

DOWN BEAT

BALLROOM

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SYMPHONY

THEATRE

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"SIT-DOWN" STRIKES AND FLOODS LAY OFF MUSICIANS

White-Haired Musicians Amaze "Cats" With Real Dixieland Music

By George Frazier

Boston, Mass.—Beginning a series of vaudeville engagements that may possibly culminate with an appearance in a Hollywood feature, the Original Dixieland Jazz Band opened New Year's Eve on the stage of the Keith-Boston. Right at the outset it should be made clear that the whole affair is a presentation starring Ken Murray, and that the band, for the major portion of it, has to stooge for his ickiness. But despite that obvious limitation, one does manage to achieve at least a fair idea of the ODJB's calibre.

Band Stands Up Surprisingly Well

With so many critical cannons being leveled at it from all sides, the band stood up surprisingly well and, in general, proved invulnerable to most of the potshots. In my own case, all previous opinions had been based upon the old Victor output, which, except for a few isolated instances, still leaves me pretty indifferent. The ODJB in the flesh, however, is a decidedly more exciting proposition. First of all, along with Duke's band, the Goodman Trio, the old McKenzie-Condon setup, and possibly one or two other units, it is one of the ensemble gems of jazz. Whatever else may be said of it, its cohesion and homogeneity are things quite rare and quite wonderful. Listening to La Rocca, Robinson, Edwards, Shields and Spargo, you are aware that these guys work together with extraordinary sensitiveness. Their feeling for one another's playing and their ability to project that feeling into unit perfection are qualities frequently productive of unforgettable jazz. That such is not the result in the case of the ODJB is traceable to the pronounced lack of solo talent. Shields, though, is very, very great. Amazingly enough, the years have somehow failed to take their toll on his playing, so that today he sounds, if anything, better than in the past. Incidentally, it was only at the very last moment that he finally decided to join up for the current engagement, so that one

(Modulate to page 4)

MUSICIAN WILL CHOP OFF HEADS IN FRANCE

Paris, France—A sedate little musician by the name of Andre Obrecht has been chosen to be France's new head(s)man — master of the guillotine.

As such, Obrecht will perform executions throughout France traveling with his keen-bladed instrument into all corners of the country.

Practiced Chopping Straw Bundles. Succeeding his aged uncle, it is reported that he practiced many times with M. Deibler's instruments in chopping off the ends of straw bundles until he became so proficient he received his uncle's approval.

Monsieur Obrecht is 38 and lives quietly with his wife and children in a suburb of Paris.

With his assistants, the headsman must go wherever the death sentence is passed. Then he sets up his instrument—"La Veuve" (the widow) as the guillotine was known during the French Revolution.

He presides over the last moments of the condemned, escorts him to the guillotine after the traditional rum and cigarette have been offered.

A Dawn he bows the criminal's neck to the socket and presses a button releasing the swift blade.

Busse's Horseflesh Wins \$924



Courtesy Roy C. Nelson a Daily News Chicago, Ill.—"Busse's Trumpet," a race horse named for trumpeting band leader Henry Busse, romped home first at the Hialeah race track in Miami paying 14 to 1.

Busse had 60 bones on the nose, his manager, Sam Lutz, had two, and each man in Busse's band a buck apiece. The Busse bunch netted \$924 on their bugling horseflesh. In an exclusive interview with the International Noose Service, the blushing Busse answered (when asked if he fed his horse Ethyl) "No, my frans, I just guess he had his corn-et!"

THE MAN WITH THE FLEA BITTEN CHASSIS

San Francisco, Calif.—Earl Fields, musical instrument man from Chicago, has done that "come west young man" act and joined the staff of the W. H. Rowland Music Co., in S. F. Earl has met many of his friends out here and likes it fine, says that new bridge is sure purdy swinging in the breeze. BUT he can't get use to those damn fleas nawing at his torso and what a flea-bitten chassis that now is.

G. M. \$150,000 DEAL FOR BANDS TIED UP BY STRIKE

AND MAY BE CANCELLED

Tough on musicians and entertainers were two major disasters this last month striking one after the other at the heart of the Midwest's long road back to recovery.

In Pittsburgh, Cincinnati and Louisville theatres were closed, nite clubs barricaded and bands layed off as the greatest flood in the history of the Ohio River Valley swarmed over its river banks and paralyzed major industries as well as the nite life. Candles replaced electric lights as power houses were inundated, and a policy of watchful waiting at the swirling flood waters took the place of the unrestrained gaiety of a few nites before.

Every Theatre in Cincinnati Closed Down

In Cincinnati every theatre closed down, while all down town businesses shut their doors except restaurants, drug stores and banks. Local amusements not only suffered terrific losses at the box office but in actual damage from flood waters. Practically all of the once famous Coney Island has been washed away by the flood waters. With street car service shut off, and with nearly 50,000 people driven from their homes by the raging torrents of the flood, hotels and rooming houses were literally jammed with humanity.

In Louisville, all theatres went (Modulate to page 22)

"Time on My Hands" Is Theme Song of Jailbirds

San Francisco, Calif.—San Quentin Prison adds new kind of swing in the nature of a band called the Black Sheep Swingsters. Vocalists are Tiny Sparks and Jack Healey. The band is allowed to have Jam Sessions on Saturday afternoons also give concerts, and you guessed it, they use "Time on My Hands" for a Theme song. Remember, Tiny, stick to those drums when you feel like swinging, it's much better, my yes.

Mills Fires Staff As CRA Takes On Duke, Cab & Kennaway Bands

"Won't Sell Below the Scale!"



Gus Edwards New General Manager of CRA Edwards says motto of his executives is, "We won't sell below scale."

MAKIN' THE CATS SWING IN JAMESTOWN

Jamestown, N. Y.—Roy Eldridge, Andy Kirk and some of the other well-known colored stars will welcome the news that their friend Charles Brown, drummer, and his Sepia Brown Buddies are setting the rhythm cats on their ears up in this neck of the woods.

This bunch of cats are great on a swing style of playing and also put on some comedy sketches in the floor show that lays them in the aisles.

Personnel of the band as follows: Charles Brown, drums; Gene Seals, sax-vocals; Andy Johnson, piano; Cliffors Peters, bass; Allen Mahone, trumpet.

This colored unit is one of the swingiest combinations in this neck of the woods. At present they are holding forth at the Gold Dollar Night Club in this city.

New York, N. Y. — Charles E. Green, aggressive and ambitious head of Consolidated Radio Artists, has electrified the entertainment business the past few weeks with a succession of deals that have turned the whole industry upside down.

By absorbing whole offices, their bands and booking personnel, he has succeeded, in the short space of a few weeks, in building an organization of national proportion and the first in years to seriously challenge the powerful and efficient Music Corporation (since the collapse of the Benson offices several years ago).

Green consummated the deal with Kennaway, buying out the three partners, Edwards, Hillman and Thatcher, and giving them indefinite term contracts and taking over their entire staff intact.

The Chicago Kennaway office becomes the C.R.A. Branch in that city while Gus Edwards, one of the shrewdest and most tireless booking executives in the business and former head of N. Y. Kennaway offices, moves in as General Manager of the entire C.R.A. set-up.

The appointment of Edwards as general manager brings to the C.R.A. a man of executive experience and contacts which will strengthen that organization tremendously.

Edwards will supervise office operations and will be in direct charge of sales.

Irving Mills, head of Mills Artists, Inc., fired his whole staff when he (Modulate to page 5)

LEADERS HAVE TOUGH TIME WITH PUBS. AND WRITERS

New York, N. Y.—A three-cornered clash among the writers of tunes (S.P.A.) the publishers of tunes (M.P.P.A.) and the interpreters of tunes (N.A.P.A.), bandleaders, soloists, etc., as to whom the actual ownership and control of a song belongs, threatens to spoil a united musical front in the various law suits against radio stations for the indiscriminate broadcast of recorded tunes.

Lawyers representing each interest are at a loss to reconcile the claims of each, and still maintain a common front.

ASCAP, MPPA, and SPA council are all in sympathy with the purposes of NAPA in its efforts to control the unauthorized performance of its members' interpretations, but they are not agreed on best method of doing it.

Interpretations have already been granted by the law to the publisher and the composer and their attorneys want to know how a copyright on a composition by an interpreter will affect the original copyright, and whether it will include the right to grant permission for such practices as arranging and copying.

The attempt of the National Assn. of Performing Artists to control the broadcasting of their own recordings in the suit of Frank Crumit versus WHN in New York, was further complicated when Decca instituted a motion for permission to intervene in the case.

Decca contends that if there are any property rights, they belong to the record manufacturer and not the artist. Case has been delayed on motion of NAPA that it did not have time to prepare its case.

Their Streamline Rhythm Will Amaze European "Cats"



LEFT TO RIGHT—Edwin Wilcox, Oliver Russell Bowles, Ed Durham, Eddie Tompkins, Elmer Crumbly, Earl Carruthers, Jimmy Lunceford, Willie Smith, Al Norris, Dan Grissom, Joe Thomas, Mose Allen, James Crawford, Paul Webster. Lunceford's Manager, Harold Oxley will accompany him.

"Cigar-Spitting, Chair Warming Days Are Over" ... Say N. Y. Officials



David Freed Head of Relief Bureau

Harry Suber Treasurer

Jack Rosenberg President of Local 802

William Feinberg Secretary

Sam Goldbetter Business Agent

Today's Complex Problems Demand Progressive and Daring Leaders

New York Union Blazes Trail for Real Achievement With Democratic Organization

(Editorial Note: One of the most thrilling fights for decency, democratic ideals in labor and the elimination of greed, inefficiency, and Dictatorship methods has been waged and won by a group of courageous individuals in the New York Union. Expelled from the Union, and fined \$750 each, 16 members of the original committee went to work on a new deal program for the men. Last month their courage, honesty and progressiveness were rewarded by the most overwhelming vote of confidence ever given to a group of executives by the men themselves.)

By the Committee of 13

New York, N. Y.—"They threatened us!" "They fined us \$750 apiece!" "They expelled us from the Union!"

Who were we and why were we expelled? At a regular meeting held March 19, 1934, we were elected members of a committee by over 2,000 members which was instructed to effect a local autonomy which had been previously approved in a referendum by a vote of 3,728 against 127.

There were 15 of us, and on September 27, 1934 we were expelled because we dared to carry out the will of the membership.

The outrageous attempt on the part of the previous administration to intimidate the membership by threatening, fining and then expelling us constitutes one of the blackest pages in our history.

The election of 14 members two years ago by an overwhelming majority was the culmination of a successful struggle for local autonomy which the membership had worked for thirteen long years.

And the re-election of 13 of the original committee on December 17, 1936, as officers with the same overwhelming majorities, by a spirited and democratic election was an unqualified endorsement of our progressive policies and a continuation of the extensive program we have started for the benefit of musicians on every front.

Our Record in Office

Upon taking office January 1, 1935, we found open shop conditions prevalent in Greater New York. Kick-backs were rampant. Rules and regulations of the Local were dead letters. The problem of the unemployed had been completely ignored. Musicians on W.P.A. projects had been considered outside the jurisdiction of the local. The rights of members were completely disregarded by the officials. Members working below scale were told, when they complained, that they should con-

sider themselves lucky to be working at any price. Most employers were paying less than scale—small restaurants in many parts of the city were paying \$12 and \$14 per week for unlimited hours of work. The granting of concessions by the previous Board had virtually destroyed our price list. In many branches of our industry and in many sections of the city, employers were not even conscious of the existence of our Union. Last, but far from least, we found an empty treasury. Certainly, it was not a pretty picture that confronted us when we took office.

Great gains have been made in unionizing the jurisdiction. Wage scales have been raised. Kick-backs have been constantly fought and thousands of dollars in claims recovered for our members from employers. A sound relief and medical service has been organized for unemployed members. W.P.A. problems have been made a part of the official responsibility of the local. Concessions have been eliminated. The prestige of the union has been established. Respect for our members and our organization has been won from our employers. Agreements with employers previously ignored, are now enforced. Members have been afforded every opportunity to participate in the various activities and campaigns of the Local. The Union has been placed on a sound financial basis. For the first time, the confidence of the membership in their officials has been established. Members today freely present their grievances, confident that they will receive proper courtesy and consideration.

These activities and achievements are reflected in every branch of the industry.

Dan Cupid Working Overtime in Music Dept.

Dan Cupid worked overtime last month in the musical department with four prominent musicians agreeing to swing along for good with their respective spouses.

Jack Jenny, sensational NBC hot trombonist, was hitched to Kay Thompson who has recently scored a tremendous hit on Hal Kemp's new commercial. Ann Harding and Werner Janssen were quietly married in London, slipping off afterwards for a short honeymoon in Sweden, after which Janssen returned to London to resume his duties as conductor of the London Broadcasting Company Symphony Orchestra. Barney Rapp, N. Y. maestro, agreed to love, honor, and obey his girl vocalist, Ruby Wright, and Band Leader Henry King surprised his friends by marrying Baltimore socialite, Vilma Elizabeth.

"PEEWEE" HUNT MISSES ONE!

"Pee-wee" Hunt, that the man you called (while on location at the Bellevue Hotel during prohibition days) was not a bootlegger but happened to be another trombone player known to Jackson T and who is still playing with "Happy" Paull's band in Kansas City.

"BOSTON REMAINS AS DULL AND STUPID AS EVER"

By George Frazier

Boston, Mass.—Boston remains as dull and stupid as ever, but one bright item (aside from the consistently reliable Hackett band) is Frankie Ward's moving into the Penthouse of the Hotel Bradford. The band is still far from being eminently satisfactory, but it sounds at least one hundred percent better than it did in the Normandie ballroom, where the acoustics are close to being about the world's worst. Civic pride should prompt me to rave about the job Ward has accomplished, but I can't quite bring myself to the point of unqualified praise. He has unquestionably formed what is far and away the best large band ever produced around town. Its musicianship is expert, but, as a unit, it still misses fire. The biggest fault is a lack of good arrangements. Too much of its book strikes one as second-rate Fletcher or second-rate somebody else. That, of course, is a thing that time and perseverance can dispose of very nicely, but its other glaring weakness (if it is to (Modulate to page 4))

Number Juggler Gives Her Luck



Gai Whitney

Chicago, Ill.—Gai Whitney, currently with the "Ziegfeld Follies" at the Grand, is attracting attention from band leaders in Chicago's better known night spots. Formerly with Leon Belasco at the St. Moritz in New York and on C.B.S. twice weekly, Miss Whitney was the girl who made good as a pinch hitter for Frances Williams in "Life Begins at 8:40" and works very much in the Williams style.

She recently changed her name from Marjorie Ezequille after consulting with a "sees all—knows all" numerologist who predicted that 1937 would be her lucky year if she revamped her name to one of ten letters. Almost immediately afterwards the newly tagged Gai Whitney picked up a ten dollar bill on a busy New York street and as the number juggler only charged her five, nothing will convince her now that he didn't have something on the ball.

Arnheim Library Stolen - Masters Ill - Hamilton Splits With Veloz

George Olsen Gets Top Dough for College Prom Dates — Lombardo to Palmer House When Ready

by Glenn Barrs

Chicago, Ill.—Jan 9th—Some one stole a book of forty special arrangements from the band stand of the Congress Casino Room. Most of these arrangements were of the more popular tunes.

If by chance any of you readers hear of a band playing anything that resembles the Arnheim style of tunes please get in touch with the Editors of Down Beat and give us the location of said band.

Arnheim is staying on indefinitely at the Congress. The band is clicking in this spot.

This band borders on the edge of a first class swing band and it is more than a pleasure to listen to. A full ensemble with a few outstanding men in the different sections. His first sax man has plenty of stuff on the ball and also his take-off trumpet player. The trombone has a nice tone and good register, sounds plenty sweet.

Many night life fans will welcome the news that that marvelous exponent of comic songs, Ethel Shutta, opens at the Casino Room, Jan. 29th. It seems that manager Hicks doesn't miss a beat in giving the patrons of the Congress what they crave. Ethel's salary is reputed to be in four figures.

Veloz and Yolanda and Hamilton Split

When Veloz and Yolanda leave the Palmer House Jan. 28th, it will be their last engagement with the George Hamilton orchestra. Due to

Earl Hines and Grand Terrace Close Forever

Chicago, Ill.—After 10 years existence and one of the most widely known clubs catering to Chicago night light clubs closed its doors forever as far as the sun-dodgers are concerned, Jan. 24th.

A packed house was present to bid Earl "Father" Hines farewell. Earl and his boys are leaving for a tour of one nighters which will end up on the west coast.

Ed Fox, regretted the passing of his nationally famous cafe but stated that after a sufficient vacation he would open a more elaborate club in a new location. The Grand Terrace will be rebuilt into a theatre.

The Terrace was always known as a gathering place for all the fine "swing" musicians that have come and gone in Chicago. Many of them garnered many a "hot-lick" from the style of music that the colored boys played in this spot from time to time. We all regret the passing of the Grand Terrace.

EMERY DEUTSCH OPENS AT RAINBOW ROOM

New York, N. Y.—Emery Deutsch opens with his own orchestra on February 3rd, in the Rainbow Room in Radio City, New York. This is Deutsch's first experience in New York clubs as he has been staff conductor on the Columbia Network in New York for the past nine years. This band will feature "dance music with a soul" as Deutsch is injecting into the popular tunes a touch of the zippy music he has featured at the Columbia Broadcasting studio.

the theatre tour they have scheduled they are forced to drop the orchestra. Hamilton is staying on at the Empire Room indefinitely until Guy Lombardo makes up his mind in regard to an opening date at the Palmer House. Lombardo will follow Hamilton instead of Hal Kemp as it was rumored.

Jerry Shelton, ace accordionist with the Veloz-Yolanda orchestra, will continue with the dance team. Possibly later he will have their new orchestra, if and when they decide to take on another, Nice going, Jerry!

Pryor Jams Them In

Things were shaky at the Sherman Hotel for a while but with the many changes in the band it looks like Roger Pryor will be at the College Inn until MCA finds another spot for him. It seems his lawyer drew up his contract with MCA to that effect. Whether true or not it is a smart idea.

It looks like a band of Chicago stars with Don DeLillo, Ray Johnson, Eddie McKimmey and Jim Blade handling the arrangements and directing the floor show besides playing piano. A busy man this chap Blade. After several years at the State-Lake Theatre it seems like Jim will like the cafe business much better.

With everything looking rosey for Frankie Masters and his boys at the Continental Room of the Stevens Hotel, Frankie had to let those flu germs catch up with him and get him down for over a week. He is back on the job again and the band is doing good business in this spot. Looks like an indefinite stay for Masters.

George Olsen Gets College Prom Dates

It looks like these western colleges are going in for a sweet variety of music for their proms this year. Are the Swing Bands slipping or is this Olsen band climbing to the top? We would say the latter.

George leaves the Edgewater Beach Hotel the week of Feb. 8 to play a prom at the University of Michigan and also on at the University of Illinois, filling in the extra dates at Saginaw and Pontiac, Mich. George is getting well up in the four figure column for the college proms.

During his absence from the Edgewater, Jimmy Jackson, a chap that looks like Paul Whiteman, will fill in. George returning to the Beach the 14th and will stay until after Easter, possibly coming back for the opening of the Beach Walk in June.

Best-Liked Booker Improves; Recovery Certain

New York, N. Y.—Charlie Shribman, who is recovering from the tragic accident that almost eliminated him from the rank and file of bookers, sat up for the first time last Sunday.

One of the squarest and best-liked men and the business associate of Mal Hallett, he was literally swamped by the generosity of competing bookers who went out of their way to offer financial assistance of any kind or degree.

Geo. Hall Signs 22nd Contract With Taft Hotel

New York, N. Y. — George Hall, personable maestro whose orchestra is heard over CBS from the Hotel Taft, New York, signed his twenty-second contract at the hotel the other day. George has been featured at the hotel almost continuously since July, 1931.

How Did Hoagy Write Stardust? Here's Inside Story On Great Tune

Average Tune Transient as a Pair of Shiny Pants

by George Malcolm-Smith

The average dance tune is as transient as the press in a pair of pajamas.

In the quarter-century since Berlin heralded the modern era by exhorting the dancing public to "come on and hear Alexander's Ragtime Band", literally millions of dance melodies have had their hour upon the stage and then been heard no more. ASCAP claims a monopoly of rights to the incredible total of 5,000,000 tunes. The Register of Copyrights at Washington reports that during 1935 it registered no less than 30,000 musical compositions, fully 90 per cent of the dance numbers.

In this veritable mountain of melody there are a few durable nuggets that have withstood the ravages of time, and if the term "classic" connotes prolonged acceptance and continued popularity, these tunes deserve that designation.

To learn which are the hardy perennials of Tin Pan, we conducted a symposium among more than forty of the foremost dance maestri, including:

Louis Armstrong, Leon Belasco, Don Bestor, Norm Cloutier, Bob Crosby, Bernie Cummins, Al Donahue, Jimmy Dorsey, Tommy Dorsey, Eddie Duchin, Duke Ellington, Dick Fidler, Ted Fiorito, Jan Garber, Benny Goodman, Lud Gluskin, Glen Gray, Will Hollander, Johnny Hamp, Phil Harris, Richard Himber, Claude Hopkins, Johnny Johnson, Art Kahn, Hal Kemp, Howard Lanin, Jack Little, Guy Lombardo, Vincent Lopez, Abe Lyman, Frankie Masters, Benny Meroff, Dan Murphy, Ozzie Nelson, George Olsen, Leo Reisman, Freddie Rich, B. A. Rolfe, Rudy Vallee, Fats Waller, Fred Waring, Ted Weems, Paul Whiteman, Victor Young.

The Methuselahs of the music-racks, in the order of their popularity follow:

(1) Stardust by Hoagy Carmichael; (2) St. Louis Blues by W. C. Handy; (3) Smoke Gets in Your Eyes by Jerome Kern; (4) Tea for Two by Vincent Youmans; (5) Who by Jerome Kern; (6) Sophisticated Lady by Duke Ellington; (7) Poor Butterfly by Raymond Hubbell; (8) Dinah by Harry Akst; (9) Sweet Sue by Victor Young; and (10) Tiger Rag by D. J. LaRocca.

Close on the heels of Tiger Rag come Old Man River from Kern's "Show Boat" score, Moon Indigo by Ellington, Honeysuckle Rose by Fats Waller and Andy Razaf, Solitude by Ellington, and Margie by Russel Robinson.

Stardust (1927)

How did he write Stardust? Hoagy Carmichael winks and starts the story off with, "according to legend", then narrates: "I had returned to the university (Hoagy is a graduate of Indiana law school) in the summer of 1927. Students were gone. The beautiful campus was deserted. I walked along the toe path, looking up at the stars and whistling to keep the bogey man away when I happened on the first strain of a song. When I reached the stone wall at the far boundary, I had it almost completely in mind, and made immediately for a piano to finish it."

He was not particularly impressed with its possibilities until he and a recording unit cut it in wax at the old Gennett studios at Richmond, Indiana. It was when he heard the first test played back that he knew he "had something". The record, however, made no wide ripples in the platter market and he sold the rights on the tune to Mills Music. Some time later, the veteran Isham Jones, liking the number, decided to write an orchestration of it and put it on a record. The disc was a sensation among bandsmen. Irving and Jack Mills came panting to Hoagy's doorstep congratulating him and, incidentally, mentioning rights.

"Picture my embarrassment," says the composer, "when I had to tell them that they had had the number on their shelves more than two years."

The public was at first apathetic—the white public, that is. Thanks, however, to Don Redmon, Cab Calloway and Mills Blue Rhythm Band, it became Harlem's anthem, and white folks were soon leaving the black and tan belt humming its half-sad, half-glad strains.

St. Louis Blues (1913)

"My man's got a heart like a rock cast in the sea."

Thus the lament of a jilted southern Negress as overheard about

He Gets In The Right Groove



Mal Hallett

Old Lady Misfortune Stops Huggin' Mal - His Rhythmic Stock Goes Up

New York, N. Y.—Dogged by bad breaks, Mal Hallett and his band have been on the verge of national popularity several times, only to have their opportunities crushed by some cruel prank of misfortune.

One of the most respected bands in the business (by musicians and bookers) it is a dirty shame that no fine group of musicians has gone so long without the national recognition of the mass of Joe Public that they so richly deserve.

With a stolid kind of philosophic resignation, Mal has watched youngsters come up in a few months to fame and terrific public approval on exactly the same kind of music he has been specializing in for years.

And with all the disappointment and heartbreak, he has never lost his perspective, his sense of humor or his good will toward his more successful, if younger, associates.

If you can remember, about the time Casa Loma was emerging as a big name national institution after years of one-nighters, panics, and

setbacks, you can appreciate the irony of Mal Hallett.

At that time he was set to open one of the finest New York hotels with the largest commercial air program at that time. He had recording dates, transcription and movie short contracts set. The stage was brilliantly set for his national debut, and fortune seemed to be ready to embrace him at last.

Then one night he slipped on the icy pavement of a filling station and fell head first into a grease pit. He broke his arm and shoulder as well as suffered contusions and bruises about the head and body.

On top of that, he contracted a severe case of pneumonia and was confined to his bed for months. The chronic stubbornness of his pneumonia finally convinced him he was a victim of tuberculosis so he made a trip to Arizona. A few weeks later he was elated to find that he was mistaken.

Of course all his contracts were cancelled and it was months before

(Modulate to page 4)



FRANK GORDON—1st Sax with B. A. Rolfe, one of the most proficient players in the business—and an enthusiastic admirer of the new Martin.



FRED CUSICK—1st Sax Romy Theatre Orchestra, New York City—a highly accomplished musician widely recognized for his fine work.



MARTIN PLAYERS FEATURED WITH FRANCIS CRAIG'S ORCHESTRA
A. D. ROYALTY FRANCIS CRAIG CLINTON GARVIN MICKEY TENNY

Francis Craig's Orchestra, for three solid years at the Hermitage Hotel, Nashville, Tenn., has set an enviable standard for fine music. If you listen to their regular coast-to-coast broadcasts over the Red Network, N.B.C., you appreciate fully the artistry of every member of the organization.

There's Only One Answer

FOR THIS WORLD-WIDE SURGE TO MARTINS



DAVE BURNSIDE AND HIS ALL MARTIN SAX SECTION

GRADY MULLINS BILL MUNDAY CLYDE THOMPSON JAMES PUTNAM DAVE BURNSIDE

Dave Burnside's Orchestra, featured at the Savarin Cafe, Buffalo, N. Y., after many successful engagements throughout the country, is widely acclaimed for its excellent music. Mr. Burnside says, "It's a pleasure to listen to the perfect intonation of the Martin Saxophones."

That is—proven superiority in every detail of construction and in actual performance. This is no accident. It is the plain result of a sincere desire on the part of the Martin Company to produce at all times the finest instruments it is possible to build, incorporating changes and improvements from time to time as advancing needs and good judgment dictate.

No expense or trouble is too great if added perfection is obtainable—and the Martin Company is always alert and receptive to ideas from musicians themselves. Until you play a Martin, you'd never believe such a perfect instrument existed, built to your own ideals.

Arrange to try one today. See your local dealer or simply drop us a card. You'll be under no obligation and we're convinced that no matter what other make you now play, you'll like the new Martin better. We'll be content to leave it up to you because we know the instrument will speak for itself. That's fair enough, isn't it?

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Glenn Burrs.....Editor
 Carl Cons.....Associate Editor & Business Mgr.

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IS BENNY GOODMAN'S HEAD SWOLLEN?

We are going to tackle a touchy subject. Because we don't want to see one of the finest swing musicians that ever touched an instrument make the tragic mistake of his life.

We are not concerned with Goodman, the musician. He is still the superb craftsman he always was. But we are concerned with Goodman, the man. Because they are inseparable, the actions and behavior of one definitely have re-actions on the other.

We were frankly amazed at the universal expressions of dislike for Benny among musicians, bookers, publishers and other hand leaders in New York. Even Benny's own musicians couldn't help betraying a certain discomfiture and lack of ease with him.

Tales of petty snobbery by Benny are on the lips of Broadway. Whether they are just or not, we do not know, but where there is such a smoke or resentment, there must be some smoldering cause.

We don't believe Benny is malicious or vindictive or even snobbish. In the short space of a few weeks he has had money, fame, and attention showered on him in such proportions as would test the sanity and poise of a much older and experienced person.

It's bound to change his attitude somewhat, even if only subconsciously, and it's damn hard for you to keep your perspective when the world is shouting what a great guy you are and shoving all kinds of dough in your hands to prove it; when you realize that millions are listening to you over the radio and on records and millions more are looking at and admiring you in the movies.

There is certain envy and natural resentment, too, for anyone in the spotlight and Benny will receive his share of that, too.

But there are many fine artists in the public eye who, though envied, don't share the unhealthy dislike that Benny is receiving.

Whether Benny likes it or not, there is a certain cordiality demanded in an artist, a certain friendliness that he should genuinely feel towards his associates whether he likes them or not.

And a sporting spirit of give and take!! Your friends can make or break you, Benny, and in all fairness to yourself, you should accord them even more consideration than you did when you were on the way up!

Because you are on the spot. And it would be a terrific loss to the worthy cause of good swing music if your influence and position should suffer over so small but so vulnerable an item.

You've already done a great deal for good musicianship in recognizing and promoting musical genius without racial discrimination and in the position you now occupy, you can still do a great deal more.

Take a good inventory of your personal traits—its carelessness, or fear hiding behind an inferiority complex, or just confusion—try to see yourself as others see you . . .

And remember YOU MEET THE SAME GUYS GOING DOWN AS YOU MET COMING UP!

A Real Band of "Long Hairs"



Here's a band with a beard! The Original House of David Orchestra. They play funerals, dances and concerts in and around the state of Michigan. Razors are strictly taboo.

WHITE-HAIR GENIUS STILL SWINGS DIXIELAND

(Continued from page 1)

shudders at the prospect of what would have been lacking had he remained back home in New Orleans.

Making a Notable Comeback
 The astonishing feature of the whole business is that a band of guys so long out of the music racket should make so notable a comeback. Sneyds and Eddie Edwards, both with white hair, seem very strange going the sort of thing one has always regarded as part and parcel of youth, and Robinson, dapper and for all the world the part of a British army officer home from India on furlough, is hardly the man you would spot as the composer of Margie. But that, I think, is one of the incongruous bits of an incongruous whole. These guys play Dixieland and nothing seems more irrelevant than the constant efforts to lambast them upon alien grounds. Edwards, for example, simply isn't to be classed with the Teagardens and the Mortons, yet he accomplishes things that the inspirationists would tub miserably. This isn't to imply that I prefer him to Jack or to Benny or to a lot of others (because I don't, God wot), but merely to point out that he plays an entirely different style trombone, so that any effort to compare him with the latter-day soloists is downright screwy. So, so much for the ODJB. It has impeccable ensemble sense, a truly great clarinetist in Larry Shields, and it plays Dixieland style, which, after all, must be judged by its own standards.

La Rocca Burnt Up at Stearns
 I have neither the space nor the inclination to involve myself in any such highly controversial matter as the indebtedness of the Negro to the ODJB or vice-versa, but it may prove interesting to mention that La Rocca is burnt up at the critical brethren. "Mr. Stearns," he says, eyeing you to discover your reaction, "Mr. Stearns is all wrong." And you say, "Well, I don't know anything about that. I know that he's a fair guy. What the hell has Stearns against you guys personally? If he was wrong, it was because he was wrong and not because he didn't like the way you wear your hair." "I'm going to write Mr. Stearns," says Nick, looking the petulant child and clipping his words sharp, "And Panassie! Why, I'm going to make him tell the true story. I'm going to see that he makes his book right." You say, "Christ, Nick, you got Huges all wrong. You got everybody all wrong. No one's being personal about it. They write what they believe. Panassie's an honest guy." "He may be honest," says Nick, as if you had offended him. "but he's wrong. I just want to tell him who started this thing. You see Louis Armstrong's book?" "Yeah," you say, "I saw it. It stinks out loud." For a moment La Rocca stares at you unbelievably, and then he says, "Louis Armstrong gives me the credit. Louis knows we started jazz. Why . . ." And so it goes. And so, one suspects, it will always go. Me, I'm a jig man myself.

HALLETT STOCK SOARS

(Continued from page 3)

he was able to lead a band again. A fine violinist before, Mal's broken arm kept him forever from being a fine instrumentalist, and he never plays.

Immensely popular wherever he has played and one of the most beloved leaders in the music world, Mal has finally found a fine hotel niche in New York with a first class air outlet.

Booked originally for four weeks in the Commodore, his contract was renewed indefinitely and he will be featured on a coast to coast commercial in the next few weeks.

He has a darn good arranger in Frank Ryerson, a tireless lad who would rather compose and arrange than sleep and burns the midnight oil frequently. He also has an outstanding swing trumpeter whom Benny Goodman says is the best, and a fine tenor man in the person of Anderson.

His former vocalist, a little gal from the South who has recently rejoined the band, will absolutely chill you with her gatemouth phrasing and swing out style.

If there is anything you would like to see in Down Beat, or any facts, you wish to know about music personalities, write today to Down Beat, 608 South Dearborn, and express that wish.

For Musicians Only



Reprinted by courtesy of Chicago Tribune

CHORDS AND DISCORDS

"They're in the Mail Bag"

KOSTELANETZ IS CORNY TO HIM!

Los Angeles, Cal.
 Jan. 18, 1937

Dear Editor:

I believed in you, and you threw me down. All I know about Andre Kostelanetz is what came over an innocent radio set once, but I know that either Mr. Jack Egan or I will have to find another tree. And if I'm wrong, I have an awful lot of records that will make splendid material for skeet shooting.

K.'s performance of Sibelius' Finlandia was a weak theatrical imitation of Stokowski at his worst (and Stokowski at his best is the Paul Whiteman of classical music). And K.'s performance of jazz was a splendid imitation of the Whiteman records I used to pick up before I found out that Bix wasn't on all Whiteman records of that period.

Please listen to him critically. He'd prefer Ross Gorman to Teschmaker, Senter to Freeman, Confrey to Hines, if you put him to a blindfold test. A conscientious second rate classical musician at best, he's a national menace if he has really taken in good swing critics.

Marvin Freedman

REISER IS TRYING TO COPY GOODMAN JAM

Princeton, N. J.
 January 10, 1937

Dear Editor:

I see where Harry Reiser is trying to copy Benny Goodman's Trio and Quartette by having five members of his orchestra play the same jam that Benny does.

I give Reiser credit for at least trying but I don't think he is apt to put it over although he gave a good showing and the crowd seemed to like it. Good luck Reiser.

Yours truly,
 George Powers Jr.

LOMBARDO'S HORRIBLY OUT OF TUNE!

Rochester, N. Y.
 Jan. 23, 1937

Dear Editor:

I just had a swell boot from Christy Hvass' letter regarding the superiority of Lombardo music (?). That part about "purity" was good. Imagine anything so horribly out of tune being considered pure! Hvass you dere, Christy?

But the real sender was that phrase "exotic as the Edelweiss." I'll have to commit that to memory. Maybe that also describes Carmen Lombardo's effeminate ee-nun-see-ating in the vocals.

Incidentally, Miss Hvass' opening sentence in criticism of Fletcher's English contains a glaring grammatical error any high school kid could spot immediately.

In closing, I should like to suggest Miss Hvass be given some sort of decoration for valor, perseverance, or what have you, for hearing every Lombardo entertainment (?) during the past eight years.

Yours truly,
 George Wilson

SENDS CATS WITH HIS WINGY-BERRIGAN STYLE

South Bend, Ind.
 January 25, 1937

Dear Editor:

Here's a good kick!—You fellows should hear "Red" McKay's four piece combo at "Dixie Grove" north of South Bend on the Dixie Highway. Red plays a combination Wingy-Berrigan style and he sure sends all us cats with his style arrangements and his "nuts" choruses.

Seems a shame to have him waste his time in a joint like that.

Yours truly,
 A lousey musician who would like to see a good one get someplace. "R.C."

PAUL MILLER IS STINKEROO!

Niagara Falls, N. Y.
 January 15, 1937

Dear Editor:

Probably one if not the biggest honer or stinkeroo in the history of music was pulled off by one so-called Paul E. Miller in your January issue of Down Beat (page 10-11). Where he rated Jimmy Dorsey before Casa Loma and Benny Goodman, etc.

Anyone with a grain of salt in his head would know that Jimmy Dorsey's music cannot even approach Casa Loma or Benny Goodman, not even on their off nights.

The following are the ratings as they should be—White bands: Casa Loma, Benny Goodman, Tommy Dorsey, Red Norvo, Jimmy Dorsey? (doubtful). Colored bands: Jimmy Lunceford (without argument), Fletcher Henderson, Duke Ellington, Claude Hopkins, Fats Waller.

Best swing vocalist—White: Mildred Bailey; Colored: Ella Fitzgerald.

We have long been readers of your Down Beat, and wish you success with your paper.

Sincerely yours,
 Toney & Joe Felice

SCHMALTZY OVERLOOKS A FINE BAND!

St. Paul, Minn.
 January 19, 1937

Mr. Insidious Schmaltz, Esquire
 Down Beat
 Chicago, Ill.

Dear Schmaltzy:

If you're supposed to cover the Twin Cities, why don't you visit the downstairs of the Saddlespur in St. Paul and tune in on one of the finest combos that can be heard in these parts. These boys really swing out. Claude Bjerge, bass; Lloyd Johnson, guitar; Harry Sherman, fiddle; Jimmy "Tony" Masechi, accordion.

Seven nights a week these boys continue to pack 'em in . . . and the spot is really a haven for the cats. I'm plenty glad 'm a subscriber to Down Beat.

Groovishly yours,
 G. Carolyn Rose

(George Wilson please send street address to Down Beat)

A "Polite Swing" Jam Session With Benny Carter Sends London "Cats"

English Trumpeters

by Stan Patch

London, Eng.—London Swing concert... The first since Duke Ellington thrilled us at the Palladium on June 18, 1933... This time it was a strictly British affair with multi-instrument man Benny "King" Carter swinging the baton... Benny, of course, is a favorite son of Harlem... Jitter bug jamboree was staged by the torrid (Printer's error referred to it as "tepid" in December notes) music weekly "The Melody Maker", and took place at the London Hippodrome, which housed once portly Paul Whiteman on his visit here... Personell of the pick-up band was Eric Wild, 1st trumpet and trombone; Leslie Thompson, 2nd trumpet and trombone; Tommy McQuator, 3rd trumpet; Bill Mulroney, 1st trombone; William Teskey, 2nd trombone; Harry Hayes, 1st alto and clarinet; Andy McDevitt, 2nd alto and clarinet; Buddy Featherstoneaugh, tenor; George Evans, tenor and vocals; Eddie Macaulay, piano; Albert Harris, guitar; Al Craig, drums; Wally Morris, bass... Two colored boys in the line-up... Al Craig is half Scotch and struts his tamps at the local Harlem spot The Shim Sham... Leslie Thompson hails from Jamaica... Benny showed his paces on alto, tenor, clarinet and trumpet... On alto he is a genius... On the other instruments the effect is O.K... Restraint was the feature of the concert... "Polite Swing" was a fitting description... The fans—1,600 of them—enjoyed themselves to the last riff... Programme consisted of 15 Carter tunes and three others... The "Jam" session produced a problem when several of the musicians couldn't remember the crowd's favorite, "Darktown Strutter's Ball"... Carter tunes were: "Swinging at Maida Vale", "Dream Lullaby", "I Gotta Go", "Chickfeed", "Big Ben Blues", Bryan. The Cleveland and Los An-

geles offices remain intact. List of bands now under C.R.A. banner are "Accent on Swing", "Blue Interlude", "Gin and Jive", "I'm in the Mood for Swing", "Waltzing the Blues", "When Lights are Low", "Symphony in Riffs", "Nightfall", "Scandal in a Flat", "Swinging the Blues" and "Just a Mood"... "Gin and Jive", "Nightfall" and "Mood for Swing" were outstanding... Next to Carter outstanding player was Tommy McQuator who did a lion's share of the work in an under-rehearsed section... The pianist is a boy with taste and a future... Extra turns were given by Canadian Harry Karr, a saxophonist of the Weidost school with beautiful tone and technique, but rather out of place at a swing concert, and Jack Hylton's American act "The Swingette", a vocal quartet of three women and two men... The concert was compared by a typical English comic named Harold Behrens... Taking it all 'round it was a terrific success... With the "Jam Session" the outstanding hit



London, Eng.—Two of the outstanding trumpet players in England are Chick Smith with Lew Stone and Bill Smith with Henry Hall and his B.B.C. Orchestra.

"Jimmie Lunceford Will Stagger Europe!" - English Papers Predict

London, England—On the eve of Jimmy Lunceford's departure on an extensive two months' tour of European cities, English popular music critics are "letting their hair down" to forecast a brilliant reception for Lunceford's streamline rhythm.

Two years ago, Lunceford's records were condemned as being too precise and mechanical and the name of the Mississippi colored boy was never uttered in the same breath with Louie, Fletcher or the "Duke."

Opinion Does About Face

Now, however, there seems to be an awakening among rhythm music lovers to the virtues of Lunceford's arrangements, his fine soloists, and the band's terrific ensemble phrasing.

The Melody Maker, leading London music weekly, retraced an earlier story which stated Jimmy's band was not expected to reach the heights of Duke Ellington and Fletcher Henderson when they recently ran a scare-head story which prophesied a terrific reception for Lunceford.

Jimmy will be the first American

band, colored or white, to play in England for many months, due to labor difficulties between the two countries.

A shortage of bands during the King's Coronation resulted in letting the bars down temporarily. Harold "Brains" Oxley, Jimmy Lunceford's manager, with Mrs. Oxley will tour Europe with the band leaving only his very competent secretary, Alice Murphy, in New York to keep the postman and the landlord company.

INSTRUMENTS DO SWELL JOB OF GETTING HOT

Iron Mountain, Mich.—George Corsi and four of the boys in his band returned to the Riverside Club in Iron Mountain after hearing Red Norvo in Chicago to find that their instruments had done a fair job of getting hot for themselves.

A fire at the resort completely destroyed the building and half of the instruments. The boys report that hearing Norvo was worth it, however, and have since re-opened at the Log Cabin in I. M.

HAMP & RITA RIO ON ROAD

New York, N. Y. — Johnny Hamp closes a long engagement at the Rainbow Grill, atop Radio City, New York, on February 1st., with nightly NBC broadcasts, to begin a tour of college dates for Consolidated. Ditto for Rita Rio and her all-girl band who has been heard over NBC from the Hotel Governor-Clinton, New York, the past eight weeks. La Rio left the hotel January 20th for a tour of General Motors regional automobile shows.

CRA RE-ORGANIZES

(Continued from page 1)

made a deal with Green to book his bands and then hired them all back except the publicity and band booking departments when he became head of Consolidated's theater and recording department.

Under this deal Mills will record all of C.R.A. bands and book their theater dates. Mills may still organize his own recording company although he has made overtures to both Brunswick and Decca.

The Mills Dallas office becomes the Consolidated office in the south.

Fanchon & Marco Will Produce Shows

Lining up specialists in each field, Green, not unmindful of the importance that good acts and shows play in the booking and success of bands on location, also affected a working deal and Fanchon and Marco in which the two firms would coordinate their efforts in booking—C.R.A. to furnish music for Fanchon and Marco units and the entertainment concern to furnish acts and unit shows for Consolidated.

Through this affiliation, Fanchon & Marco will handle all moving picture contracts.

Ozzie Nelson's Manager Joins C.R.A. Milton Roemer, formerly personal manager of Ozzie Nelson, has been appointed manager of the New York office. He has succeeded in opening up several spots in New York for C.R.A. and has placed nine bands in Miami.

The Chicago office retains Leo Salkin as manager with George N. Hillman, one of Kennaway founders as associate manager. N. T. Thatcher heads the hotel and cafe division. Charles N. Richter is his assistant. The club department headed by Lew Diamond, consists of Johnny Mulroney, Tweet Hogan and Reginald Voorhees. Joe Kayser continues in charge of one night stand department.

The list of bands now under the C.R.A. banner total over 90.

EUROPE! EUROPE! EUROPE!

Watch for those STREAMLINED Rhythms!

JIMMIE LUNCEFORD

and his Orchestra

EMBARKING ON A COMPREHENSIVE CONCERT

TOUR OF:

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TIPS ON HOW TO GET THE BEST CANDID CAMERA SHOTS

(Editor's note: We have been fortunate in obtaining the services of Mr. George Scheetman of the Central Camera Company in Chicago to write a question and answer column in Down Beat for the benefit of the thousands of photography enthusiasts in the music business. Musicians are invited to write in their questions and problems which will be answered by Mr. Scheetman in forthcoming issues. Candid camera shots with musical atmosphere may also be sent in for inspection, criticism, and future use in Down Beat.)

by George Scheetman

The writing of this column was prompted by the enthusiasm shown by musicians in what turned out to be their A-1 hobby—amateur photography. The personal inquiries of musicians who came to me were so interesting that I am sure the discussion of such problems, and the many others that I hope will be sent in, should prove most helpful to those interested in photography, and to those who contemplate entering into this fascinating hobby.

Assuming that you already have your equipment, let me bring out the fact that no matter which instrument you may have, it is capable of turning out a good piece of work. That result, of course, depends entirely upon you and the manner in which you are capable of handling the equipment you have on hand.

Consider the type of picture you like best. It may be pictorial, or you may like portraiture with unusual lighting effects, or you may be interested in Candid Photography. Any one or all of these branches of picture making offers an outlet for expression, each one in its individual way. Always remember, the basic principles of a good picture are fundamentally the same, regardless of type. You must have good composition, interesting subject, and correct exposure. There is a definite way for you to obtain all of the good points in your picture, and through our future discussions I am hoping you will be able to obtain that particular information.

To many amateur photographers, the taking of the scene is just the first step to what they consider a good picture. This particular type of hobbyist prefers to finish his own work, and in the process of either the developing or the printing he is enabled to create and enlarge upon his own ideas. By manipulating the negative or print, or by clever handling of his enlarging or printing device, he is capable of carrying out any idea that he may have in mind. This, too, will be discussed in detail in the future.

I am sure there are many points in your picture making you would like cleared up. Send in as many problems, questions, and pictures as you like.



Come in and talk over your photographic problems with George Scheetman, who still belongs to the Local.

Camera Hounds - - Can You Beat These Stills? See Below



Have you taken any candid camera shots that compare with those above for originality, or human interest? Have you ever been quick enuf on the draw of the shutter of your camera to catch some of the out-of-the-world expressions of your fellow cats in a serious jam session? Or the utter disgust registered when the bus broke down, or the shiny pants and that lean and hungry look of musicians on a picnic? Maybe you have a youngster that is terrific before the lens or some shots you've taken of a Chinese band in-a-groove. If you have or you are ambitious and clever Down Beat is interested in you. Beginning with this issue, we are starting a nation-wide contest on candid camera shots open to musicians only, for three months and offering some of the finest camera equipment as prizes. A committee of three professional camera experts will judge the pictures from a standpoint of originality, composition and clearness. One dollar will be paid for each photo published during the contest and still remains eligible for the grand prizes. Prizes will be announced in the March issue. Address all entries to Candid Camera Editor in care of Down Beat, 608 South Dearborn, Chicago, Illinois.

Pictures above from left to right and down are: A Chicago jam session; PeeWee Irwin in the arms of Morpheus; the old Dorsey Bros. orch. taking setting up exercises; Stuff Smith truckin'; and Jack Hylton's stars jivin' with a mike.

FLETCHER HENDERSON STRANDED BY OHIO RIVER FLOOD

Chicago, Ill. — Word comes to us that Fletcher Henderson and his band were marooned by the flood in the Ohio River Valley while making a jump from Memphis, Tenn., to Portsmouth, Ohio. Several bookings had to be canceled because of the delay in transportation by the flood.

MILLER & COBURN TO MIAMI

Miami, Fla.—The Jolly Coburn and Dave Miller orchestras have opened for CRA at the French Casino, Miami, Fla.

EARL HINES & OLD DIXIELAND GANG IN JAM SESSION

Chicago, Ill. — The heavy sleet storm which covered this city Jan. 24, did not in any way interfere with a very successful rhythm session held at the Winona Gardens by the Chicago Rhythm Club.

The "cats" that attended got more than their money's worth when the Rhythm Club surprised them with a get-together of the old Friar's Inn Society Orchestra. Four members of the old crew were present, Paul Mares, trumpet; Deacon Loyconow, bass; Kyle Pierre, piano, and Frank Snyder at the drums. This foursome was augmented by Rod Kless on clarinet and Bud Hunter on tenor sax.

This was the first time in fifteen years that the four original boys had played together. Judging from the brand of music they played, and the kick they all received from same, I would say it was a happy reunion of some of the old-timers in the "swing-business."

Frank Snyder and his own band interspersed the afternoon program with some of the old New Orleans tunes, Eccentric, Davenport, Dallas Blues and many others.

The Friar's band received a hearty round of applause after such tunes as Tin Roof Blues, Blues in Eb, Bugle Call Rag, Milenburg Joys and many others that made this band famous.

The guest artist on the program was none other than "Father" Hines; with his fine style he kept the crowd down to a hush. Plenty of kicks in Earl's playing. Earl gave the crowd a surprise when he introduced his new find in girl vocalists, Ida James. She favored the crowd with "Sing, Baby, Sing" and "Pennies From Heaven." Earl picked this up-'n-comer up in the Ubangi Club, Philadelphia, Penn. Under Earl's guidance this youngster should go places.

The kick of the afternoon was Joe Rushton sitting in with the Snyder band on bass saxophone. Here is a chap that possibly knows more musicians than anyone else in the music business and yet there aren't many readers who know what this boy can really do on a bass saxophone.

—MBC PRESENTING THE MIDWEST'S MOST POPULAR DANCE BANDS—

LAWRENCE WELK AND HIS ORCHESTRA	THE LEO-TERRY SWING BAND
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Come in and talk over your photographic problems with George Scheetman, who still belongs to the Local.

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Goodman "Killer" Arrangements Detracts From Bands Musicianship

"Lester Young—World's Best Tenor Man"

By John Hammond

New York, N. Y., Jan. 23 — The music world is probably no more stunned by the news that Down Beat is actually going to appear on the stands on the first of the month than is this dilatory, fog-engulfed correspondent who even last month missed the postponed deadline by a day and a half. Whether this column ever sees the light of February is indeed doubtful, but an airmail special delivery notice on the envelope may do the trick.

Things go on placidly enough in this city of ours. Count Basie broke no records at Roseland but sounded on occasions quite magnificent, at least to these ears. During his last week there, occupying Woody Herman's handstand, the orchestra really outdid itself, but I may as well warn the readers that mine is still a minority opinion about the band. The great drawback is its inconsistency: the ability to sound magnificent and clean and in tune when a handful of people are in the place and quite the opposite when there is a large and critical crowd. In fairness to the band, however, I think it only fair to say that this stage is definitely passing.

Lester Young, World's Best Tenor Player

The other night Benny Goodman, Basie, Lester Young, Joe Jones, Buck Clayton and Harry James got together in a small Harlem joint and jammed from two-fifteen to six in the morning. The music was something tremendous, for every one distinguished himself. But one conclusion was inescapable: that Lester Young was not only the star of the evening but without doubt the greatest tenor player in the country. In fact, I'll stick my neck out even further: he is the most original and inventive saxophonist I have ever heard. Buck Clayton sounded more like my two favorite trumpet players—Bill Coleman and Joe Smith—than any other in this country. He has tremendous feeling, warm tone, a complete lack of exhibitionism and all the other qualities that will never make of him a commercial triumph. The rhythmic background of Basie and Jones was quite superlative, sending Benny and his new trumpeter, Harry James, to heights rarely reached at the Hotel Pennsylvania.

Before leaving for the William Penn Hotel in Pittsburgh the Count's band made four sides for Decca, including Honeysuckle Rose and Walking in the Park. I was not in the studio and can give you not even a hint as to the results. This afternoon Lester Young, Walter Page, Buck Clayton, a certain clarinetist, Joe Jones, Freddie Green and Billie Holiday are all recording with Teddy Wilson up at Brunswick, and I will be disappointed indeed if this is not the best date of the year.

Goodman's English Broadcast Not So Hot!

On January 6, Benny Goodman's band made a special British broadcast for the BBC, and it is my sad duty to report that they never sounded worse. Gene Krupa was sick, with Lionel Hampton substituting and holding back; the brass cracked repeatedly, inspiration was at a low ebb throughout, and Frances Hunt was far from her best. The trio became a duet for Body and Soul, which was by far the best item on the program, and the quartet, a trio in Dinah, which also held up its head. I can already visualize the blasts from Panassie and Jazz Hot both because of the absence of real improvisation and because of the dearth of solos from the inspired Jess Stacy, which was quite incomprehensible.

I'm more worried about Benny's band than I would like to admit. It is undeniable that the personnel is better than it has ever been (there has never been a better trumpet section except in one of Fletcher Henderson's old bands) and that the attack is firmer and the swing looser. BUT the quality of music, the loud, meaningless "killer" arrangements which Benny instructs Jimmy Mundy to pound out in mass production each week are definitely detracting from the musicianship of the orchestra. The wonderful ensemble quality that Benny's playing possessed when he started in Chicago is rapidly giving way to the same, oft-times inspired solo playing that Louis Armstrong has chosen to feature. Luckily, Benny's playing in the trio is still magnificent in the extreme because of the close interweaving of his style with Teddy Wilson's. If he doesn't curb it that magnificent trumpet section may become a liability, because

each man is attempting to outdo the other in volume.

Although I do not share the French and Dutch doubts as to Benny's supremacy on the clarinet, I do agree that his recent records have not given a fair account either of his own talent or that of soloists like Stacy and Griffin. Jess is a superlative pianist, and Hugues is quite right in saying that he is not receiving proper recognition in Benny's band. But I still do not know of a white band that is within miles of Benny's in freedom or inspiration—and the personnel is steadily improving.

Brunswick is still sending out miraculous records from its Chicago studios, the latest being the sides cut by Red Norvo and Mildred Bailey. In "Smoke Dreams", "I've Got Your Love to Keep Me Warm", "This Year's Kisses" the recording is miles

(Modulate to page 10)

King's Jester Dies



Ray MacDermott

Chicago, Ill.—Please accept the apology of the Editors of Down Beat for the mistake of our artists in pasting up the wrong photo, Jimmy Burdett on our front cover of the Jan. issue, with the caption "Ray MacDermott, one of the original "King's Jesters" who died Jan. 2nd.

The Kings Jesters were playing at the Bismark Hotel at the time of Ray's death.

Love, Money And Drink Split Up Pollack's Band Of Swing Stars

The Frank Story of a Great Bandleader's Problems With His Men and the Public

By Ben Pollock

(Continued from last month)
Following the Park Central engagement, the next changes in the band were Babe Rusin, Mattie Matlock, and Gil Rodin on saxes, Charlie Teagarden and Ruby Weinstein on trumpets, Jack Teagarden on trombone, Gil Bowers on piano, Harry Goodman on Bass. Al Harris dropped out at the Park Central and Ruby Weinstein was put in his place. After Red Nichols had taken over practically all my men, we opened at the Summit in Baltimore with Matlock, Eddie Miller and Gil Rodin on saxes, Charles Spivak, Tommy Tonnann on trumpets, Jack Teagarden on trombone, Roy Bauduc on drums, Harry Goodman on bass, Nappy Lamarr on piano. We went to Cleveland next and put Sterling Boves (Bozo) and Charlie Spivak on trumpets, added another violin and put on Barney Winston.

The band stayed practically the same until it broke up in California

in December 1934. Yank Lawson replaced Bozo and Ray Cohan replaced Winston. Joe Harris took Jack Teagarden's place at the Chez Paree in Chicago.

Only One Able to Handle Teagarden

I felt as though I was the only one who was able to keep Jack Teagarden from drinking on the job and also the only one who was able to handle him. At the time Jack quit the band I had put my foot down on drinking, not so much while we were at work, but because there were a few hangers at rehearsals. Jack had found himself a running mate in the orchestra, whose name I don't want to mention, and that running mate was always there. This fellow thought that if he couldn't do what he wanted to on the job, he would leave, so by mutual agreement he was let out. Jack had become very irresponsible and I tried to talk to

(Modulate to page 10)

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Left to right: Anthony Frangpane, tenor sax and vocalist; Alexander Bunchuk, leader; Morty Reibman, first chair and tenor soloist with Bunchuk Orchestra, Hotel Sherry Netherland, New York City.

THE HISTORY OF "SWING" by M. Stearns

RED MCKENZIE AND EDDIE CONDON'S CHICAGOANS

Chapter VI — Cont.

Perhaps the greatest white band in the history of swing, McKenzie and Condon's Chicagoans, never played any one spot for any length of time. They were an independent bunch, and although they always stuck up for each other down to their last breath, they never took the trouble to stick together. Through them was born the much-discussed "Chicago Style." It is impossible to characterize it other than by indicating that, in line with its debt to the negro, it was simpler, more driving and elemental. And when they played together, they seemed to sense what the others were going to play and never crossed each other up. Thus, when they were jamming on an all-out chorus, it seemed as if they were playing a marvelous hot arrangement. They were all in the same groove. It was one of the advantages of playing together from an early age with the added advantage that they were all learning so much that they didn't have a chance to go stale.

Hock Their Horns to Buy a Ford

The job of broadcasting over WHT as "Husk O'Hara's Red Dragons" with Pat Barnes announcing didn't last long. In 1924 they lost Jimmy MacPartland who joined the Wolverines in New York, taking Bix's place. The band was re-named "O'Hara's Wolverines" in imitation of the famous Wolverines and played at White City Ball Room. But this band busted up shortly after. For about four years the boys jobbed around playing any dates that offered. Meanwhile, Mesriow, Freeman, and Frank Billings set out for California on the spur of the moment. It just seemed a good idea since Mesriow had bought a shiny green roadster on the instalment plan. In Kansas City the roadster was re-claimed, so they hocked their horns and bought an old Ford. In Menlow, Kansas, Billings wired home for money and left them. In Trinidad, Colorado, Freeman gave up and returned on borrowed money leaving Mesriow by himself. On the following Monday in Chicago, Freeman and Billings met Mesriow. They never found out how he had returned. Mesriow was the mystery man even then.

Red McKenzie a Former Jockey

Around the middle of the twenties, Red McKenzie hit Chicago. He was born in St. Louis where he had been a jockey on the race tracks about the time of Earle Sande's fame. One day he had heard a colored band giving out from a wagon in which they were being drawn around the city to advertise some river-boat trip. McKenzie decided that horse-racing was poor stuff. He jumped into the music racket and made those early Brunswick platters under the name of the "Mound City Blue Blowers." The first discs featured guitars and a kazoo effect made with a comb and tissue paper. But they abandoned the melody and went wild. "Arkansas Blues" sold over a million copies. Eddie Condon, Jack Bland, Dick Slaven, Eddie Lang, and Frankie Trumbauer played on these popular waxes at different times. It was at this time that the McKenzie and Condon friendship sprang up which is

A Rare Shot of Jean Goldkette's Old Band



LEFT TO RIGHT — Frank Trumbauer, Don Murray, Bill Challis, Irving Riskin, Chauncey Morehouse, Bix Beiderbecke, Bill Rank, Ray Ludwig, Fred Farrer, Steve Brown, Howdy Quicknell, Stan Rycker, Spiegel Willcox.

going strong today. McKenzie was a burly red-headed gent with a vocabulary picked up at the race tracks that defies description. The Chicago boys were impressed and a bit scared by it but McKenzie fitted in perfectly.

Recorded First Records in 1928

Thus it happened that in 1928 McKenzie and Condon, who had a little business sense where the rest had less, got a date to record four sides for Okeh. They naturally got their friends together and the results were the making of swing history. The titles recorded were "China Boy" and "Sugar" (Okeh 41011), and "Nobody's Sweetheart" and "Liza" (Okeh 40971). The personnel was the same for all four sides. Mesriow was in the studio but did not play. Jimmy McPartland, cornet; Frank Teschmaker, clarinet; Bud Freeman, tenor sax; Joe Sullivan, piano; Eddie Condon, banjo; Jim Lannigan, bass; and Gene Krupa, drums. What arranging there was, such as the chorus on "Nobody's Sweetheart," was done by Teschmaker. This was virtually the "O'Hara Wolverines" that recorded, getting the date through McKenzie and Condon who often came to hear them. These discs had an enormous sale and set the now famous "Chicago Style."

Teschmaker's Screw Clarinet Recorded

Two more platters were made by this same bunch at different times. The first was "There'll Be Some Changes Made" and "I've Found a

New Baby," which was issued on Brunswick under the name of the "Chicago Rhythm Kings." (Brunswick 4001) Incidentally, this gang waxed "Jazz Me Blues" at the same time (Master Number C-1906-A) but it was never issued. The personnel was slightly different. Muggsy Spanier played cornet, Teschmaker, clarinet; Mesriow, tenor sax; Sullivan, piano; Condon, banjo; Krupa, drums, and McKenzie vocalized. The band never played better. This recording was made at ten o'clock in the morning after a hard night, but the boys could take it. One of the biggest kicks about it is catching Spanier's cornet at the finish. He staggers up the scale on the off-beat and fluffs the last note. Both Condon and McKenzie had to grab him to keep him from throwing his horn out the window. At the end of the session, Teschmaker's lips were bleeding. He played the best and screwiest clarinet with the purest feeling that could be imagined. Another Chicagoan, Pee-wee Russell, is the only one who can be compared with him. On "Baby," Mesriow took the best solo he ever recorded. Like Teschmaker, his technique was bad, but he felt it as much as the others. It was Mesriow that suggested putting the "war tax"

on the coda, a la Ted Lewis. The band approached this peak only once afterwards.

Last Platter They Made is Re-issued by UHCA

The last platter of pure Chicago rhythm is a little known Paramount disc (re-issued by the UHCA in 1936) entitled "Friar's Point Shuffle" and "Darktown Strutter's Ball," under the name of the "Jungle Kings" (Par. 12654). Friar's Point was a little town on the Mississippi whose population consisted entirely of colored folk. It is significant of the Chicagoans, showing their aims and spirit, that this title was chosen. The personnel was Spanier, cornet; Teschmaker, clarinet; Mesriow, tenor sax; Sullivan, piano; Condon, banjo; Lannigan, tuba; Krupa, drums, and McKenzie on vocal. Red's vocal was outstanding and the whole band seems to have gone barrel-house with the blues on "Friar's Point." With the exception of the tuba, which dates this disc, it is one of the greatest. There are dozens of later records with some of the Chicagoans on them but none with the old gang complete. Teschmaker was killed in an auto accident in 1932. The Chicagoans went on to make history separately.

DULL AND STUPID—BOSTON

(Continued from page 2)

make a try at being a hot band) will not be remedied so easily. It does need soloists, and in the worst way. Only a trombonist (whom I somehow missed hearing when I first caught the band) is at all good. The tenor is out-and-out boring. The rhythm section boasts of two solidities named Fred: Fred Moynahan, an excellent drummer, and Fred Whiting, a bassist with superb tone and swing. This whole evaluation should bear an annotation to the effect that the band is still in its infancy. Boston has certainly never harbored half so good a large band, and, everything considered, Ward deserves a world of praise. Any Boston band that plays in tune is a rarity.

No one seems to know where they all come from, but this town is certainly flooded with horrible girl singers. The night club owners invariably pick up the stinkiest talent and the patrons fail to realize it. One of the local columnists (Holland, Evening American) has become pretty much of a laughing-stock to those few individuals with taste. He is forever proclaiming that such-and-such an act is the best thing ever and rates cinema tests. Not so long ago he raved over a girl vocalist named Cort or something, whose vibrato and general inability are enough to keep anyone away from the Mayfair, where she sings. But this is Boston and most of us have reached the point where we are grateful for small favors.

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New Book Lists Important Swing Musicians, Solos And Hot Records

French Critic Claims Best and Most Authoritative Source of Jazz

by Hughes Panassie

The French monthly magazine "HOT JAZZ" has just published a marvelous book by Charles Delaunay entitled "HOT DISCOGRAPHY." This is a list of all the interesting hot records with the names of the musicians who have made them.

One can hardly realize the amount of perseverance and work such a book has requested. The personnels who made the recordings were for a great part very difficult to find for Delaunay. As many groups had been gathered for the only recording of one or two discs, it is very difficult, ten years after, to recover the names of all the musicians of these short-living orchestras, and on the other hand, the Companies do not always note the names of the musicians who made the records. As to the musicians' memory, it is easily at fault, having recorded so much. The only way to be sure of the information he gave was to control by the ear the statements given by the Companies and the musicians. Delaunay went so far as to listen to every record he could come through in order to make sure that it was really such and such musician playing in such and such record. It was an easy job when he was familiar with the style of musicians who had made a lot of recordings, but it was more difficult for records concerning minor musicians or musicians who hardly ever recorded and whose style is not known enough to be easily recognizable. Delaunay had also the care to take advice from the principal jazz critics in the different countries.

Delaunay had the very good idea to give most of the time the catalogue numbers in three different editions, American, English and French, and other countries, incidentally. He is the first one to have done such a work.

After each record Delaunay gave also the matrix number.

Although being printed in France, the short texts of the book are written in English. Because English is the jazz language, this book is supposed to interest mostly people who understand English.

Never such a book has been printed before. Of course a few months ago, "RHYTHM ON RECORD" was published by Hilton Schleman. It was a very big list of records, but made without discrimination: many records were listed having no connection with real jazz music, while very important ones were omitted. On another hand the personnels he gave were not always correct, and he sometimes gave them in so confused a manner that it is impossible for the reader to understand to what disc the composition applies and to which one it does not.

On the contrary Charles Delaunay's discography has a real critical value and is done in a very clever way: it is very complete, and lists only records belonging to real jazz music. Delaunay follows a classification of a very logical point of view, considering chronology and styles which is more sensible than an alphabetic order. This is by itself a critical work, and gives the reader a greater knowledge of the values and respective types of records, bands and hot musicians.

Charles Delaunay in his discography has listed the records as follows:

- 10. Records made by the bands which originated the hot style: The Original Dixieland Jazz Band. New Orleans Rhythm Kings.

- King Oliver's Orchestra. The Wolverines. The Cotton Pickers.
- 20. Records made by the greatest "singles" in hot music: Bessie Smith. Louis Armstrong. Bix Beiderbecke. Frank Teschmaker. Jimmy Harrison. Coleman Hawkins. Earl Hines. Jack Teagarden.
- 30. Records made by the prominent orchestras:
 - a. The coloured bands: Fletcher Henderson. Duke Ellington. Mackinnays Cotton Pickers. Luis Russell. Blue Rhythm Band. Don Redman. Chick Webb.
 - b. The big white bands: Jean Goldkette. Ben Pollack. Casa Loma Orchestra. Bennie Goodman.
- 40. Records made by the bands gathered only on recording purposes:
 - a. White bands: Chicago style recording (McKenzie, Condon, Mezirow etc.) Various records made under Frankie Trumbauer. Lang, Venuti. Dorsey Brothers. Benny Goodman (Studio Bands). Wingy Mannone. Red Norvo. Mildred Bailey. And some others less important that there is no use to mention here.
 - b. Coloured bands: Thomas "Fats" Waller. King Oliver. Jabbo Smith. Ruben Reeves. Chocolate Dandies. Alex Hill. Sepia Scranaders. Bennie Carter. Spike Hughes (His American Negro Band). Henry Allen. Putney Danridge. Bennie Morton. Willie Smith. Teddy Wilson. And some others.
- 50. Orchestras which, for various reasons, were not able to fit in the precedent lists: such as Jimmy Noone, Eddie South, or second rate bands such as Cab Calloway, Jimmy Lunceford, etc. Follows a list of the best records made in Europe and of all the im-

(Module to page 10)

From Rhythm to Shakespeare



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Gay, a sweet, unspoiled and beautiful girl, has returned to her home, where she will tackle Joe Culture with the aid of a private tutor. Gay has definitely turned her back on dancing and wants to be a novelist. With her determination and intelligence, she should make a brilliant one.

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Jives From The Jitter-Bugs

High and Low-Down on the Swing Men

By M. W. Stearns

(Ed.'s Note: Questions may be mailed direct to M. W. Stearns, 6 Lynwood Place, New Haven, Conn., with stamped envelope enclosed if a personal response is desired).

SONNY LEE LEAVES HERMAN ARRIVES

A card from Sonny Lee, former ace trombonist with Isham Jones, informs that Sonny joined the pit band of "The Show is On," along with Bunny Berigan and stayed on after Bunny left. Even though Gordon Jenkins is leading, Sonny can't wait to get back to the Golden West. Meanwhile Isham has an entirely new band with his former gang doing a great job at Roseland with Woody Herman up in front. They not only dish out the straight stuff but also get in that Dixieland groove with the greatest of ease. And in the other corner, ladies and gentlemen, we have none other than William "Count" Basie and his rhythmic power-house. Roseland is the spot.

RHYTHM TO BURN BASIC

Although he doesn't get to play long enough to level out, the Basie bunch have rhythm to burn. This gang recorded for Decca, so hang on to your little beaver hats until they're issued. The personnel is as follows: Brass, Joe Keyes, Carl Smith, and Buck Clayton (the git-off man), trumpets; George Hunt and Dan Minor, trombones; Jack Washington, Lester Young, Cauchu Roberts and Hiralhel Evans on saxophones; Walter Page, bass; Claude Williams, guitar; Joe Jones, drums; and the Count on piano. The biggest thump is catching the two tenor men, Young (who riffs like Bud Freeman), and Evans (who phrases like Hawkins), carving each other all evening. Drummer Jones knocks

em out right and left. Strictly wide-openly if the band can quiet down and not waiting for an answer.

WAS BIX GOOD?

Pat Murphy, writing from Cincinnati, asks why Bix is considered the finest of hot trumpeters. He's caught the Bix album but it leaves him cold. "Singin' the Blues" sends him out that's all. Why doesn't Bunny Berigan get a rave, he asks, he seems to have it all over Bix. Well, Pat, that's a tough query to answer in a word or two. Remember that Berigan has had five more years to develop than Bix was allowed, and swing is coming along fast. Just the same, if you can't feel why Bix is good, nobody can tell you. Even today, the critics can't agree on what makes Bix great. Bix knew his classical music and his colored music. He even knew Nick LaRocca's music. And he combined them in a way that has never happened since. It was very clean and very neat cornet with a tone that was unique. They say he got a lot from Emmett Hardy, a local trumpeter, but you just can't explain it. Maybe some reader has an idea of why Bix is great. Write it in and it will be printed.

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(Continued from page 7)

better all the way around as we were getting no place fast and the whole band was going haywire.

I bawled out Jimmy McPartland for not wearing garters on the stage. He ignored me and it got to the point where he could not stand taking any bossing from me. He said I would be sorry as he was on the verge of quitting, and I told him to do me no favors and quit! He called me into his dressing room and said, "You will be sorry. Here's my two weeks' notice." Another voice pops up saying, "That goes for me too and I'll quit tonight if you want me to." That was Benny Goodman. I said it was all right with me as he was getting a little hard to handle.

Boys Try to Put the Finger on Me

It was following this, shortly afterwards, during our stay at the Silver Slipper, New York City, that I caught the boys trying to give me the so-called finger. I later received a phone call from an executive of NBC asking me what the trouble was that my band was leaving me. The band at that time consisted of: Ray Bauduc, Harry Goodman, Vic Bradus, Dick Morgan, Gil Rodin, Mattie Matlock and Larry Binion, Jack and Charles Teagarden and Ruby Weinstein. There was an awful lot of under-current stuff going on. I couldn't figure it out except that I was getting \$2,500 for the engagement and the boys did not like the idea of my making a little more money for a change. I later found out that this was not the reason. Dick Morgan and Benny Goodman had gotten together on a co-leadership idea and guaranteed the Park Central Hotel that they would have Ben Pollock's orchestra without Ben Pollock for a thousand a week and, mind you, they were squawking about their salaries when I was paying them between two and three hundred dollars a week during their stay at the Park Central for doubling and for single engagements. They practically had this job until I received a call from the NBC executive saying the manager of the hotel wanted to know if they would furnish an NBC wire for this band of Pollock's without Pollock. If they had given him a wire, they would have hired the band so I told the executive by all means not to do anything, trusting that true friendship would avoid his giving them the wire. That night I said nothing to any of the boys but I felt an awful lot of under-current going on as I could read all of their faces after having stood in front of them so long.

Harry Goodman and Ray Bauduc Pull Out

That night the tempo got a little rocky so I pulled out Ray Bauduc and Harry Goodman. Harry Goodman quit that night and Ray Bauduc told me to go to hell if I didn't like it and play the drums myself. The following evening one of my closest friends who had been working for me for years in the orchestra and whom I always felt was like my right arm, called me over and said that the best thing for him to do would be to quit as he did not think the band was going anywhere and the morale of the band was going to pieces. That, of course, broke my heart as I did not think he would be one of the mutineers. I was about to convince him to my way of thinking when I thought what an unappreciative friend he was and what a small guy to be won over by a lot of talk. Of course, to this day I think Chas. and Jack and a few of the other boys were innocent of the whole thing.

Following that, I managed to get rid of the mutineers one by one, as I found it convenient, without disrupting my organization in one blow.

(Continued next month)

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NEW RECORD BOOK

(Continued from page 9)

portant piano solos (Art Tatum, Mary Lou Williams, Mead Lux Lewis, Joe Sullivan, Jess Stacy.)

To end there is an index of all the musicians quoted in the book, so that the reader can easily find every record in which is featured the musician interesting him.

Another very interesting thing discovered by Delaunay in his discography of the Wolverines is the fact that no one before him had no-

ticed that there were two trumpets playing in "Royal Garden Blues," and that it is not Bix Beiderbecke who plays the trumpet solo in this record.

Among the list of records, two are particularly worthy of praise, Fletcher Henderson's and the Louis Armstrong's, where the personnels are given with a great precision.

Delaunay did not mean his work to be definitive. There will be from time to time, supplements to his Discography, consisting of list of the records issued since the publica-

tion of his book, and corrections of the omissions and gaps unavoidable in a first edition.

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Here's a free booklet issued by the makers of Trump Glitterite Trumpet Mouthpieces in which Bunny explains the special fingerings and combinations which he uses to get the "smear," "the whip," "the rip" and other hot effects. Just fill out the coupon below and send it in. It's a free service and there is absolutely no obligation.

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IN JOHN HAMMOND'S NEW YORK GROOVE

(Continued from page 7)

ahead of their New York studio's; in fact it is easily the equal of Victor's best in resonance and quality. But the Brunswick surfaces are not up to standard, nor are those of any of the American Record Company affiliates. It is only a few years ago that the Bridgeport plant, when it was owned by the Columbia Phonograph Company, was turning out the best surfaces in the business; what has happened to destroy the high quality? Teddy's new releases of "I'll See You in My Dreams" and "Tea for Two" are pleasantly unpretentious, but there is no overflow of genius to be found on them. The other two sides, with vocals by Midge Williams, we will skip...

Benny's new records are strident and exhibitionistic for the most part, although "Somebody Loves Me," "Rosetta," and "He Ain't Got Rhythm," with a superlative vocal by James Rushing, are notable exceptions. Needless to say the first two arrangements, and the soon-to-be-released "Chloe," are all by Fletcher Henderson.

Brunswick Records Mexican Band
The portable equipment which Brunswick sends down to Texas and Mexico each year for recording of native talent really picked up something in Don Albert's band from Dallas and Fort Worth. This has long been known as one of the greatest colored bands of the southwest, and at least a couple of their new Vocalion records, "Deep Blue Melody" and "Rocking and Swinging," display fine soloists and good, clean ensemble. Billy Douglas from New Haven seems to be the stellar trumpet player, but the magnificent Hodges-ish alto player in "Deep Blue Melody" is unknown to me. I wish that some Texan would send me the personnel of the band and a (Modulate to page 11)

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HARVARD MAN FINDS SWING POPULAR WITH "SWELLS!"

by Chas. F. LaFreniere
Harvard '36

Is swing on the way out? It hardly seems probable when you see how everyone is taking to that new "Rusty Hinge." An unprecedented number of calls are being received at the Roy Music Co. for copies and orchestrations on this swing number... and the ink is hardly dry on either! Indeed, it seems that this swing stuff is really catching on in earnest, for Marvin Lee reports that Gertrude Hoffman, now appearing at the Hotel Sherman in Chicago, is interested in concocting a "Rusty Hinge" dance after hearing Roger Pryor feature the number during the past few days. Gene Panzone states that no less than two of Boston's leading dancing schools, the Paparone and the Hayes Studios, are preparing to teach their students the "Rusty Hinge" dance! On the basis of reports such as these, it certainly is not too rash to hazard a guess that in a very short time we will all be doing the "Rusty Hinge," while being "sent" by the tune's swingly rhythms.

It has been said by masters of classical music that this type appeals to the head, hence the intellectuals' interest in it. Jazz, on the other hand, is supposed to appeal to the feet, whence comes its popularity with the masses. In answer to these statements it should be pointed out that the dancing places of New York's 400, Rockefeller Center's Rainbow Room and Rainbow Grill, employing essentially sweet bands... Ray Noble and Johnny Hamp... have been imbued with real live enthusiasm when these orchestras have played "Rusty Hinge." Yes, even those Hamp Harmonies and that Noble Music have gone swing-minded 65 stories nearer the stars... and the patrons eat it up. Neither are the stylized bands exempt from becoming swing conscious... witness Shep Fields' arrangement of "Swamp Fire." Little or no trace of his stereotyped melody patterns is to be found in this bit of rhythm, but a real tone picture which vividly portrays the elusive will to the wisps of the swampland.

The youth of to-day, like those of the Dixieland Band era, are distinctly in favor of music in the hot style when it comes to dancing. Even Harvard, reputedly the seat of conservatism in modern youth, is swinging minded to the extent that such organizations as Cab Calloway, Hudson-Delange, Ozzie Nelson and Duke Oliver have been very much in demand for the various dances. A check-up on the local music stores about the college revealed that the sale of Benny Goodman recordings was so much larger than others that one dealer has a special Goodman department, with a special clerk, in his stock room. When Glen Gray and his Casa Loma boys came to town last year, the college lads turned out en masse, to such an extent that the historic old Yard looked like a deserted village.

HAMMOND'S N. Y. GROOVE

(Continued from page 10)

description of the couple of virtuosi therein.

Bunny Berrigan with Tommy Dorsey

Tommy Dorsey is at the Meadowbrook Ballroom in nearby New Jersey for the moment with his band which now includes Bunny Berrigan on first. He has had blizzards to contend with, but the latest reports are that things are flourishing. Tommy's eye is on a good New York hotel spot, which should come through after the middle of February. Isham Jones recently opened at the Lincoln Hotel with a scratch band, Woody Herman moved over to the Brooklyn Roseland with Isham Jones' old band, Eddie Stone gave up the Del Regis group to be Ish's deputy at the Lincoln, which is all the news at present about the Jones family. Bunny Berrigan is readying some kind of a band to take Dorsey's place at the Meadowbrook, while the Terrace Room of the Hotel New Yorker is confidently awaiting the arrival of Jimmy Dorsey's orchestra in February to get their share of the business which has been entranced into the rival Pennsylvania grill. Joe Marsala and Eddie Condon's orchestra has become the relief band at the Hollywood Restaurant, where they will make Lennie Hayton's non-descript group green with envy—we hope.

Corn Reputation Upheld By Iowa Night Club

Iowa City, Iowa — Chicago was recently treated to a display of night club "talent" from the University of Iowa. The state's reputation for corn was ably upheld by singers and dancers from the new students' dine-and-dance spot in Iowa City.

Sponsored by the university, this unusual project — the "Silver Shadow" — has been a terrific success. Publicity has run wild in midwest newspapers and broadcasts, culminating in the recent "floor-show" given by student entertainers in Chicago.

But the dance band that has been the most important factor in the club's success has been neglected in all publicity. Since the launching of the project by the student rag, "Daily Iowan," Vette Kell and his orchestra have worked for its success. Yet these men have received little recognition. They were not even invited to take part in the Chicago program.

Students are agreed that the

They Get Mellow in Soft Drink Club



FRONT ROW — S. Hughes — J. Patrick — Vette Kell — A. Hatler — R. Whinnery — D. Rodman.
BACK ROW — R. Dudley — G. Skesick — L. French — H. Miller — N. Mauer.

smooth danceable swing of Kell's band has played the biggest part in establishing the glamorous atmosphere of the new night spot. The band specializes in sophisticated rhythm arrangements, topping off each evening with unadulterated swing. As M-C, Kell has managed

floor shows and dance programs without a hitch.

"Sure we could use publicity," he says, "but we're getting our kicks playing this spot, and we won't be in school forever. The band's working into fine shape for the summer."

3 Way Battle Of Bands on Cornell Campus

by Theo. T. Howes

Ithaca, New York—The battle of bands this year will be most interesting, is the general consensus of Cornell University campus opinion, when the Bob Crosby feature band announcement was made. Crosby is little known in this neck of the woods having been heard only on Decca records which have been of a very fair quality. Three houses that had contracted Hudson-Delange for the week-end immediately planned to run a private dance in competition to the prom at the same time. The Junior Prom Committee was forced to hire Hudson-Delange as the third band at the prom to save its face. Hudson-Delange will be somewhat at a disadvantage bucking Crosby and Lunceford, but the fact that the general student body believes otherwise has given this dance the aspect of a real battle of music with Crosby striving to swerve allegiance already deeply in favor of the Hudson-Delange organization.



IRENE BLINN
Saxophone Soloist

Irene Blinn, pretty and talented saxophone soloist—now on tour—has played at the Royal Palm, Miami, Fla.; Edgewater Beach Hotel, Chicago, and made many successful vaudeville appearances. She uses a Conn Alto Saxophone, with which she is pictured in this alluring pose.

Buys New Model CONN FLUTE . . .

E. T. Jacobs, 1st chair flutist with the Toledo Philharmonic Orchestra, Toledo, Ohio. One of the first to buy the new model Conn flute which has been given such a fine reception by critical artists. He wrote us December 16, 1936, that it is "surely a great flute."



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COMPOSER
Conquers Sunny Spain

Karl King, celebrated band director and composer, of Fort Dodge, Iowa, says that he never had been able to play his own euphonium parts until he became the owner of the new Conn Short Action Euphonium with which he is shown here. The composition which he is executing with the greatest of ease is his "Sunny Spain" which has been recommended for the state high school band contests this year.



New CONN SUB-TONE MUTES GET A WORKOUT

Right, is Harry Berkin, well known trumpet soloist and teacher with a group of pupils—all professionals. Standing left to right: Max Sutton, Eddie Bradwin, Irving Berkin, Carl Mintz. Seated: Harry Berkin. Three of the five play Conn trumpets and all are using the new Conn Sub-tone Mute which has created such a sensation the last six months.

Another CONN BASS FAN

Steve Draehod, prominent Chicago bass player, is shown here with his Conn 20J Short Action Bass—the bass which has won over so many artists who enthuse over its easy, short action and powerful, rich tone.

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They Build a Band Around a Piano



BOTTOM ROW — Mack Adams — Dick Cisne — **Second Row** — Mort Levy — John White — **THIRD ROW** — Wayne Thrall — Ed Pryor — Harry Lewis — **TOP ROW** — Ken Palmer — Dale Jaden — Harold Mitchell.

by Milton Draine

Urbana, Ill.—Dick Cisne and his band of eleven pieces, and featured at many of the better night spots in the mid-west, has been the feature attraction at college dances at the University of Illinois since the band was organized in 1929.

Building a band around the piano, Dick has developed a distinctive style and an originality in arrangements which give him ample opportunity to display his own artistry at the piano. It is refreshing, to say the least.

The band has been heard on both the Columbia and National Broadcasting systems, having played a number of times at the Gibson hotel, Cincinnati, and the Blossom Heath cafe, Detroit, under the baton of Don Pedro.

Featured with the band are Mack Adams, guitar and novelty singer, and Jules Sortoris, accordion and singer. In addition the band presents a regular show along with some good ensemble singing. One of the greatest college bands combining swing and tango music.

HOW GREAT TUNES WERE COMPOSED

(Continued from page 3)

year, Lieut. Jim and his boys, in the first jazz concert in history, performed the number before an uncomprehending but strangely moved audience in Boston's austere Symphony Hall. Following the performance, the drummer stabbed Lieut. Jim in the back. Lieut. Jim died from his wounds, but St. Louis Blues lives on.

Smoke Gets in Your Eyes (1933)
Early in the winter of 1933, an expensively dressed lady named "Roberta" made her debut at the New Amsterdam. Five weeks she hobbled along diffidently dropping some \$100,000 of her producers' money and looking very much like the first lemon picked by the judicious Max Gordon. Then for some reason she suddenly broke into a pace that fanned the hats off even her severest critics. The reason was variously stated, but the majority of show business analysts were agreed that "Roberta" was made by a scene wherein a comparatively unknown singer known simply as Tamara picked up a mandolin, began strumming it, and broke into a plaintive tune engagingly titled: "When Your Heart's on Fire, Smoke Gets in Your Eyes."

GOODMAN GETS SAMPLE OF FACIAL CONTORTIONS

"Puffin' and blowin', light horse" Harry James of Benny Pollack fame, has recently joined the much-changed-about Benny Goodman band on hot trumpet. Harry is a swing man of no mean ability and "fetches the kittens" nightly at the Hotel Pennsylvania with his catchy cornet cadenzas (ouch!).

James has a beautifully clear and liquid tone which matches up perfectly with the Goodman brass section and the ecstatic facial contortions he registers while "gittin' off" are a joy to behold.



Harry James

HOW TO IMPROVISE & ARRANGE BASED ON RULES

(Lesson 8)

(Modern Improvising by Norbert J. Beihoff, Mus. B. author of "Modern Arranging," Modern Harmony; Course in Modern Embellishment; Orchestration Chart; Professional Saxophone Technic Simplified.)

by Norbert J. Beihoff

In the last lesson we explained that to write an embellished chorus for 3 voices it is necessary to understand simple three-part arranging for a section; the use of passing tones, their harmonization both in melody and use in the harmony.

The harmonies of the melody may be taken from the guitar or banjo part altho because of the frequent substitution in these parts the piano part should be analyzed and the harmony obtained in that way.

Before proceeding with the three part embellishing for a section we wish to definitely establish a thorough understanding of the harmonization of melodies for a section of 3 instruments.

Review Previous Lessons

We therefore suggest a review of the previous lesson and then answer the following questions:

What is the greatest practical distance between voices in a trio? What is the difference between close and open harmony? What restrictions are there for the progressions of the notes of the harmony voices

"He's The Meanest Guy In The World"

Chicago, Ill. — Vince Ferrini, of Freddy Martin fame, has as yet an unnamed candidate for the title of "The meanest Guy in the World." A thief who left no calling card, broke into his car parked near the Aragon ballroom and lifted two saxophones, a flute, clarinet, trombone and one tuxedo, totalling \$590 worth of equipment. Somebody is well on his way to becoming an orchestra leader, but according to Vince — somebody is also a "big fat rat."

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How to Harmonize a Modulation



when passing tones are used? What tones are used in a trio when the harmony consists of chords of 4 or 5 notes?

Inasmuch as passing tones inserted between chord tones are the entire substance of improvising we will show additional examples of trios with harmonizing using just chord tones and the same melodies using both chord and passing tones.

The only important factor to remember is that the same rules governing passing tones explained in the August and September issues when embellishing a melody, now apply to the passing tones when used to embellish the harmony. When these passing tones are used, they must, with the melody note, produce a partial or complete chord of harmony related to the basic harmony of the measure.

Study Examples Shown

Example A shows a few measures is harmonized with chord tones and the second line with added passing tones for smoother voicing and better effects.

Example B gives another example

of both methods of harmonization and in addition the treatment of notes in the melody which are passing tones of unusual dissonance.

Suggested experimentation: Write dozens of phrases of embellishing harmonizing with both chord and passing tones and try them with a section. We have written these examples in concert key which will naturally require transposition according to the desired instrumentation.

JOHNSON RETURNS TO ALBANY

Minneapolis, Minn.—Jerry Johnson and his orchestra, who scored a great hit at the Hotel Raddison, Minneapolis, the past few months, has been set by Milton Roemer, Consolidated's New York manager, to open at the New Kenmore hotel, Albany, about February 15th. The Albany date is a repeat engagement for Johnson's band.

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Grofe Conducts "Four Pair of Shoes" In Tribute Concert to Pres. Roosevelt

Unusual Percussion Section Reproduces The Rumble of Rolling Mills and Its Screaming Sirens

Carnegie Hall, New York, N. Y., Jan. 19.—From "Four Pairs of Shoes" to the "Symphony of Steel" with a compressed oil drill, Ferde Grofe runs the gamut of civilized noises in his first concert, conducted here as a tribute to the President.

For many years Grofe has gathered acclaim for trying to interpret the heart-beat of the nation from the gaping depths of the grand canyon to the dissonant noises and screeching rhythm of a steel rolling mill.

Presents New Composition
Grofe, who has just returned from a year on the coast, conducted the premiere performance of his new "Hollywood" suite consisting of six movements: "Sweepers", "The Stand-In", "Carpenters and Electricians", "The Set Dressers", "Precision Routine" (in which the "Four Pairs of Shoes" interlude appears) and "Director, Star and Ensemble".

Shoes were but incidental musical props in this concert in which the audience saw in action a battery of brooms and hammers, a camera and a "woo-woo", the significance of which was revealed in "The Set Dresser".

Symphony in Steel and Grand Canyon Suite

Ferde also presented his now famous "Grand Canyon Suite" and the first concert performance of a "Symphony in Steel".

Two other new Grofe compositions were "Little Miss Mischief" which was inspired by Felix Arndt's "Nola" and dedicated to Shirley Temple, and his "Parade of Stars".

In "Parade of Stars," Grofe attempts to interpret the personalities of the screen in sound, and from his laboratory of jazz, he evolved the following identifications:

- Greta Garbo—trombone.
- Grace Moore—Harp, flute and clarinet.
- Katherine Hepburn—muted trumpet.
- Marion Davies—strings
- Patsy Kelly—B flat clarinet
- Robert Taylor—trumpet and tympanies.

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In the Chapel in the Moonlight
You're Everything Sweet
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That's Life I Guess
Pennies From Heaven
(Leo Reisman and Orchestra)
It's De-Lovely
You've Got Something
- Vocalion**
(Louis Prima and His New Orleans Gang)
The Goose Hangs High
Mr. Ghost Goes to Town
(Henry Allen and Orchestra)
Did You Mean It?
In the Chapel in the Moonlight
- Bluebird**
(Shep Fields and Orchestra)
In the Chapel in the Moonlight
You're Everything Sweet
(Tennö King and Orchestra)
Pennies From Heaven
Nero

SONGS MOST PLAYED ON THE AIR

- Good Night, My Love
- With Plenty of Money and You
- There's Something in the Air
- I've Got You Under My Skin
- I'm in a Dancing Mood
- There's Frost on the Moon
- Gone
- Pennies From Heaven
- If My Heart Could Only Talk
- For Sentimental Reasons

SHEET MUSIC BEST SELLERS

- In the Chapel in the Moonlight
- Pennies From Heaven
- It's De-Lovely
- I've Got You Under My Skin
- When My Dream Boat Comes Home
- The Night is Young
- Good Night, My Love
- One, Two, Button Your Shoe
- With Plenty of Money and You
- I'm in a Dancing Mood

RAPP'S HONEYMOON CRUISE INTO A TOUR OF 1-NIGHTERS

New York, N. Y. — Barney Rapp and his bride, formerly Ruby Wright, soloist with the Rapp orchestra, are back from a honeymoon cruise to Nassau and the Rapp orchestra has begun a theatre and collegiate tour for CRA.

Music Celebrities Honor Composer



LEFT TO RIGHT — Rube Bloom, Abel Green, Eastwood Lane, J. J. Robbins, Andre Kostelanetz, Dana Suesse, Ferde Grofe.

New York, N. Y.—Ferde Grofe, who conducted his first concert in New York January 19, dedicating the world premiere of his new compositions to President Roosevelt was snapped here wineing and dining with other musical celebrities well known in the worlds of music.

WHEN A JIG BAND STAYS IN GINNY IT'S NEWS

by Clyde Duvall Jr.

Virginia State—Pittsburgh's Earl Mellen, whom we reported in December as having been held over for another week at the Westwood Supper Club, proved so popular with Richmond dancers that he was held over until January 19th. December and January saw the bays with a WRVA wire, and some really swell broadcasts they were, too, with nice vocals by pianist Gordon Morris and by Earl, himself.

When a good colored band happens into Virginia, it's news; but when one stays in these parts for weeks at a time, it's nearly a man-bites-dog event. On two occasions this month we've been sent by the music of the, to us unknown, Don Warner band from Portland. The band, an 11-piece outfit, boasts of plenty of individuals who can really take off.



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DISCUSSION

By EDGAR GREENTREE

YASHA BUNCHUK AND ORCH.

"Crazy Rhythm"
"I Never Knew"
(Brunswick 7801)

Apparently feeling that if Andre Kostelanetz can make a large symphonic-jazz orchestra prove highly successful on the air that they can do the same thing on records, Brunswick has recently recorded a group built along the Kostelanetz lines. Directed by Yasha Bunchuk, the effort may possibly be termed an artistic success, though it is highly doubtful that it will prove worthwhile commercially. What with a massive string section soaring through the arrangement and everything it may bring forth a lot of "ohs" and "ahs," but personally we never could see the idea of trying to combine swing bands and symphony orchestra. Each in its place is our opinion. Billed as Yasha Bunchuk and his Swing Symphony, the first disc issued by this organization couples "Crazy Rhythm" and "I Never Knew." It is surprising that Brunswick allowed them to wax the latter inasmuch as they recently released a Hudson-DeLange platter of that tune. (Brunswick 7801)

HUDSON-DELANG ORCH.

"Midnight at the Onyx"
"If We Never Meet Again"
(Brunswick 7795)

As long as we just mentioned Hudson-DeLange we might note in passing that their latest offers a new number of Will Hudson's "Midnight at the Onyx" and the pop "If We Never Meet Again." The former features a good new trumpet. Though not exactly what one could call stereotyped, the arrangements are the next thing to it insofar as much material is used that has been used time and again. However, there is no denying that it is utilized to good advantage and put together skillfully. The label does not credit the vocalist. (Brunswick 7795)

TEDDY WILSON ORCHESTRA

"Right or Wrong"
"Where the Lazy River Goes By"
(Brunswick 7797)

Teddy Wilson, whose records maintain the most consistent high average, comes through again. This time the men he has surrounded himself with are as follows: John Kirby, bass; Ben Webster and Vido Musso, tenors; Cozy Cole, drums; Irving Randolph, trumpet; and Allen Reuss, guitar. The introduction and practically all choruses of "Right or Wrong" are good while the backing; "Where the Lazy River Goes By," is practically up to this same standard. (Brunswick 7797)

HOAGY CARMICHAEL AND HIS ORCHESTRA

"Rockin' Chair"
"Georgia on My Mind"
(Victor 25494)

After many years, Victor has reissued two of its classics, both consisting of Hoagy Carmichael and his orchestra. The "A" side is "Rockin' Chair," which was originally coupled with "Barnacle Bill, the Sailor." Not quite up to the reverse surface is "Georgia on My Mind," despite the fact that it has a typical Jack Teagarden solo. Both tunes are of course from Hoagy's own pen. The personnel for "Rockin' Chair" consisted of Bix on cornet; Miley, trumpet; Benny Goodman, clarinet; Tommy Dor-

sey, trombone; Bud Freeman, tenor; Eddie Lang, guitar; Joe Venuti, violin, and Gene Krupa, drums. For "Georgia," Jimmy Dorsey took Benny's place; Teagarden replaced Tommy D. and Chauncey Morehouse took Krupa's place. (Victor 25494)

BENNY GOODMAN'S ORCH.

"Jam Session"
"Somebody Loves Me"
(Victor 25497)
"Swing Low Sweet Chariot"
"When You and I Were Young, Maggie"
(Victor 25492)

Several of the men mentioned above have led bands of their own since the days when those historic sides were recorded. Among the more successful are Benny Goodman (who is said to be one of the bands to be featured in the next "March of Time" newsreel), Jimmy Dorsey, who is also supposed to be featured, and his brother, Tommy. Benny's latest disc is his best in a long time, chiefly for the reason that he is not held down by commercial tripe. The tunes are "Jam Session" and "Somebody Loves Me," the former being one of James Mundy's best arrangements, and the other by Fletcher Henderson, than whom there is no finer. Harry Finkelman's trumpet is much in evidence. These were recorded before Zeke Zarch left the band. As you may know by now, Irving, Benny's brother, took his place (Victor 25497). Recorded later but released a week earlier are two more Mundy arrangements: "Swing Low, Sweet Chariot," and "When You and I Were Young, Maggie" (Victor 25492).

TOMMY DORSEY'S ORCH.

"Maple Leaf Rag"
"Jamboree"
(Victor 25496)

Tommy Dorsey is represented by "Maple Leaf Rag," and "Jamboree," from Universal's "Top of the Town." We didn't care much about the former, though the band is O.K. Don't know who arranged it. Though this is not supposed to be radio column, we trust that you will pardon our mentioning the fact that in our opinion, the script on Dorsey's current commercial is one of the most pathetic examples of humor that we have listened to. In fact, while we are on the subject we'd like to mention that the same thing goes as far as Benny Goodman's commercial is concerned. That is no novelty for Benny and Mutual sustains three times as long as it should. Making up for this misfortune is the good break that

Fired and Hired



Helen Oakley

New York, N. Y.—When Irving Mills fired his whole staff, Miss Oakley was one of them. A few days later she was again employed but this time as Recording Supervisor for Mills new recording venture.

The band can be heard on Columbia because he was handicapped by the same trouble on his last spona week. These are really worth listening to.

Getting back to Tommy's most recent waxing for a second, we'll list the personnel on the date. Freeman, Dixon, Rounds and Stulce, saxes; Kaminsky, Bauer and McKinney, trumpets; Dorsey, Mercurio and Jenkins, trombones; Mastren, guitar; Tough, drums; Traxler, bass, and Jones, piano. (Victor 25496)

AL KAVELIN'S ORCH.

"It's You"
"Tango Oriental"
(Decca 1113)

Decca has been signing up quite a few bands recently, including Abe Lyman and Al Kavelin. The latter's first release for this company pairs "It's You" with "Tango Oriental." This is a typical "society" group and features a lot of piano (Carmen) and strings. The band closes at the Blackstone Hotel the middle of this

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month after having opened the Mayfair Room last October. (Decca 1113)

ABE LYMAN'S ORCH.

"Wanted"
"Love and Learn"
(Decca 1104)
"Summer Night"
"The House That Love Built"
(Decca 1105)

Abe Lyman's latest are "Wanted" and "Love and Learn," the latter being from "The Girl from Paris," and one would never guess that Arthur Schwartz wrote it. A much better tune is "Summer Night," on another Lyman disc, and coupled with "The Little House That Love Built," both from Al Dubin and Harry Warren's score for "Sing Me a Love Song." (Decca 1104, 1105)

MAL HALLETT'S ORCH.

"Timber"
"If My Heart Could Only Talk"
(Decca 1110)

Mal Hallett is another example of another band apparently on the wrong track. Though he has had a lot of different musicians, Hallett has always had some of the country's best swing men with him. The Decca company is giving him sugary sweet numbers to wax and it's really a shame. Presumably it's all for the best, but we admit we can't figure it out. Typical of the numbers that they have had to record are "Timber" and "If My Heart Could Only Talk." (Decca 1110)

MILDRED BAILEY & ORCH.

"Where Are You"
"You're Laughing at Me"
"Trust in Me"
"My Last Affair"
(Vocalion)

This week Mildred Bailey cut four sides which will be released in the near future under the Vocalion label. Accompanied by Roy Eldridge's band which plays at the Three Deuces, and the super-colossal tenor man from Red Norvo's orchestra, Herbie Haymer, the results are well worth several minutes or hours of anybody's time. The titles are "Where Are You?" from the "Top of the Town," "You're Laughing at Me," from "On the Avenue," "Trust in Me," and "My Last Affair," from "New Faces." The first of the new Norvo records are slated for release next week (from "On the Avenue"), though the best side, which is Eddie Sauter's remarkable arrangement of "Smoke Dreams" won't be out for a few more weeks. More about this later, as it is, to us at least, truly a milestone in recorded music.

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KATHRYN MARLOWE	(WARNER BROS. PICTURES)
JACK SWIFT	(JOE SANDERS)
BILL STOKER	(KAY KYSER)
DICK ULM	(BUDDY ROGERS)
LOU RAPP	(ABE LYMAN)
CHARLES CHESTER	(SHEP FIELDS)
BILLY SCOTT	(CHICAGO THEATER)
GEORGE SCHUMACHER	(CARL SANDS)
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THE AIR ANGLE

By Paul K. Damai

Here's something we're taking a chance that youse guys don't already know: Several of the commercial programs featuring orchs on the nets are repeated later in the evening for the West Coast and Hawaii. This is caused by the diff in timebelts across country which would make the earlier 'casts too early for Californians, Denverites and so on.

Hal Kemp for example comes to the Eastern half of the United States at 8:30 N.Y. time. This would make it 5:30 in L.A. and no more than 3 p.m. in Honolulu, and the worst time to sell cigars is on an empty stomach. Contrariwise you in the West might find it more convenient to listen to the pre-broadcast to the East on the earlier sked.

Kemp re-broadcasts at 11:30 Fridays, and the best outlet for Eastern reception is either KSL, Salt Lake City on 1130 k.c., or KNX, Hollywood on 1050 k.c. (Incidentally we never thought Kemp would fall so low as to imitate Horace Heidt as he is doing on this show with his augmented silver cornet ensemble.) In the following list remember that KSL is on 1130 k.c. and KOA, Denver is on 830 k.c. Time is E. S. T.

Phil Harris (Jack Benny), 11:30 KOA, Sundays.
Horace Heidt, midnight, KNX, 1050 k. Mondays
Henry King, (Burns and Allen), 11:30 KSL, Wednesdays.
Leo Reisman, 11:30, KOA Tuesdays.
Jacques Renard, 11 p.m., KSL, Sundays.
Peter Van Steeden (Fred Allen), 12:30 a. KOA, Wednesdays.
Ted Weema (McGee & Molly), 12 p.m., KOA, Mondays.

SO, I-F YOU THINK YOU-R RADIO HAS DEVELOPED AN ECHO, IT'S MERELY A RE-BROADCAST TO THE WEST COAST!

No more records made in Chi after February first! Without going into the Petrillo edict to any great depth at all, we think the only thing that'll swing the thing to favor more work for musicians will be the co-operation of other locals in other record-cutting cities. And, as unions make a habit of co-operating, it might be that, even as the ink dries upon these words, such co-operation is being brought into play.

Ever stop to think that licensing the stations and creating a pool to pay the artists whose records are broadcast to which all stations would contribute might be a solution? That'd be too bad tho, because it would bring the pool into the hands of a few top disk bands and defeat the purpose of the ruling to distrib-

ute the wealth in this Roosevelt-conscious age.

Time was when a few stations boasted of their embargo on phonograph records. Now even the chains allow transcriptions of "campaign debates" to be aired in part. It is indeed a bad situation and something must be done about it.

We shudder, however, at the time when the stations, small and large, every last ten-watter of 'em, must needs hire a band of at least five musicians and a tuba-player. There are only so many GOOD musicians in the world and the rest are corny as old Aunt Mathilda's great toe.

You take a place like Yonkers (goodness knows, we won't). Three good musicians and a five piece band required. Two of them are bound to be legit men who were all right in the High School State Band — 100 Pieces 100—but put 'em to work on "Dinah" and the gal will turn pale as little Eva.

There's a program on most of the Columbia System called "Do You Remember," comprising yesterday's hits. Those that are done straight do not interest us here, but Billy Mills orch. dig down in the old files for not only an old piece but an old early '20's orchestration and the results are terrific. Speaking of corn reminded us. It's on CBS at 3:30 Thursday afternoon. Catch it.

Rounded out a full year at Chi's C—hez Parce, Hank Busse deserves congrats from this quarter and is going to get 'em. Henry consistently built his band up from a passing fair (alho never had) organizaysh to a fine, well-rounded unit. That tenor man is fine too. Busse is easily distinguishable on the air, a point that counts a lot commercially.

Shep Fields has been reported to us as not doing so well at the NY nite spot but he should kabibble when his bubbling rhythm lands the commercials. The band sounds as distinctive, humorous, fresh on the air as it ever did... Shelton or no. Might it be that it's not danc—e-able?

FIELDS RIPPLES ON!

LUCAS TO OPEN FRENCH CASINO

New York, N. Y. — Clyde Lucas and his orchestra, one of the orchestras acquired by Consolidated Radio Artists when the organization recently took over Kennaway, opens at the New York French Casino on February 1st, succeeding Russ Morgan who goes to a Florida spot for CRA. Lucas will have an NBC wire-

They Bang Out the Blues



(Courtesy of Chas. E. Wells Co.)

LEFT TO RIGHT — Marty Kob, Bill Graham, George Yadon, Art Gow, Pat Patterson. FRONT ROW — Janet Bible, Charley Smith, Willie Hartzell.

Denver, Colo.—Those who lament the passing of the smaller combinations so prevalent during the early Dixieland era may find encouragement in the fact that a band featuring this type of instrumentation and rag-time has made a successful appearance in Denver at the fashionable Broadmoor Country Club, and is rapidly educating dancers of the Queen City to the musical values of this old, yet ever-new, type of 'hot' originated by La Rocca and his Gang, during the hilarious birth of New Orleans swing.

The group is known as Willie Hartzell and his Dixieland Band, and in this era, featuring as it does, such an amount of sectionally-arranged swing, it's a sound for sore ears, the way three front line boys on trumpet, trombone, and clarinet, hang out on tunes like Jazz Me Blues, Sister Kate, and other Ragtime classics.

Arrangements are by Art Gow, and feature, as did the original combo, a swing lead trumpet, with clarinet runs and trombone fill-ins.

Hartzell displays a rare good taste by not over-doing the Dixieland type tunes, preferring to save them as features for his dance programs. The band can be made to sound as full as any seven men've heard in a long time, by using tenor lead, low trumpet, and trombone, and a standard four-piece rhythm section supplies necessary fullness and background on all tunes.

Hartzell's entertaining, which was featured with Johnny Johnson's Orchestra and at the Denver Theatre, Denver, is of a high standard, and is well received by crowds which have filled the Broadmoor to capacity since his opening there twelve weeks ago.

"It is rather an unusual experience," declares Hartzell, "to find

that between the types of sweet and hot music we play, the pure Dixieland style used on our hot tunes seems to go over better with the public than the what-have-always been considered commercial tunes. Naturally, one would expect such a taste in either of the coast areas, but it is odd to discover such a taste for Ragtime this far inland.

"It also seems strange that during such a period, when swing is all the rage, very few bands have cropped up using the same combination and exact style of the earlier New Orleans hot outfits. This is exactly what we are attempting to do, combine swing and sweet in such a mixture as to find favor with all types of dancers, and at the same time give them an authentic glimpse into the colorful early days of the currently popular swing."

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"ROCKING - CHAIR'S" RHYTHM ON AIR CONCERTS

Chicago, Ill.—Starting Tuesday, Feb. 2nd, Red Norvo will be featured on a half hour "swing" program over the Mutual Network. Each program will feature a guest artist and also one composer each week.

With plenty of hard work behind them, this band has settled down to a relaxed style of playing that most of the so-called swing bands strive for but can't seem to get. The band is better balanced with a new piano and guitar player in the rhythm section and Red has about everything he needs to come out on top of the heap. A good first trumpet player that can swing a bit would be a big help to his arranger who seems to be overworked playing trumpet and arranging. This will probably be taken care of soon.

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Breathing Is a Curse to a Suffering Brass Man

By John O'Donnell

Feeding gas to a car that is just chugging along is like feeding air to a bad embouchure—it gets the old bus up the hill but you always have to get a good start and give it hell. Why not repair and check up the old bus and let it go up the hill on its own power? So it is with your embouchure; clean up the cause of the trouble and you can play without the help of the air.

Geniuses and teachers who have perfect form get it into their head that all you have to do is take a breath and play—that's fine for them because their embouchure is hitting perfectly like a car in perfect condition. All they have to do is fill up the gas tank and go to town. But for the poor devils who have a bad form and who play natural BUT WRONG, all the air in the world could not correct this bad embouchure any more than the gas tank full of gas could correct a faulty motor.

Are You Out of Gas

If you have trouble on the road with your car and send for a garage man the old familiar words are "Have you got any gas?" Your answer is, "Yes sir, I have a tank full." So what! It gives me a big kick when a teacher tells his pupil to play natural like he does or as the best geniuses and artists do and they, like darn fools, play natural not knowing they are playing naturally wrong, while the teacher is playing naturally right. You see, there are two ways of playing naturally; those who have no trouble play natural and correct, but those who have trouble play natural and wrong.

Changing Embouchure

New Pupil: "I can play low, middle, and high notes."
O'Donnell: "Yes, but you use more than one embouchure."

New Pupil: "No, I don't think so."
O'Donnell: "Well, let's see, play high B flat for me. Place mouthpiece."

After pupil has placed mouthpiece thinking he is going to play high B flat, I call for low B flat instead. Mr. Pupil is sunk. You see, I give the pupil the impression that I want him to play a high note and his subconscious mind sets lips for high range. Calling for a low note after he is set for a high note shows him that he has more than one embouchure because he has to change the position of his lips before he can play the low B flat.

Playing An Even Register

I set one embouchure for all notes, holding center strength in upper as I work out lower lip then wide, flat and tight under mouthpiece. If you would ask me to play high C above high C, then after I'd placed my mouthpiece, suddenly call for a low C, that would be O.K. by me because I play all notes just alike, using the

same embouchure. All that happens when you call the note is that my jaw automatically opens for middle and low tones and closes for high. My perfect embouchure takes me up to high G above high C, then with the strong low control muscles, I play one octave higher.

We have a few fair first chair men who can play consistently from low A to high B flat just above the staff with one embouchure, a few good first chair men who play the same way from low A to high C, and a very few fine first chair men who play the same way from low F sharp to high E. These men play their range consistently, refusing to play higher. Why? Because if they did, they would have to change embouchure. At present they are getting by because the arrangers have been most lenient and kind to the cornetists and trumpeters, but the poor trombones were shot up another octave without warning. That should have been a gradual step as the years went on, but it's not the arrangers' fault because they keep abreast with the times.

Brassmen Asleep at the Switch

If the brassmen had not been asleep at the switch these last ten years, they wouldn't think now that the world has fallen out from under them. I could see it coming and I worked like heck to be ready. I have been ridiculed many times for practicing and teaching super-endurance and super-range, which in reality is a common thing this year of 1937.

A good second chair man is just another first chair man playing second, playing consistently and having plenty of endurance and playing low, middle, and high notes when and where the arrangers write them. But the second chair man who can play high notes back stage or who can play them on the job just when he feels like it, one who can sing when he feels tired or maybe he's a clown or a novelty man—more power to them, but as Joe Penner says—"There'll come a time!" Yea man!!! When the first chair man is taken sick and Mr. Second Chair man is called upon to play first—wow!!! Brother, he just reads them and weeps—or should I say, he reads them and the leader weeps.

For First Chair Men

First chair men, my lesson to you is don't change embouchure trying to squeeze out a couple more high notes. Just learn how to develop the perfect muscles which you use. With this added strength you can play another octave with your present form with ease.

Second chair men, learn to play with one form all notes from low F sharp to high E like the fine first chairmen can. After this you can

(Modulate to page 27)

Famous Arranger to Write for D. B.



Will Hudson

Composer and arranger Will Hudson has occupied one of the most envious of positions in modern dance music. His style of arranging, his phrasing, his voicing or instrumentation, his semi-symphonic backgrounds of rhythm ensemble scoring have all had a tremendous part in influencing the style of many bands.

He has composed such popular hits as Moonglow, Organ Grinder Swing, You're Not the Kind, Remember When, and Hobo on Park Avenue.

The saddest moment in the young life of Will Hudson was when his pop dampened his boyish devotion to the phonograph by hiding the crank! But little Willie decided the dickens with the phonograph, he'd have his own band! . . . and what a band it turned out to be—the Hudson-DeLange orchestra with hery Eddie DeLange brandishing the baton. That distinctly different rhythm style is the Hudson touch as he is known as one of the country's leading arrangers.

Hudson's first job was as a mail clerk. Cab Calloway brought him to New York. He sleeps nude, likes beer and liverwurst at midnight and doesn't go for red fingernails. His most prized possession is a five-year-old pencil; he's never without it . . . he favors brown and white in dress . . . his first hero was Tom Mix and mathematics was his chief enemy in school . . . he never gets to bed before 5 A.M., speaks French fluently and puts his money in the bank.

How To Record Accordion Solos And How To Carry & Pay For One

Memphis Lad Transports His With a Case on Wheels

By Jerry Shelton

(Featured Accordionist with Veloz and Yolando)

Here's a gadget that may interest some of you fellows that are compelled to carry your accordion quite frequently from one job to another. You may have a car, or your accordion may not be heavy, but at least this will work swell on a set of vibras—phones—or what have you? All credit for the idea goes to the father of a pupil of mine D. F. of Memphis, Tenn. This particular pupil's accordion happens to be as big as himself and he had a difficult time transporting; the instrument until his father made a rectangular frame on wheels (taken from a kiddie car or something) which could be fastened to the accordion case with straps. The outfit was chromium plated and everything—looks quite nice, if I must say so. Heigh-ho! This isn't a popular mechanics magazine—so I won't draw any pictures.

Question: Do you have any advice to give me as to the correct set-up I should use for recording some accordion solos? How can I silence the bass? B. F., New York City.

Answer: If you make any solo recordings the sound engineer will see that you are getting a good pick-up for that particular studio. If the bass is too loud, it is advisable to face it directly away from the mike—this will also soften any bass key clicks or shift changes.

Question: Where can I buy any strictly swing accordion records with guitar? C. W., St. Louis, Mo.

Answer: If there are any commercially available strictly swing accordion records, I do not know of them. In fact, if anyone reading this col-

umn can supply me with information concerning the above, it will be appreciated. However, I would suggest getting records of men playing other instruments in the style you prefer and absorbing same if that was your original intention. regularly and would like to ask you a question or two about the accordion. Have been intending to study accordion but financial reasons are the biggest obstacle. 1. Are the expenses of keeping an accordion in condition very large? 2. Do you think I should start on a 24 bass accordion and work up to the 120 bass or start with the big one? T. F. L., Jr., Phila., Pa.

Answer: 1. No, the expense for upkeep on an accordion is very low as frequent tuning and overhauls are only necessary to a professional. If the instrument is a good one, this is usually unnecessary. 2. Start with the 120 bass accordion as it will save you money and effort in the long run. You can never play correctly on a 24 bass instrument and there is no reason training your ear to accept major chords where sevenths should be.

Down Beat is edited by musicians. They want stories, and pictures of musicians. Send anything you think would interest musicians to our editorial offices.

TRUMPET NEWS BY SELMER

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As a cover treme wrong with the by mak finger should keys wh 'master tion. I first th gie; the on the second second trifle, a little m this po tip of th ly over B natur an easy long ke directly N Now right h hand ar Bflat ar forefing them at fingers angle in the to curved never f much p fings of t position placed j ger only lower ke the tip contribu relaxatio Pin One o perience coming the inst from G tural th position tural a 'awkwar with ea determin thumb s the clar thumb o This per ing of sliding should b bending must be to the straight the left and to should n body. I there w amount cramped

JO
SLIN
Try a

"Do Not Cover Holes With Finger Tips" Says Noted Reed Authority

Wrong Practice Prevents a Close Contact With the A-Flat and A-Sharp Keys

by Clarence Warmelin

As a rule most clarinet players cover the tone holes with the extreme tips of the fingers. This is wrong as it prevents a close contact with the A flat and A natural keys, by making a space between the forefinger and these keys. The forefinger should at all times rest on these keys which may be considered as the 'master keys' of the left hand position. In this correct position the first three fingers will be at an angle; the first finger more overlapped on the keys than the second and the second more than the third. The second finger is also drawn back a trifle, and the third drawn back a little more. It will be found that if this position is correctly held, the tip of the little finger will be directly over the tip of the long keys of B natural and C sharp. This permits an easy passage to the C natural long key and the side G sharp key directly above it.

Never Grip The Clarinet

Now as to the position for the right hand. The master keys of this hand are the two trill keys for E-flat-Bflat and Fsharp-Gflat. The right forefinger should completely cover them at an angle. The first three fingers of this hand are held at an angle in an overlapping position on the tone holes and are slightly curved for relaxation. One should never 'grip' the clarinet. Only as much pressure as the weight of the fingers should be used. The little finger of this hand should be in correct position if the other fingers are placed properly. The tip of the finger only should be employed on the lower keys—the tip of the finger on the tip of the keys. This again will contribute to a position of complete relaxation.

Fingering the Octave Key

One of the greatest difficulties experienced by clarinetists is the overcoming of the awkward 'break' of the instrument, comprising the notes from G natural first line, to B natural third line. If the correct hand position is employed, it becomes natural and easy to play so called 'awkward' passages in this register, with ease. The left hand position determines this facility. The left thumb should be flat on the back of the clarinet with the edge of the thumb only, touching the octave key. This permits the opening and closing of the octave key without a sliding movement. The left hand should be placed on the keys without bending the left wrist. The wrist must be straight with the elbow close to the body. There should be a straight line from the top knuckle of the left forefinger across the wrist and to the elbow, and the wrist should not be turned in towards the body. If this line is not maintained there will be a sacrifice of a certain amount of flexibility due to the cramped position of the fingers.

When this first position of the elbow, wrist and hand has been assumed the first knuckle of the left forefinger should be on the A natural key and the second knuckle of this finger should rest on the A flat G sharp key. The fingers of the hand should be flat at all times and the assumption of the foregoing position will necessitate an overlapping of the tone holes with the finger tips.

Good technique can only be acquired of course, by proper practice, but the practice must be intelligently directed by an understanding of the principles involved. The ideas incorporated in this short resumé will I hope, serve to this purpose.

In order to further advance the cause of proper attainments in the field of clarinet playing and in order to assist those who wish to obtain information in this category I shall conduct a question and answer column in this paper during the forthcoming issues. I shall be most pleased to hear from any who have problems troubling them and shall give all such queries my most earnest attention.

QUESTIONS AND ANSWERS

Question:—I have trouble with my tones running together, particularly in a fast passage. This results in great difficulty when I am playing some number which has a lot of legato work in it, especially arpeggios. Could you please suggest some way for me to improve this fault? H. S. Milwaukee, Wis.

Answer:—Dear H.S.: The difficulty which you have is a very common one and results from the neglect in "snapping" the fingers down on the keys and tone-holes of the clarinet. The only difference between one note and another on the clarinet is that a greater or smaller number of keys or tone holes are opened and closed, changing the length of the air column, and consequently the pitch. When the fingers are raised or lowered slowly or inaccurately sounds indefinite in pitch and in between the required notes will be produced. If the change is instantaneous the tones will "pop" out with clarity and resonance, and the muddiness in legato passage will disappear. Practice very slowly on scales in thirds and on the various chords, observing very carefully each subsequent change of the fingers. This should very quickly bring beneficial results.

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Barnet Sets Baltimore Back On It's Heels - But Not By Their Music

Charlie Fails to Appear—Requests by Joe Public for Tunes Are Ignored

by Harry Knotts

Baltimore, Md.—Eastern Shore terp hounds who turned out en masse to hear Charlie Barnet's ork and see Charlie in person at annual Xmas hop in Centerville, Md. were set back on their heels, but not by their music! Barnet failed to appear and the ork, a pick-up outfit didn't go across with the fans at all. Boys broke it down (or attempted to) all evening, turning a deaf ear to all requests for music of slower tempo. 100 to 1, C.R.A. doesn't book a band in that town again.

Joe Hasson's brass sounds a bit sour these days, unless it's the lousy acoustics at the Emerson Hotel.

In an attempt to boost biz, Manley Club brought in Sleepy Hall for reported \$1700, over the holidays. Smart move, as biz hit new high.

Harry Carter turning out some nice arrangements these days. Most

pleasing is one of his own tunes, "Rhapsodiana." Harry has come a long way since he entered the New Howard Hotel two years ago.

Dick Hummer playing swell piano for Billy Brooks . . . Ira Wrights swing outfit doing very well at Continental Arms . . . Lee Dixon (Jelly Leftwich) has landed a nice comers . . . Rudy Kilian's baby daughter singing in her own inimitable style . . . Tracy's Kentuckians recently completed a successful go at the Jardin De Danse . . . Danny Logan making some changes in his brass section — ditto, Henry Sachs.

Battle between local musicians and Local 40 still rages, with both sides sticking to their guns.

Floyd Mills writes in from Wilmington, Del. that he is doing very well at the duPont Hotel.

Elise Cooper (Billy Brooks) and Lila Rose (ex Mal Hallett) have different opinions of Ward. Cooper simply idolizes Helen, while Lila sez Ward's success has gone to her head. Well gals will be gals. All three can sing plenty for this cat.

If you disagree with any article in Down Beat, please feel free to send in your side of the argument. We take pride in presenting both



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HERE'S THE DOPE ON TONE COLOR FROM TUNING FORK UP

by Lloyd Loar

An important thing to remember about these partials that were discussed last month, is that each partial is what we call a simple tone, and by that is meant a tone of but one component, or if you prefer, a tone composed of only one partial. It may seem like one of Rube Goldberg's inventions to define one partial or any partial of a complex tone as a tone with but one partial, and it is rather one of those self-defining explanations that does not seem to have gotten us any place. But there is a difference between a partial, which is part of complex tone, and a simple tone that is complete in itself. The tone from a tuning-fork is a simple tone, so are most of the tones of the flute, when blown softly, and they are simple tones because simple tones are normal to those instruments. If we attempt to analyze these tones we find that they cannot be reduced to more simple units, they are already as simple as possible in their structure.

Tuning Fork Has Only a Fundamental Tone

There appears to be here some justification for the musician's terminology as applied to partials. For it is more consistent, in referring to simple tones as produced by tuning forks and flutes, to say that they are tones having a fundamental only, rather than tones of only the 1st partial. But when we examine one of the partials that go to make a very complex tone, we find that it is the same sort of tone as the simple tone of the fork. Any description of its make-up that is accurate applies also and equally well to the tone of the fork or the flute. The difference between them is that the partial from the complex tone having maybe 20 or more other partials, is only a very small part of the complete tone from which it is taken; while the simple tone of the fork or flute is all of the tone available, although it is exactly the same type of tone as the partial from the complex tone.

An interesting aspect of the function of partials in determining tone color is suggested, if it is kept in mind that all partials are simple tones. No matter how different various musical instruments may sound from each other, analysis shows that they are all built of the same units (partials). The difference in effect is secured by the many ways in which these identical units are combined.

In order to emphasize this, a table is given herewith that resulted from the analysis of average tones from various instruments. The table shows what partials are present in each tone and how much, in terms of per centage, each partial represents as part of the complete tone. Both the scientist's and musician's terminology is represented, and where an * appears instead of an exact figure the indication is that a trace of that partial is present but less than 1%, or one-hundredth, of the complete tone.

If there is anything you would like to see in Down Beat, or any facts, you wish to know about music personalities, write today to Down Beat, 606 South Dearborn, and express that wish.

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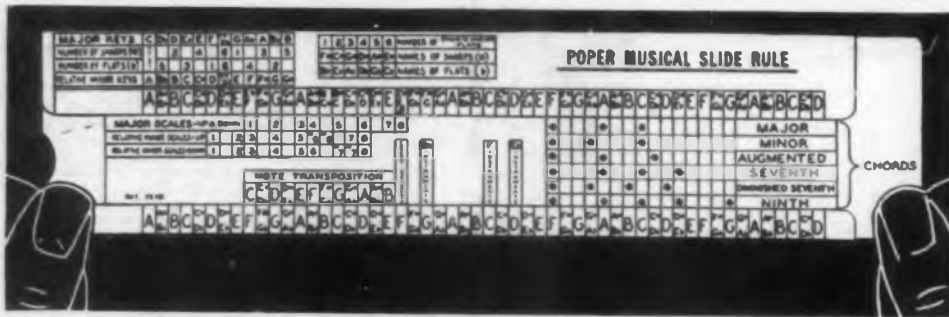
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Creating quite a stir in musical circles these days and deservedly so is the Poper Musical Slide Rule. This compact pocket-size ingenious little article is frequently in evidence at broadcasts, rehearsals,

club jobs, music schools, etc. due to the invaluable assistance it renders all musicians, be they amateurs or professionals.

This Slide Rule enables the user to arrive at the answers to his musical

problems pertaining to major and minor keys, signatures, major and minor scales, chords, transpositions and instrumentation quickly, correctly and easily; in fact at a glance.

Partials	Tone Analyses										
	1st	2d	3d	4th	5th	6th	7th	8th	9th	10th	11th
Overtone	Fund.	1st	2d	3d	4th	5th	6th	7th	8th	9th	10th
Tuning Fork	100%										
Flute (mf)	90%	8%									
Violin—											
High pitch	90	1	6	1	1	1					
Med. pitch	60	20	12	5	1	1					
Low pitch	5	10	20	30	15	9		10			
Clarinet	10		10	1	2	1	25	25	25		
Oboe	1	1	3	35	45	10	1	2	1		
Horn	40	30	18	5							

Some study of the above is worth while. Notice the similarity between flute and high pitched violin tone, and our ear tells us they sound very much alike, except that the violin tone is more "meaty", as explained by the strong 3d partial. The peculiar reedy tone of the oboe is explained by the weak low partials and the very strong 4th and 5th, likewise the tone of the clarinet by the strong 7th, 8th and 9th partials. Although the oboe tone has a very weak fundamental or 1st partial, its pitch value is enough to assign the tone to a definite place on the staff. But it isn't enough to allow the oboe to function well as a source of bass tones, even within its register. Two clarinets and two oboes playing alone, sound better with the clarinets taking the lowest and next to the lowest tones, just because the clarinet has a stronger fundamental in its tone.

Effect of Partials on Tone Color
The exact effect of the various partials on the tone color is almost parallel with that of corresponding tones in chord structures. A study of the partial series as given in the previous installment shows that the partials divide themselves into sev-

eral series. One series gives the octaves above the fundamental (2d, 4th, 8th, 16th), another the fifths (3d, 6th, 12th), another the major thirds (5th, 10th), another the minor sevenths (7th, 14th), another the major ninths (9th, 18th). A tone with all the octave partials very strong is definite and clear, if the high octaves are very strong the tone is brilliant and even thin; with the fifth partials strong the tone is solid and heavier; as series of the thirds, sevenths and ninths are added or made stronger without any sacrifice of enough of the octaves and fifths series, the tone becomes rich and sweet. If the thirds, ninths and sevenths are too strong for the fifths and octaves the tone becomes harsh and strident, just as a chord with very weak root and fifth does. It is practically impossible to say just what is an ideal tone color; it depends too much on what use is to be made of it. If we can lay aside this consideration the most generally pleasing tone seems to be one with a well defined fundamental and a gradually weaker series of additional partials clear up to the 32d. The instrument approaching most closely this requirement is the French horn, and it is considered the

hero of the symphony orchestra.

Value of Instrument in Variety It Allows Player to Exercise

The thing that makes an instrument valuable is the variety it allows the player to exercise in the three characteristics of tone—pitch, intensity and tone color. It is obvious that an instrument must give many tones, have pitch variety, yet some instruments excel in this, especially in the quickness with which they can change pitch and the accuracy of pitch they make it possible for the player to easily produce. The same holds true as to variety of intensity, or loudness and softness. It is just as true of variety of tone color, although maybe not so obvious. But any instrument in the hands of a skilled player can give a great many

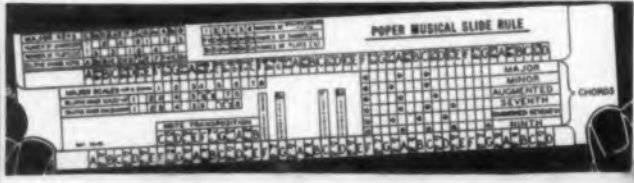
varieties of timbre, and for that reason the tone analyses chart above would not be exact for all tones of the instruments cited. It is also true that the skill with which a player controls through his instrument varieties of pitch, intensity and timbre determines his standing as a performer. A great deal of skill on the part of the player can make an instrument that lacks efficiency of control of these factors a very valuable addition to the orchestra, which is something to be thankful for on the part of oboe and French horn virtuosi.

There is one further characteristic of instruments that I classify as the type of tone they produce. By this I mean, how it starts, how it endures, and how it stops. Each instrument has its unique type that is characteristic. A tone that starts with a percussive effect, has many high partials, dies away gradually, losing intensity and high partials rapidly as it does so, is piano tone. A tone that starts smoothly, keeps its color and intensity unchanged, and stops smoothly is wind instrument tone. And so on for all the instruments. Of course instruments can vary this also, some can even change it, as with the violin arco and pizz., but use and familiarity has set certain standards we associate with certain instruments, as to tone types.

If you disagree with any article in Down Beat, please feel free to send in your side of the argument. We take pride in presenting both sides of every case.

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What Is More Important - Technique Or Interpretation? - Maestros Argue

900 Leaders Swap Ideas at Annual Band Clinic

Urbana, Ill., Jan. 7, 8, 9 — 800 Bandmasters bent their ears to sample concerts, split infinitives over ideals of good musicianship, and swapped ideas on the best ways of judging music; and for three days this campus town buzzed with concerts and their verbal echoes.

What is most important — Technique or Interpretation?

What is the Best Means of Recording Judgment?

Did the Band Properly Reflect the Spirit of the Composition?

How best to improve appreciation for good music as well as the rendition of that music?

Clinic Band for Demonstration Purpose

An unusual feature of this year's meeting was a specially organized clinic band conducted by Dr. Edwin Franko Goldman of New York, Dr. Frank Simon of Middletown, O., Glenn Cliff Bainum of Evanston, Ill., and Harold Bachman of Chicago. The clinic band was composed of talented young musicians from all parts of the country and was conducted to demonstrate many fine points in solo and ensemble playing.

Associate conductors were Carleton Stewart, Capt. J. H. Barabach, Wm. D. Revelli, Ralph E. Rush, A. R. McAllister, G. W. Patrick, and F. L. McAllister.

Band Clinic Organized to Stimulate Exchange of Ideas

Each year band leaders are invited together to discuss and analyze the best in music production and the development of bands. How interest

can be stimulated in contests, how the most progressive ideas can be adopted and made practical to all, and how a growing interest in music can be fostered and nursed in the hearts and minds of the great masses.

Dr. Maddy Speaks of Progress of Movement

Dr. Maddy traced the history of the organization and the band contest movement and its value in the world of music. He stressed dramatically the need for more good music teachers. "Only one child in three has adequate opportunity for music study in school despite the great strides made in the last few years." He made a plea for fuller instrumentation and cited as an example the great variety of tone and color achieved by a small dance band through the medium of doubling.

Prominent Bandmasters Spill Out Their Ideas

Stimulating indeed were ideas thrown out and experiences related by such outstanding band maestros as Dr. Goldman, Dr. (Armo) Simon, Clarence Warlelin, and Dr. Maddy, and splendid were the concerts blown by the University of Illinois Band under the baton-wielding genius "Double A" Harding.

Inspired by the dynamic leadership of A. R. McAllister and W. D. Revelli, President and Vice-President respectively of the National School Band Association, the clinic completed its three-day session on the ninth with still more ambitious plans for 1938.

They Prove Reeds Equal to Brasses



Joe Erskine Eugene Detgen Norman Rost Russel Currie Urbana, Ill.—In illustration of his lecture, Clarence Warmelin (noted reed teacher of Chicago) introduced his Warmelin Clarinet Quartette. The program they played proved to be the highlight of the Clinic. They have a balance which would do credit to any ensemble, their tonal effects and brilliance of technique was startling. Dr. Franko Goldman in speaking of them said "It is a privilege to hear this fine quartette, we need more of this kind of music."

Dave Bennet's own compositions and arrangements of "White Peacock" "Rhapsody for Clarinet Quartette", "Presto" and "Jazz Burlesque" as played by the Quartette set Bandmasters back on their heels.

Jack Wardlaw's Band a Fast-Moving Organization

Columbia, S. C. — Jack Wardlaw and his famous CBS orchestra, together with his soloists and entertainers are considered the greatest array of talent ever assembled in the south. Besides presenting danceable music, Jack Wardlaw offers the best entertaining show band featuring Kittie Nowland, sweet and charming songstress; Charlie Foster, scat singer (formerly with Jan Garber); Homebrew Boyles, comedian and flash drummer; Gene Kulp, romantic baritone; Dave Smith, sweet tenor; Mink White, comedian and stooge; Del Forrest, vocalist, impersonator and hot trumpet; Smokey Joe Himself, hot Harlem maniac; also rapid-fire banjo solos by Jack Wardlaw. This band can impersonate any of the bands heard on the air, and things are kept moving so fast that there isn't a moment's pause in the flow of excitement.

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THE 2 MAIN GRIPES IN MILWAUKEE MUSIC BIZ

by Jack Morris

The music business seems to be on the upward turn in Milwaukee. The two main gripes being that the new Union Building was destroyed by fire a week ago, and the other being that only one Hotel in the entire city has music. This writer thinks that the Wisconsin Hotel is really losing out with that perfectly good Badger Room staying dark. It is also rumored that the Union here are making plans to picket all the theaters for live talent soon. The Riverside being the only one that employs a band the year around. If this happens, things will really be on the upgrade in Milwaukee.

Stan Jacobsen (The Boy Soprano) and his Kings of Swing seem to be doing very well at the Wisconsin Roof. A very nice band musically with plenty of swing. The Brass section is exceptionally good, but the

sax section seems a little weak. However, it has improved greatly in the past month. The band is very much a musician's band in every way, if you know what I mean. My main criticism of the band is the terrible so-called "hot" clarinet playing of the leader—he ruins many fine tunes. Oh, well, maybe that is one of his ways of being commercial. Anyway, the people like the band very well, and the Roof is doing a huge business.

Amson Weeks follows Levant—I hear he now has quite the Swing Band.— We will know shortly.

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"ALL NIGHT FOR MUG OF SUDS" SPOTS HURT BIG BOYS

See Phoneygraft Joints Make it Tough for Musicians Too

by A. Pretzelbender

Minneapolis-St. Paul—A Mr. Rudy Vallee broke the jump to Hollywood with a profitable five days as a major attraction at the St. Paul Winter Sports Carnival from January 30 to February 5. Rudy played nightly in the Municipal Auditorium from 9 to 1 and was featured in the accompanying hour of vaudeville which was thrown in with the dancing. The spectacle of an entire city attired in horse blankets afforded a pleasant change from the grind in New York.

Paul Pendarvis moved to San Francisco's Palace Hotel, and was followed in to the Hotel St. Paul's Club Casino by Tom Gearty, who holds an option on an annual booking in the burg. Tom's a regular customer.

Leonard Keller stayed on at the Lowry until the end of January, when he shifted to the Muehlbach, in K. C., a jump most of the bands on this circuit could make in their sleep. At press time his successor had not been announced.

Jerry Johnson continues at the Radisson with a distinctive sounding aggregation.

Leon Belasco was given quite a farewell party when he left the Nicolet. That Roosian lad makes friends easily. Beany Meroff followed him, but at Down Beat's deadline it was not possible to contact old Joe Versatility himself so there is no particular hope at this writing.

Frank Gordon still holds forth at the Coconut Grove, practically owning the joint.

The trouble with New Year's Eve for the locals was too many beer joints, where the yokelry could dance all night for a mug of suds—to a nickel phony-graft. (How's that for a new word Mr. Petrillo?) So the boys got little chance to blast the old year out. But the tariff at the top spots raised from past year's \$5.15 to \$6.18 per skull, proving something or other.

Locals are still working for Home's Jack Malerich, whose program is Coe-Bee-Eased weekly over quite a web. Band capable of lots of variety.

Rumored that Dodge is angling for a KSTP spot to be piped to Duluth-Superior, Fargo, Rochester and maybe others, using flesh instead of platters. (How's that, Mr. Petrillo?)

Dorothy and Otto Krause, erst-while Castile Royale entertainers, turn up in Detroit nitery. Likewise Eddie Andersen, hoofing and yodeling with Bob Gale's Sextette, last heard from in Pittsburgh. Group includes: Wayne, Babb, Dorothy Shanahan, Bernadine Carroll, and Sandra Lynn. Booked extensively through Ohio and Pa.

Twin Cities Federations have joint commission, six from each town, engaged in trying to replace waxen discs with human beings in local radio studios. They are "negotiating" — and "negotiating" — and "neg—" oh to hell with it.

Joseph L. Smith (not "the" Joe Smith) was injured by a couple of taxi drivers named Long when he was struck by a skidding hack one foul night last month, and suffered a fractured leg and ditto arm. Another hazard of being a musician—you have to stay out late nights—this happened at 4 A.M.

Brr-rrr-rrr — I hate this February weather — lucky Schmalts, down there in Miami.

"It's A Sharp Band, Gate!"



LEFT TO RIGHT — "Wimpy" Jones, "Duke" Otten, "Chubby" Manes, Ray Gross, Glenn Severs, "Squibby" Severson, Miles Carter, Buck Buchanan, Ted Morse, Ozy Blumberg, Ben Berg, Hal Pfeifer.

St. Louis, Mo.—A good example of a highly organized, cooperative band is the Miles Carter Orchestra, now playing the Showboat Ballroom, St. Louis, broadcasting over CBS Station, KMOX four times weekly, plus eight broadcasts over local station, WIL.

Having had many offers to go with name leaders, the boys decided to embark upon the trail to a secure future for themselves under the very

capable direction and leadership of Miles Carter, a fine showman who swings a mean trumpet. After making this decision, they worked out a plan whereby the smallest detail is handled with precision and accuracy, thus eliminating any indiscriminate errors.

The four factors that are always kept to the fore are musicianship, personality, entertainment and appearance. A few of the various fea-

tures include: Glee Club, Trio, Jones-Severson Comedy Team, five outstanding Vocalists, three singing Violins, both an Electric Rhythm and Singing Guitar, and last but not least, Miles Carter and his hot swing trumpet. The adopted policy of giving the public what it wants, and the manager full cooperation, has made success inevitable for this versatile unit.

"EMMERSON GOOD BIG CROWDS THAT 'GILL' DRAWS

Emmerson Gill

Philadelphia, Pa.—Emmerson Gill and his orchestra opened to an exceptionally large crowd at the Arcadia International Restaurant, Jan. 27.

Gill and his band just closed a very successful engagement at the Hotel William Penn in Pittsburgh.

Here is a band that has the reputation of doing plenty of business in every spot they have played. A band that can play any kind of a spot and preferably hotels.

This fine band can be checked over C.B.S. They broadcast nightly from the Arcadia.

"Boys All Doin' Pert Down In 'Ole F't Worth"

Fort Worth, Texas — Jaunting over to Ft. Worth, we find Jack Crawford still located at the Ring-side . . . Over at the Plaza Herbie Holmes is doin' mighty swell for both parties concerned . . . Glen Lee and band (att. Chicago) are a recent installment at the Blackstone Hotel . . . Ken Moyer, the ol' cowhand, is very well set at the Texas hotel!

MILWAUKEE MAESTRO OPENS ST. LOUIS SPOT

St. Louis, Mo.—Johnny Davis and his great band, coming direct from a lengthy engagement at Milwaukee over radio station WTMJ, open Showboat Ballroom, St. Louis, on February 2nd, and may be heard over KMOX.

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Fazo

San Fr sure sho Sweets, they au Fazole spell-bou Goodmar Henry Fairmon while fly forced d New J is Leona

Kil J

San F Paul Ha just joi came to plane h enroute

The

The fa a famo cians l with th Band. this sec hand.

Free Write

Leon Mojica Returns to Frisco with New Band



BACK ROW—Maurice Beeson (Sax), Jack Valentine (Trombone), Don Swander (Piano), Stormy Harris (Trumpet), Bob Meisner (Trombone), Bill Giese (Drums), Jack Stitt (Bass), Bob Underhill (Sax). FRONT ROW—Charles Sharp (Sax), Eddie Ilengo (Sax), Mary Lane (Vocalist), Leon Mojica (Leader), Lloyd Curtis (Trumpet).

Fazola & James Hold Frisco Cats Spellbound In Real Jam Session

By W. H. Rowland

San Francisco, Calif.—Ben Pollack sure showed the cats a fine time at Sweets, Oakland. Ben sat in and they sure let go. Those boys, Fazola and James had the crowd spell-bound. James has since joined Goodman in the East.

Henry King's Band opened the Fairmont Hotel without Henry who while flying here with his bride was forced down in a snow storm.

New young leader coming ahead is Leonard Rapse with his nicely

rehearsed band. Band leans toward swing and now working a resort in the Santa Cruz Mts. Jimmie Davis has also moved to a resort in the Santa Cruz Mts.

Tom Brown and band are back in S. F. to warm up after their engagement at the Club Victor Seattle. All members arrived O.K. after a wet skiddy trip through ice and snow and stuff.

Bernie Cummins will move around a bit. How about that screen test, Bernie?

Frank Snow, young S. F. cornet lad, has joined Carl Ravel's Band at the Book Cadillac. Paul Rosen, of Horace Heidt's Band, returns to S. F. to join Claude Sweeten's Band at the K.F.R.C. wireless station. Radios musicians backfield sure is in motion these days with the different stations changing net works. Members of K.F.R.C. moving to K.S.F.O. and vice versa and K.Y.A. adding three saxs. N.B.C. using others on special broadcast, nobody knows who's carrying the ball.

Kay Griffith of pictures and formerly with Grif Williams, now doing vocals with Ed Fitzpatrick at the Frantic. Jimmie Walsh also joins Ed's band after returning from an engagement with Anson Weeks. Rumor has it Weeks is trying to get a spot in S. F.

Ed Fitzpatrick and Lorraine Santchi, a very popular and beautiful dancer, have gone and got engaged and are they in love, My My.

Ed's Band are the undefeated champs of thirty-six, having defeated Pendarvis, Ravel's, King, N.B.C., C.B.S. not once but two and three

times last season, and boy some of those scores looked like the mileage slips for MCA.

Leon Mojico again returns to the El Patio, San Francisco, with a new band and they really lay it in the groove.

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Killed On Way to Join J. Dorsey



Paul Hare

San Francisco, Calif.—Career of Paul Hare, young trumpeter who had just joined Jimmie Dorsey's band, came to an untimely end when the plane he was traveling in crashed enroute to L. A. on Dec. 27th, 1936.

They, too, play Holtons



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"S'VEN" GOLLY GOES OVER IN SAN ANTONIO

by Gordon Strachan
San Antonio, Tex.—Cecil "S'ven" Golly is the main attraction. Golly is encamped at the St. Anthony Hotel and his hotel-styled band has gone over like a ton of bricks with Joe Public! Not to forget, Joe Boyd, his charming vocalist and Woody, the pianist!! And have you gees got writer's cramp? How'se about a few words from you vultures! . . . The other spot of prominence is Shadowland where Jay Whidden and orchestra are featured. The Downey Sisters are the feminine attraction and, if you recall, the trio was formerly featured with Gus Arnheim.



Cecil Golly

Dallas Goes Hook Line & Sinker For Shaw

Dallas, Texas—Up Dallas way, the swing enthusiasts have gone hook, line and sinker for Artie Shaw's soft, subtle swing! Incidentally, Curtis Hurd, fine trumpeter mean, has joined up with the Shaw band! Hurd was formerly with Ligon Smith who was featured at the Dallas Centennial last summer . . . Bob Miller is being featured at the Chez Maurice . . . Herbie Kay replaced Joe Reichman at the Mural Room of the Baker Hotel . . . Bill Thompson and Band are at the El Tivoli . . . Norm Stegge of MCA, one of the finest this columnist has met up with, is deserving of a toast for his swell co-operation with those organizations and individuals who used MCA "name" attractions during the past year.

Nite Club Burns With \$3000 Worth of Instruments

Jackson, Miss., January 7th—The Colonial Club, a well known night spot here, burned to the ground early this morning. Over \$3,000 worth of musical instruments belonging to Dick Snyder and his orchestra were destroyed in the fire. Music stands, a large part of the orchestra's library, and stock of special arrangements were also destroyed in the fire. With the exception of a few instruments musicians had taken to their rooms in a nearby hotel, all of the orchestra's instruments were completely ruined in the conflagration.

King Got 5 Grand From Debs - Peck Kelly on Tour

by Milton Karle Dickler

Houston, Texas—Henry Halstead's band gave the Rice Hostelry its biggest "bia" for the past year as far as gate receipts show! The outstanding factors of the Halstead aggregation were: Tommy Gonsoulin's fine cornet; the marvelous "relaxed" tenor of Ronnit Perry; Joe Viola's fine clarinet; and Peggy Mann's swing vocals. And did Peggy sell out! . . . Bob Grayson's orchestra replaced Halstead at the Terrace Room for an indefinite period!

The Pelican Club has gone Union! . . . The Coronado Club had Mitt. Britton's Batty Band for two successive week-ends! . . . Joe Lube and Band are now doing club dates in Beaumont . . . Al Jackson, fine bassist, has deserted the local mecca and is now located in Oklahoma City . . . By the way, Merle Carlson and Band, of the west coast, played many society parties here before opening at the Lido Club in Tulsa, Okla. Merle was among those who attended Doc Ross' opening of his Sunday Nite Jam Sessions but inveigled this reporter to make a fast getaway in order to catch the 1 o'clock show at the Pelican . . . Due to an unknown reason, Club Belvedere closed its portals Dec. 19th!

Mac Clark entrenched at the Aragon Ballroom . . . A toast to the Houston Symphony for its marvelous rendition of "Madame Butterfly"! . . . Curley Austin has inserted his Dixie combo, into the Roseland ballroom . . . The fine tenor you hear at the Wagon Wheel is none other than Joe Barbee . . . Our fran, Jimmy Joy, has informed this scribe that due to the strike at Detroit, his engagement at the General Motors Show has been postponed.

Tommy Gonsoulin, fine cornet man, left Halstead's Band at the end of his engagement here. With Tommy out, a huge gap has been left in that band. Gonsoulin is now jobbing around town and if you observing maestros are in need of an excellent hot man, well, latch on before it is too late!

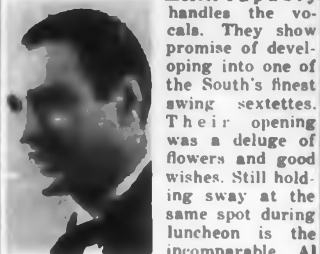
Peck Kelly has returned to his one niting again! Peck is being featured with the city's more prominent bands . . . Wayne King got five grand for a "deb" party several weeks past! . . . Bob Crosby's band stopped off at Houston on a series of one niters. Zerke, Crosby's fine pianist, was inveigled into a jam session with Rome Landry, Tommy Gonsoulin and Paul Richardson, fine bass! and did Zerke "send" those jammers! . . . Matt Stein of Britton's Madmen says "hello" to those Quaker City lads and to his brother Billy Stein, whose ork. is at the Club Morocco, Philly.

Those Sunday Nite Jam Sessions at Doc Ross' Rendezvous are very fine, what with the Halstead barrelhouse, Kit Reid, Peck Kelly, Curtis Hurd, Dick Shannon, Skip Trevathan, Potts, plus too many other fine men that space does not permit! The cats stagger in one by one until two bells when everything is in the groove.

PRIMA'S MEN RETURN TO NEW ORLEANS TOWN ACTIVE

by Godfrey Hirsch

New Orleans, La.—Augie Schellang and his Roosevelt Rhythm Kings replaced the Embassy Four in the new Fountain Terrace of the Roosevelt Hotel. This outfit consists of Augie on drums; Pinky Vidacovich, clar; Dizzy Norman, piano; Chas. Miller, trom; Dutch Andrus, trumpet; Bunny Frank, bass; Audrey Merrit capably handles the vocals. They show promise of developing into one of the South's finest swing sextettes. Their opening was a deluge of flowers and good wishes. Still holding sway at the same spot during luncheon is the incomparable Al KIRST, Fountain Terrace Ensemble.



Augie Schellang

Beginning their sensational record of three solid years. (Rumors of a lifetime contract). This combo is composed of the outstanding talent of the South, it features a unique instrumentation and continues to set the pace for the Crescent City. About town with the incoming and outgoing musicians we find Sal Franzella, brilliant clarinetist, has joined Benny Meroff to take over the duties of first chair in his reed section. Julian "Steam" Laine, Red Holman, Marion Suter, Hal Jordy, and Von Gammon recently returned home after a sojourn with Louis Prima at the Blackhawk. Tony Costa (clarinetist) has wended his way to the West Coast. Stan Stanley opened the Jung roof with a record short run—although their music was very fine and attracted crowds. Tony Almerico continues to build up biz at the new Cotton Club where Tony Scorsone's clarinet work is delighting the patrons. Will Osborne introduced his slide music to patrons of the Blue Room. Conservatories report an increase of trombone pupils. Will, still ranks as top notch dispenser of his particular style of music. Yours truly, getting the thrill of a lifetime playing with the brilliant young maestro—Gordon KIRST (watch next month's column for a review of this grand sixteen piece combo, that rivals the work of Kostelantz).

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Ork. Plays Happy Birthday All Night Long

By Sunny South

This is still a one-night town and it would take an out-of-towner a long time to figure it out. The Dinkler Hotel System is trying to build a late dinner dance business here at the Ansley but he is having a few things to buck. The City Council just passed a new law, no beer or wine can be served after midnight.

Bob Pope's band evidently is the best they have ever had in this spot, judging from the way they go over with Joe Public and the way the musicians crash the gates during the evening to see if the band delivers the same way every night as the biggest drawback to these southern bands is inconsistency.

The local yokels that have coin to spend should patronize the spots in town instead of squeezing and scraping their last nickel to crash society and belong to some Country Club. That's one thing they have too many of down here—Country Clubs. It seems that there is one thing that is born and bred into the minds of these Southern Gentlemen, that in order to be successful you must date a debutante or the nearest thing to a blue blood.

Most of the business in the city spots are trade celebrations, travelers and a few legislators that play around while away from their home town. The bands about town play "Happy Birthday" all night long or dedicate some corny tune to Sen. Zilch of Duly County and points south.

FLOODS HITS ORCHESTRAS

(Continued from page 1)

dark Friday afternoon, (Jan. 23rd) to conserve power. No one knows when they will be able to re-open, all contracts being cancelled or their fulfillment postponed pending receding flood waters. Boats replaced street cars in transporting people. Many musicians were temporarily marooned and many experienced difficulty in getting out of the flood areas to fulfill other engagements.

In the smaller cities, whole towns were inundated, the inhabitants fleeing to higher regions and deserting their homes and business intact. Millions of dollars worth of property damage, and thousands of dollars in salaries were lost, with the flood still raging, and rushing south down the Mississippi to paralyze more cities and endanger lives with drowning and the ravages of disease that follow in its wake.


In Detroit, with automobile workers losing \$1,000,000 a day in a huge sit down strike, the losses to musicians indirectly amounted to more than \$150,000.

Because of the General Motors jam-up, their annual auto shows in the various cities have been indefinitely postponed. This year they had contracted with MCA to spend \$150,000 for bands and vocal talent alone, but due to the scarcity of models to display, and the stubbornness of the strike in remaining unsettled, this work may be canceled entirely.

"SWINGTIME IN SPRINGTIME"

Chicago, Ill.—Albert Kavelin's latest composition "Swingtime in Springtime" can be heard during his nocturnal broadcasts over the Mutual Network.

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- ★ Ray Woods } *Trumpet Section*
- ★ Bob Hudson } *with Ben Bernie*
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7 Dance Tunes Don't Make a Rhythm Concert - & Duke's Last Was Feeble

New Coast Band Has Eight Brass & One Sax

By Jane Hlackburn

Los Angeles, Calif.—Duke Ellington's inaugural "swing concert" late last month, highly publicized via the radio, turned out to be one of the season's major disappointments. Poorly planned, unambitious in scope, the occasion afforded Announcer Don Otis an opportunity for several neat plugs for the Cotton Club over Mutual, but gave swing fans exactly nil in the way of lift. Entire program, twenty minutes in length, only proved what hot fans have long been aware of: that seven dance tunes do not make a swing concert.

Numbers included "Ring De m Bells", "The Mooche" and "Harlem Speaks"—all old stuff as were the other three selections aired. Typical was "Trumpet in Spades", featuring Lawrence Brown, which may be technically interesting, but leaves me cold. Greer's drumming and Hodges' alto work, probably the band's best points, were at a minimum, and the whole affair left fans still wondering when and where someone will really stage a swing concert.

Sweeping changes in Jimmy Dorsey's band became effective as he followed Ellington on the 20th for a return engagement at the Cotton Club. Neal Spaulding, noted for his playing with Griff Williams, replaced Van Eps on piano; Charlie Frazer has taken Skeets Hurfurt's place at tenor; Paul Carpenter, former Gil Evans man, fills Joe Yuki's trombone chair; Jack Ryan, of Louis Prima's outfit, replaced Jim Taft on bass. After this date, Dorsey is slated for a coast tour, will probably be succeeded on the NBC Crosby show by Artie Shaw, who is also in line for a Los Angeles night club. Hurfurt, Stacy, and Thow, all of the old Dorsey crew, have signed with Georgie Stoll's new band (formerly headed by guitarist Bobby Sherwood) which has been getting broken in at the Gilcrest Country Club. Plans for this organization are still indefinite, but it goes without saying the band will be worth hearing if and when they get set in a local spot.

Another recent entry into the dance field is Segar Ellis, of recording and radio fame, whose band bowed in at Phoenix, Arizona. In line with the increasing popularity of trombones, Ellis has included four of them in his band, is also using four trumpets, one sax and two pianos, plus the usual rhythm section minus guitar. Nate Kazebier, who was tremendously popular with musicians and fans during his time with Goodman at the Palomar, heads and trumpet section. Arrangements

are being made by Spud Murphy, and vocals will be handled by Irene Taylor, Ellis' wife.

Currently supplying dance tunes at the Palomar is Ted Fio-Rita, longtime favorite of California audiences. Back in 1931 Ted had perhaps the best sweet band on the coast, with Vera Van, Kenny Allen, Bill Carey and Muzzy Marcelino as vocalist—an entertaining band with an entertaining style. Today, though he has definite commercial appeal and is doing substantial business, Fio-Rita is just about as exciting as Shep Fields—a far cry from the band that used to draw thousands of telegrams on request nights at the St. Francis. An amusing sidelight on Fio-Rita's engagement here is that one of his most enthusiastic admirers (to the point of copying his style almost note for note) Sterling Young, is also playing in the city. Young modeled his brand of rhythms on the Fio-Rita of three or four years ago, who has considerably modified his style in the meantime—All of which leaves the natives very much puzzled, since Young sounds more like Fio-Rita than Fio-Rita himself.

Echoes From the Brass: Ben Bernie in the midst of a three months date at the Ambassador. As always, band is a secondary attraction to the Old Maestro's line of chatter. Ben Pollack at the Blue Room still the best bet as far as swing is concerned. Sunday nights scheduled for jamming if your tastes run that way (and don't they all?) . . . The Los Angeles Hot Club re-commencing activities with several meetings scheduled for Tuesday nights at the Sebastian's Club is still looking for a place to meet regularly with no ickies in evidence. . . Muggsy Spanier and his cornet the latest addition to Pollack's crew.



Duke Ellington

TWO GREAT COLORED MUSICIANS IN WHITE BAND

Boston, Mass.—Charlie Barnet's new band will go into rehearsal Monday, January 25. Present plans call for Henry Allen, Jr., to hold down the first trumpet chair and for Tommy Miles of Washington, D. C. to preside over the batteries. The presence of two such great Negro musicians in an otherwise white band marks a new departure, and one that all musicians are eyeing with interest. Barnet's decision to take this step was prompted by Les Emerson, his personal manager, who was responsible for the many improvements wrought in Charlie's Glen Island outfit. So great is Emerson's interest in the planned black-and-white band that he has rejected several lucrative offers to go to the coast.

Max Kaminsky will be in Joe Smith's band that opens in the Mayfair January 20 . . . Boston speak-easies are toeing the line. Early closings all over town.

K. C. Ballroom Band Not Ideal But Clicks - "Lofner's Music Woeful!"

White, Robinson and Joffe Are Regular Guys

by John Goldberg

Kansas City, Mo.—Ray Laughlin out at the Pla-Mor admittedly hasn't the ideal ballroom combination with one sax, four brass, three rhythm and three fiddles but then it's selling and at this writing it looks as though the band will stay for a while. Eddie Johnson's vocals aren't half bad . . . Carol Lofner's music at the Muehlebach Grill was woeful. That certainly wasn't distinctive music from California. Jay Whidden followed for two weeks with Leonard Keller in the early part of this month. Keller should draw plenty. He added a host of followers when he played the matinee dance at the Pla-Mor on Christmas day.

Stan Price and a six piece combination are at the St. Nicholas Hotel in Decatur, Illinois. It's pleasing to note that Price has severed connections with Gene Miller.

Slatz Randall at the Silver Slipper with Olivette Owens handling the vocals . . . Southern Mansion has a

good, steady patronage and with very little newspaper advertising, too. It's a nice spot and Frenchy Graffolier and his ork continue to draw.

We sincerely believe that Buddy Fisher would have been a great deal better off had he stuck to road work with an orchestra rather than confine his worries to a dine and dance spot under his own name located on west 12th Street. There are a number of reasons why this spot hasn't gone over in a big way, but one thing is evident and that is, that

Genial Tom Drake has big concerts and other things of similar nature in mind. Association with Barney Joffe, veteran showman and promoter of the so successful Swing Follies of 1937 at Municipal Auditorium, looks like a natural to us.

Personal nominations for being regular guys go to Kenny White, Roy Robinson and one of the Jollif boys (we don't recall the first name at this time).



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SMART BALLROOM OPERATOR WON'T WEAR OUT BANDS

by Frank Sidney

Detroit, Mich.—The management of the Graystone, Arcadia and Grand Terrace have hit upon a clever idea which should be a boon to themselves and the musicians employed at these spots. Instead of playing a band at a single ballroom until it has worn out its popularity, they are going to rotate the three bands now employed in a continuous circle of the ballrooms.

As a consequence, Morrie Brennan, now at the peak of his popularity at the Graystone, will be shifted to the Grand Terrace. Lowry Clark, a great favorite at the Arcadia for several seasons, will gain new laurels at the Graystone. Les Arquette, a new band but already doing a turn-away business at the Grand Terrace, will shift to the Arcadia.

Fritz Kingsland, in our opinion, has one of the best swing-jam bands in town. Formerly part of Boyd Senter's old band, the boys use clarinet, tenor, trumpet and guitar, drums and piano. We had the pleasure of sitting in on clarinet a couple of nites and that rhythm section, composed of Joe Cole on piano, Fritz on guitar and Ollie Sear on drums, rides like mad and really sends you.

The teaching business seems to be picking up. Harker Thomas, one of the leading guitar players around town who has been teaching for a number of years, has opened his own new and larger Penthouse Studios at 1346 Broadway. Larry Teal has expanded his saxophone studios and has added a flute department under Ray McConnell. The Alhambra Studios, under Joe Stevens, is also doing very well with a fine staff of teachers.

Cecil Rhodes, who set a record of over two years at the Van Dyck Club, has combined with Henry Foster and they are to feature a full band for ten weeks at the Bath Club at Miami Beach.

Carlton Haucks, with his very sweet and commercial band, has left Sak's Cafe for the Palais Royal in Lansing, Michigan.

Two all-girl bands seem to be doing excellent business and are well liked. They are Betty Bryden, featured at the Eastern Star Cafe for some time now, and Mary Jo Cassidy, formerly at Detroit's EdgewaterPark and now featured at Al Howard's Cocktail Bar.

We understand Dee Peterson has a fine outfit at the Villa Dee which we're going to hear as soon as we can get a nite off to get out there.

Laurels for a long continuous engagement go this month to Eddie Mastay whose swingy little band has been featured at the Merry-Go-Round for over three and one-half years.

Ralph Sovel, who got as far as three lessons on a C melody sax and then suddenly became an expert music critic to the chagrin of local bands, is now sporting a new car. His game of "knock, knock" must be profitable or possibly it's because Ralph's other racket is representing a new car salesroom and they've been running contests with a free car as prize.

Eddie Bratton, W.W.J. trumpeter, has formed his own outfit to take into Sak's Cafe. We understand he has Ted Campbell on drums and Steve Brown on bass.

Jerry Hamm doing very well at Marco's and has just had his contract renewed.

George Kavanaugh has left the Chalet to accept an offer at Webster Hall. Frank Gillen follows George at the Chalet.

Bob Zurke, pianist, and Red McGarvey, who a few months ago were mentioned in first place with scribes all-star Detroit band, have received two very fine offers. Zurke is with Bob Grosby and McGarvey is with Red Norvo.

6 Foot 6 Inch Maestro & His Band



TOP ROW — Harr Wilkinson, Eph Kelly, Doc Cenardo, Art Black, Beany Coffel. MIDDLE ROW — Harold Stone, Morrey Brennan, Bill Westphal. BOTTOM ROW — Sam Sure, Chuck Peterson, Merritt Lamb.

by Frank Sidney

Detroit, Mich. — The greatest personality to ever front a band at the Graystone ballroom on a steady engagement. By "great personality" we are not referring to size, altho Morrey Brennan is six feet, six inches tall and weighs 350 pounds.

Morrey studied voice with John McCormick and also started on as a concert pianist which career he was forced to abandon. His great size so completely dwarfed any piano he played at concerts that he soon discovered he was unintentionally making a hit as a comedian so he gave it up and went on the stage as comedian and master of ceremonies.

The present combination was organized by Art Black who formerly was engaged at the old Pier ballroom for a record run of nine years. Art plays most any instrument but prefers to play bass in the band. After several unsuccessful attempts to find a good personality to front the band, Morrey Brennan was finally contacted at which time he was doing M.C. work in a theater. Morrey was exactly what the band needed as he had had several very successful bands of his own, knew how to get results, and kept the boys in good humor and in the groove.

The finest group of individual stars in one band assembled around this town for a good many years. To attempt to mention any individual artist is to slight the rest so we'll give you a brief resume of each.

"Bari" Wilkerson, fourth tenor sax, has been an essential part of every band playing important jobs around Detroit because of his versatility. One of the cleverest arrangers in the business, featured in the vocal trio and on character numbers. Played with Brennan's original band about five years ago and is unstinting in his praise of Brennan.

"Eph" Kelly, formerly with Jack Crawford and Hank Biagini, is the featured tenor man. Plays with a lift and punch and as Morrey says "with the deep South in his blood."

Doc Cenardo, mentioned in this

scribes all-star Detroit lineup as Doc Carney (his professional name) a few months ago, features the Bongos, a line-up of five tom-tom type drums made from barrels tuned to different pitches which he uses to excellent advantage on rumbas and tangos. At numerous informal jam sessions Doc has been unanimously acclaimed as the best drummer in town. Formerly with Phil Spitalny, Ray Miller and Hank Biagini. He is featured on vibraphone solos and xylophone duets with Beany Coffel, the pianist. Doc got married a couple of months ago and hired a hall, bought up a lot of beer and liquor and invited all the musicians in town for a jam session. The hall was packed and the party lasted until daylight with one of the finest swing sessions we ever attended (In fact everybody was swingin' when they left the party).

Beany Coffel, pianist with the band started out as a drummer. Rearranges all the stocks and makes them sound like specials. Plays fine solid rhythm piano and was formerly featured with Seymour Simons.

Harold Stone, the first sax man, has the prettiest and most brilliant tone of anyone we've heard. Phrases beautifully and really swings a section.

Bill Westphal, noted for his fine tone on trombone, is also a fine take-off man.

Sam Sure plays first trumpet phrases nicely and takes off on some very original choruses.

Chuck Peterson, second trumpet is causing a great deal of comment with his very unique and individual style of swing trumpet. Also sings in the trio and is featured in novelties.

Merritt Lamb is one of the "big three" among guitar players in Detroit. Also plays electric guitar on sweet numbers.

Clarence Bassy, featured clarinet man, has a style all his own and is also a clever arranger.

HANK & HIS ORANGE BLOSSOM BOYS GO BARREL-HOUSE

by Bob Harris

Boston, Mass.—Opening up at the Raymour Ballroom Hank and his Orange Blossoms played to a ballroom full of musicians being a particularly slow month for the boys. With loud applause, and a wide acclaim this band turned in some fine barrel-housing, groove-digging, and jiving for the cats. (Am I correct on those terms G. Frazier?) Buddy Schutz, the walking drug store, does some excellent comedy work before and after the job is over. Ben Alexander sends trucks to the repair shops, and Bill Schiller, Jim the crooning Casanova, slays the girls with his divine figure. Hank refuses to get the Casa Loma Stomp in his repertoire. Some fine interpretation Dick Skinner, and fine interpretation of them by Tweet Peterson playing lead and take-off cornet not forgetting the excellent trombone section make this band rate very highly.

Jimmy Gahan, alias Don Gahan kills the public with his show that he puts on and his trumpeting. Jack Marshard surprised everyone by taking George Harris' (no, no relation) place at the Club Mayfair. Frank Levine is wasting some smart tenor playing at the Waterfront Club when he should be with the biggies. That Barney Gould mentioned in my last column was Barney Mould who plays trumpet and still will accept a challenge as the best Kosatzki player. Have you sent your application in yet? Do so now, time's a-waistin'. At last Boston claims someone who has purchased a thousand dollar Dal-lape. His name is Caesar Muzzioli. All the boys were hanging around Robrishes a couple of weeks ago when the girl unit of Major Bowes was rehearsing in the rehearsal room. Joe Dixon came home to have his brother start taking lessons on the trombone. Joe wants his brother to go up to the top with him.

Ray Coniff has signed a six month contract with Marshard. Herbert Marsh started at the New Bedford Hotel with a six piece combo. Lenny Powers playing piano, Ted Kosatzki slapping the bass and doing Greek imitations, Felix Mabilia pulling the squeeze-box, Harry Palter bowing the fiddle, Roy banging the drums, and Herb blowing the tenor with Ted and Herb doubling on violin, and Ted, Lenny, and Herb doing the vocals. This should really be a very fine outfit with such excellent men. George Mazzo, trombonist with Mayhew, is going to display his studies of modern photography in his room at some future date. He is still looking for someone to pose for him. You can reach him at the Brunswick. Hint: female preferred.

WHY ECONOMIZE ON MIKES

Local bands are not getting the breaks on the air that they should. Frequent conversations with engineers have revealed that the majority of them favor the single directional mike. As a result the music seems to be coming through a strainer. When a brass or sax section is featured, it doesn't sound full or have that "in the room" sound.

We suggest the stations cease trying to economize on mikes in remote control pick-ups and that they take the evening paper from the operators and make 'em watch those jumping needles.

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Carmen Le Fave
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THE INSIDE STORY ON 'OLE BROADWAY BY A. W. SHUCKS

New York, N. Y.—Alvino Rey who plunks the singing guitar in Horace Heidt's band, and Louise King of the rhythm singing sisters with the same band, are headin' for a middle assignment . . . Donna King, another sister, and Charlie Goodman of Heidt's Glee Club, also headed in the same direction . . . The Dick (guitarist) McDonoughs expect an heir next month . . . Tim Marks, radio editor of the Brooklyn Times Union, will become a papa for the second time within a short time . . . Abe Lyman's Sunday celebrity nites in the Hotel Nyorker's Terrace Room, have developed into a terrific success . . . Cotton Club, with Cab Calloway dishing out the jazz, is still the top niter draw . . . Top grill room business being done by Benny Goodman at the Penn, Ozzie Nelson at the Lexington and Guy Lombardo at the Roosevelt . . . Horace Heidt and Mal Hallett, at the Biltmore and Commodore respectively, boasted their spots tremendously when they went in and both are seeing the most business they've had around in years.

Shirley Lloyd, O. Nelson's canary, getting the big rush from Alfred Cerf, a dress designer. Alex Healy, of the Amateur Cinema League, switched from Shirley to her pal, the piano playing Alice Cornet . . . Helen Ward's illness, which kept her off the commercial with "Stuff" Smith and his band, gave Ella Fitzgerald the break of her lifetime . . . Bob Eberle of Jimmy Dorsey's band, is long distance romancing Kay Weber, late of the Dorsey outfit and now with Bob Crosby's ork . . . Inside jive has Ruby Newman enlarging his band and auditioning for the Rainbow Room . . . Rockefeller's staff likes Ruby plenty.

Recommend: . . . Among the newer bands to hit the networks, Les Brown . . . Benny Goodman's quartet recordings for Victor . . . "Stuff" Smith's job on "I've got You Under My Skin", a big laff getter at the Onyx . . . Gordon Andrew's Dixieland style band at Jack White's 18 Club . . . Sunday nights at the Savoy in Harlem.

Melba Boudreaux, who used to chirp with the bands of Felix Ferdinand and Jack Denny, has turned sole night club songstress in Philly (Philly is short for Philadelphia, a city where people go for rest cures and things) . . . Charlie Barnett dropped around to a hotel grill room the other night with a pretty lady friend and greeted the band leader of the spot most cordially when he visited Charlie's table, but when he turned to introduce the gal he was stumped and after stammering around had to out and ask the femme her name! . . . The tray carriers and others of the staff of the Rainbow Room tip that Ray Noble will never play there again, but they're sure glad to see Casa Loma back again . . . Wally Lancton, new maestro, slated to open at the Kenmore in Albany, was let out at the last minute with Johnny Johnson going in instead. Wally used to be Johnny's arranger! . . . Gus Mayhew's blonde girl friend is something for the magazine covers . . . Joy Hodges, vocalist with Jimmy Grier on the coast, has a heavy heart because Larry Cotton is too many miles away, singing with Heidt's Brigadiers (Larry's heart aches for someone else, though) . . . Joe Helbock, vacationing on the coast, would surprise anyone if he returned with an Onyx Club in Hollywood and a movie contract for "Stuff" Smith in do a song folio . . . Harry Johnson, his pocket

Charlie Quails & His Society Orch.



By H. G. Mason

Ottawa, Canada—Charlie Quail and his band playing the Charity Ball in the ballroom of the Chateau Laurier Hotel in Ottawa. This ball is one of the social highlights each year in Canada and was attended by their excellencies, Lord and Lady Tweedsmuir as well as all members of the local "400".

Quail and his band are very popular throughout this territory and play all the leading society dances which is nice work if you can get it. Personnel is as follows: Saxes—Harry Pozitsky, Maynard Atkinson, and Ed McKeever; Brass—Abe Dubinsky, Maurie Hyman, Joe Kearney; Rhythm—Gus Lorans, Elwood Hill, Jeff Whitecher, and George Presley.

"Ace" Clicks In Hotel Spot After Year In Dancehall - A Big Surprise

by Bud Ebel

Cincinnati, Ohio—The big surprise package of the season is Ace Brigade and his band. I, like all the rest of the musicians here in Cincy, thought Ace would never click in a hotel after playing over a year in dance halls, but he and his men have thoroughly proven that they are very capable of playing both. He and his band are playing a great job in the favorite nite spot here, the Gibson Rathskeller. His pianist, comedian Bill Dinkle, is layin' em under the tables nightly and he is a sure show stopper. Lillian Meyers, the girl vocalist, is one with a natural personality and not one of the false teeth variety. This personality gathers momentum as she sings and it finally catches on and works right in the crowd. Seems as though Brigade is the master band builder. Buster Locke and his band will follow Ace at the termination of their Gibson engagement whenever that will be.

Al Donahue and his band are in the Netherland Plaza for four weeks. The band came in from the Bermudiana hotel in Bermuda and will return after their engagement here in Cincinnati. The band is on the swing side and they do a good job of it. However, during their lunch and dinner sessions, they play very sweet music using five violins to good advantage. Drummer Charley Carrell is a Krupa student and for my money he out-drums the great Gene. However, he does have a tendency to rush tempo and he also plays a little heavy, but will evidently overcome that in time as he is still a youngster and has far to go. Watch him.

Al Mueller, an Al sax man, replaced George Thomas in Clyde Trask's band . . . Jack Jellison, the W. L. W. fiddler, is on his way to steal Joe Venuti's title as the best swing violinist . . . Fritz Motzer, the local trumpeter who is doing very

nically in New York with his own band at one of Chin's restaurants, has just about made up his mind to move his band to Greenwich where he has a standing offer. It would be a good move as there would be more dough for all . . . Barney Rapp married his vocalist Ruby Wright in N. Y.

For ten years Jimmy James has been roaming around the country as a top sax man playing with Bernie Cummins, Henry Busse, and Hal Kemp. He is now a full fledged ork leader at W.L.W. having as fine a band as you want to hear. The combo is three violins, three brass, one sax, piano, drums, bass, and guitar. His arrangements are ultra-modern and with a band of high-powered take-off men, this outfit should go far. If you want to hear them, tune in W.L.W. on Tuesday at 6:15 (E.S.T.)

Charley Dameron is the handy Andy singer around W.L.W. He sings hillbilly songs as the hill-billies sing them, and he also sings the popular songs of the day, sweet or hot. He also does very well as an M.C. and is worth his weight in gold as

a singer and entertainer. The old Left Hander, was back in town play at the Gibson Hotel in the . . . after New Year's, and he really packed the place. It was such a surprise to the management of the hotel that a band could be such a big draw at that time of the year that they are trying to arrange for his return, which would be his third and incidentally unheard of here in Cincy. It won't be long before W.K.R.C. has a staff band. It's in the air . . . Slim Evans, the big (WEED) man, has opened his own nitery if that is what you want to call it. The sign on the window says "Come in and swing and have your tea in Slim's joint" . . . Orrin Tucker and his band are doing better at the Lookout House than any of the other traveling bands that have played this nitery.

EARL HINES BEGINS 1-NIGHTERS

Chicago, Ill.—Earl Hines left the NBC airline and the Grand Terrace, Chicago on January 25th, to begin a one-night stand tour.

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Alexander, Al; (Palm Beach Cafe) Detroit, Mich. h

Ballman, Virginia; (Schenley) Pitts., Pa. h
Balgay, Emil; (On Tour) Houston, Tex. h

Racker, Lee; (Gay 90's) Detroit, Mich. h
Rae, Billy; (Biltmore) Proctorville, R. I. h

Baldwin, Bill; (McFadden-Boulevard) Miami, Fla. h
Baldwin, Tom; (Wood's Inn) Knoxville, Pa. h

Reardon, Fred; (On Tour) Los Angeles, Calif. h
Reardon, Fred; (On Tour) Los Angeles, Calif. h

Reaves, Jack; (Usher Plaza) Boston, Mass. h
Reber, Frank; (Athletic Club) Omaha, Neb. h

Reid, Eddy; (Rite Casino) Atlantic City, N. J. h
Reid, Eddy; (Rite Casino) Atlantic City, N. J. h

Rein, Bar; (Red Men's Club) Rochester, N. Y. h
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Goff, Cecil; (On Tour)
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Down Beat's Pictorial Review



Upper left: Jerry Shelton, brilliant accordionist, goes to London with Veloz & Yolanda. Top center: The four King Sisters (top to bottom—Louise, Yvonne, Alyce, Donna). Upper right: Mildred Bailey & Red Norvo still terrific.

Grace Held; (top to bottom—Louis, Yvonne, Alys, Doane), Upper right: Mildred Kelley & Red Negro still terrifi