) Touch Cl.) Hialeah, Fla., nc
- Nichols & Evans (Tod) Youngstown, O., h
- Nichols, Tubbs (Aster-Amusements) Richmond, Va., nc
- Nichols, Yai (Whitehall) Palm Beach, Fla., h
- Nichols, George (Biltmore) NYC, h

- Nick, Ed (County Club) Coral Gables, Fla., nc
- Nick, Ole (Commodore) Vancouver, B.C., nc
- Nick, Tom (Manhattan Grill), Saratoga, Fla., r
- Nick, George (Colony Club) Chicago, nc
- Nick, Will (Theater tour)
- Nick, Tom (Station WMT) Cedar Rapids, Ia., h
- Nicks, Harry (Roosevelt) Hild., Cal., h
- Nick, Paul (Madura's Danceland) Whiting, Ind., h
- Nick, Ernie (Coo-Coo Cl.) Ft. Worth, Tex., nc
- Nicks, Versailles NYC, r
- Nicks, Nick (Central) NYC, h
- Nicks, Louis (White City) Chgo., h
- Nicks, Gloria (Casa Serville) Franklin Square, La., nc
- Nicks, Johnny (Coh Miami) Chicago, nc
- Nicks, Bobby (Syracuse), Syracuse, NY, h
- Nicks, Roy (Station WJZ) Miami
- Nicksternak, Percy (CBC Studio) Toronto
- Nicks, Frank (Bill Green's Casino) Pitts., nc
- Nicks, Stan (Alma) Vancouver, R.C., h
- Nicks, Tony (Graemeer) Chgo., h
- Nicks, Ray (Gibson) Chic., h
- Nicks, Don (Fiesta) NYC, r
- Nicks, Paul (Stabler) Buffalo, NY, h
- Nicks, Don (66 Club) Dallas, Tex., nc
- Nicks, Howard (64 Club) Miami, Fla., nc
- Nicks, Bob (Rouge Gardens) Detroit, nc
- Nicks, Sam (Bebene) Miami, nc
- Nicks, Des (John Marshall) Richmond, Va., nc
- Nicks, Emil (Savoy Plaza) NYC, h
- Nicks, Jerry (Half-A-Hill) Spfld., Mo., nc
- Nicks, Jimmy (Plaza) Pgh., Pa., r
- Nicks, Louis (West Virginia) Bluefield, W. Va., nc
- Nicks, Wendell (Oriental Gardens) Chgo., nc
- Nicks, Dave (Gayety) Cincinnati, t
- Nicks, Lew (Café Fette) Pgh., Pa., nc
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- Wargo, Eddie (State Garden) Milwaukee, Wis., nc
- Waring, Fred (NYC)
- Watkins, Sammy (Gibson) Cinti, h
- Watson, Gilbert (Old Mill) Toronto, r
- Way, Wally (Mary's Place) K.C., Mo., nc
- Weeks, Ranny (International Casino) NYC, nc
- Wells, Ted (Edg. Beach) Chicago, h
- Wells, Lew (A-1-Club) Dallas, h
- Wendell, Connie (Ace of Clubs) Dallas, Tex., nc
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- Whiteman, Paul (New Yorker) NYC, h
- Wilde, Ran (Cosmopolitan) Denver, h
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- Williams, Lew (Maryland Club Gardens) Wash., D.C., nc
- Williams, Sammy (Gibby's) Chicago, nc
- Williams, Sande (Orangerie-Astor) NYC, h
- Williams, Wally (Utah) S.L.C., Utah, h
- Wilson, Meredith (NBC) Hollywood
- Wilson, Teddy (Golden Gate) NYC, h
- Winder, Billy (Senator) Seattle, h
- Wise, Benny (Club Maynard) Seattle, Wash., nc
- Wittich, Doris (Yar) Chgo., r
- Woodbury, By (Station KDYL) S.L.C., Utah
- Woods, Howard (Village Barn) NYC, nc
- Worland, Gene (Cat & Fiddle) Indpls., nc
- Wray, Ernie (Felscher Studios) Miami, nc
- Wright, Charlie (Essex House) NYC, h
- Wubbold, Joe (Crescent) Wash., D.C., nc
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