

# 3RD ANNIVERSARY ISSUE

## Music News from Coast to Coast



BALLROOM - CAFE - RADIO - STUDIO - SYMPHONY - THEATRE

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# GET CONTROL OF "CANNED MUSIC" IS PLEA

## "Union Must Weed Out The Rats" Reports English Musician

Rudy Vallee Was Dead Nervous and Spoiled Show on Recent London Appearance

By Sonny Hayman  
London, Eng.—At long last we're getting unity; it's not yet UNITY, but all in good time. The Dance Band Leaders' Association have been at it with the British Broadcasting Corporation, and they've got what they wanted; a fixed rate per man for broadcasts, all special arrangements to be paid for, and no logging. This may all sound strange to you, accustomed as you are to sponsored programmes, but I can tell you quite frankly that the boys are better off now than they have ever been, and are I think slightly better paid than if the programmes were sponsored. Of course one or two leaders of smaller combinations will feel the draught, as now that the boys are reckoned on the number of members of the personnel they'll get more than they did previously, but the boys'll get more. Without an effective Musicians' Union the chisellers really enjoyed 'emself. It's nearly all over now. The boys are finding their feet, and the Musicians' Union is gaining strength, but it will never succeed until they weed out the rats in the Union. Only the other day a fellow walked into the Union's Office and asked for the minimum rates of pay for a certain job. They gave it to him, and he asked the Secretary to get him an eight-piece orchestra. The Secretary was duly posted on the board, and the boys applied for and got the job. Next morning there was almost a revolution in the Camp, one of the Committee-men (a bass-player) was shouting his head off why he couldn't get the gig. Still we hope to surmount these difficulties very shortly.

**Rudy Vallee Nervous**  
Rudy Vallee played at the Holborn and Finsbury Park Empires doing a show a day; was quite good entertainment but didn't go down too well. Left out "Two Points West" after advisers had felt pulse of the customers. Friend Vallee was dead nervous and somewhat spoiled his show with his uneasiness. Saxophone playing and Chevalier impersonations dragged the show out of the gutter.

(Modulate to page 3)

## A. F. M. Losses Stop; Small Gain This Year

Fred Birnbach, sec. of A. F. of M., reports gain of three locals for the year compared with a loss of one last year. Also reports increase of 539 cases on the docket of international exec. board. Of the board's 2,287 cases, 164 have yet to be completed.  
Three hundred and forty-five conditional membership cards issued during the year, 73 less than last year. In place of 23 conditional transfer cards for last year, 78 were issued this year.  
Gain of three locals brought about by issuing 23 charters and canceling 20. New charters are: Birmingham, Ala.; Santa Ana, Calif.; Sayre, Pa.; Moberly, Mo.; East Aurora, N. Y.; New Kensington, Pa.; Deer Lodge, Mont.; Elwood City, Pa.; Seattle, Wash.; Columbia, Mo.; Spencer, Ia.; Helena, Ark.; Lewisport, Pa.; Macomb, Ill.; San Luis Obispo, Calif.; Sandusky, O.; Yankton, S. D.; Helper, Utah; Crawfordville, Ind.; Roanoke, Va.; Lynchburg, Va.; International Falls, Minn.; Olympia, Wash.

## Satan Takes A Holiday



"Pee Wee" Hunt

The amiable slip-horn man, Pee Wee Hunt, has a Mr. Heckle and Mr. Jibe complex. And Hollywood, it seems, has drawn out his dark and ominous twin. The boys say he will ogle like this on the slightest excuse, hoping you are a casting director in disguise.

The Casa Loma band is breaking all records at the Palomar in Los Angeles, and the crowds around the bandstand are usually 15 to 20 people deep, many staying there all evening for fear of losing their places.

## EAT THEIR LUNCH IN SHOW ON "SIT-IN" STRIKE

Members of Local 802, New York, recently paid 20 cents each at the RKO Palace box office for the privilege of occupying seats in a sit-in strike aimed at theatre policy regarding musicians. Five continuous performances unreel before the demonstrators broke up at four o'clock in the morning, leaving floors littered with sandwich wrappers. Police were on hand to prevent disturbance. Spokesmen for the union declared that such sit-ins would continue, but set no date for the next demonstration in order to preserve the element of surprise. About 250 musicians and "friends" participated in the Palace incident, upping receipts for the day by more than \$100.

## MARTHA RAY'S INCOME OVER TEN TIMES YEAR AGO

Personal appearances for Paramount starting about July 7 are expected to move Martha Raye into upper income tax brackets. It is rumored the goofus gal asks \$7,500 per week for five weeks with bright prospects of getting \$5,500. Less than a year ago Martha was struggling along on \$350 to \$400 in clubs and vaudeville. Half dozen or so Paramount films have caused a wide demand for her personal appearances.

## NEW MANAGER AT TRIANON

Edward J. Golmartin, new resident manager of the Trianon Ballroom, Chicago, follows Virgil Myers, forced out by illness. Andrew Karas, managing director of the Aragon and Trianon, Windy City's leading ballrooms, made the appointment.

## Delegates Vote Action In 30 Days - National Theatre Drive Voted Down

\$250,000 Trust Fund Voted for Weber and Wife—Executive Salaries Raised

Louisville, Ky., June 19.—"Action in 30 days!" That was the unanimous desire of the 527 delegates (the largest ever) to the American Federation of Musicians at their 42nd annual convention in making plans to control the manufacture and use of records, electrical transcriptions, and sound film music tracks.

## "SUGAR-SWING" TO TAKE PLACE OF HOT BRAND?

What's the future for swing music? Will it last? Is it dying out or becoming more popular? The best judges being the bandleaders themselves, we asked them what their trained eyes and ears perceived. And here are the answers:

**HORACE HEIDT:** The fad for fast loud swing is giving way to a preference to "sweet swing."

**HAL KEMP:** There are still lots of swing addicts who never tire of this type of syncopation. It looks as though they never will, either.

**DON BESTOR:** According to my observations in Cincinnati, swing is definitely on the skids. Most people prefer sweet music.

**WAYNE KING:** What is this thing called "swing"?

**BENNY GOODMAN:** Swing will last as long as there is such a thing as dance music.

**MARK WARNOW:** It will never die out completely; its popularity will come in cycles.

**GUY LOMBARDO:** Sorry, we can't see it at all.

**EMIL COLEMAN:** We are getting fewer and fewer requests for swing.

**EDDIE DUCHIN:** It seems to be dying out.

**CAB CALLOWAY:** Hi-de-ho! Who said swing is dying? Whoopee!

The convention went into an executive session and barred reporters while the mechanization problem was discussed. Petrillo, Chicago Union Prez, took more than an hour to explain how he banned the making of records in Chicago, how much it is costing his local, what the immediate results were, and how the Federation could benefit if records were controlled nationally.

Petrillo also denounced the press for calling him a czar, and told the convention that the Chicago local was the largest, most prosperous and most powerful union in the entire federation.

**New York Plea Turned Down**  
The New York local, who has been making a spirited drive to compel theatres to restore flesh and blood musicians, made a plea to the delegates to make the drive national in scope, but was turned down.

A host of resolutions were introduced to restrain traveling bands from encroaching on local jobs, but all were voted down. A resolution to re-allocate the distribution of the ten per cent traveling tax was also defeated.

## \$250,000 Trust Fund Voted for Weber

President Joseph Weber was voted a pension plan for him and Mrs. Weber the remainder of their lives. A quarter million dollar trust fund was set up, the principal returning to the Federation treasury only after their death. Mr. Weber's annual salary was announced at \$20,000 plus expense, Secretary Fred Birnbach at \$10,000 a year plus expenses, and Treasurer Harry Brenton, \$7,500 a year. The salaries of the executive (Continued on page 6)

## WEBER'S 5 POINTS TO CONTROL "CANNED MUSIC"

1. Effect an agreement with Recording Companies for a maximum of 3 recordings in each 2-hour session.
2. Records to carry labels specifying non-profit use.
3. Limitation of use of transcriptions.
4. Working co-operation with other labor groups negotiating with Record Companies.
5. Absolute banning of dubbing on film music tracks.

## Is This Band Five Years Ahead?

See Story on page 7



BACK ROW—Walt Hardmann, Phil Malen, Jimmy Hanson, Dick LaVoy, Ray Robinson, Joe Ferrall, Wayne Lewis. CENTER ROW—Herm Crone, Eddy Sampson, Eddie Copeland, Bill McCracken, Harold Keinz, Maurice Rose. FIRST ROW—Helen Crawford, Jesse Crawford.

## Biz Shot To Hell; Musicians Go Hungry

By George Frazier  
Boston, Mass.—It's been a long time since Boston musicians have suffered from such a shortage of jobs as exists right now. With not a single spot daring to sell drinks after one o'clock in the morning, business has been shot to hell, and the stay-out-lates are driving to Revere for their early morning diversion. The Penthouse atop the Hotel Bradford folded for the summer last week; the Copley Plaza winds up its season in a few days; the comparatively new Famous Door, on the nut almost from its opening, closed two weeks ago and is reported as being at odds with the Local; and the Southland, a spot with colored entertainment and one of the few places to prosper, shut down June 12 until September. In the past, musicians have been able to step into spots on the Cape, but this year an amazing number of South Shore joints have decided to go non-Union. The Music project of the WPA is (Modulate to page 3)

# "No Plugged Ears Or Cold Shoulders In Europe"

## "Gut-Bucket" Music Blushes At Devotion Alien High-Brows Pay It

By Leslie Lieber

American critics stand on their heads to stare some semblance of significance into Cubism. The ingenious imagination of a young man who draws a pair of gloves and calls it a tree inspires loud praise and learned panegyrics. You might logically think these same critics would try to understand what the jazz musicians are trying to express. But art connoisseurs listen to jazz with plugged ears and cold shoulders. No newspaper in the country devotes one line of its spacious Sunday sections to the proposition that swing music might be taken seriously. Art patrons and matrons couldn't think of sponsoring any form of activity which in its past was naive enough to call itself gut-bucket music and which refers to its practitioners as "cats." And even if such vulgar nomenclature could be eliminated or replaced by suitable Italian words, the insoluble problem would still remain as to what to do with such un-philharmonic names as "Bunny" Berigan, "Stuff" Smith, "Fats" Waller, "Father" Hines and "Choo" Berry.

Eathetes Make "Jazz" Blush  
Over in Europe, however, the esthetes are almost making jazz blush with their attentions. In fact, they think that hot music is America's only contribution to the realm of art worth copying. No one across the water would like to desecrate the clouds with skyscrapers and several countries have passed laws

against excessive height. Thomas Benton, whose Missouri murals rock our nation, is an international pygmy compared to a dozen white and negro hot instrumentalists.

The first misconception to sweep away is that swing appeals to the same "sort" of people in Europe as in America—that its allurements are universally vulgar and will be so recognized by all decent people. Topping those who love to sit down and actually study swing are the rulers and royalty of Europe. Like the genuine devotees in America, they do not necessarily feel the call to bounce up and down and perform contortions, but are content to put

Modulate to page 20

## Reed Man Shares Stateroom With Moon Snakes

Sharing one's stateroom with a dozen snakes may not be everybody's idea of fun. But it's right up the alley of Bill Brander, of the Gold Crown Reed Company.

Mr. Brander, with his wife Henrietta and his sister-in-law, Patricia Oliver, lovely Northwestern co-ed, have just returned from a six months' business and pleasure trip around the world.

While in Malaya, the party aided in the thrilling capture of twelve rare moon snakes, nursed them half around the world and delivered them safe and sound to the curator of the Long Island zoo.

The exploit created quite a stir in scientific circles, since moon snakes are not only rare, but are exceedingly difficult to keep alive over a long sea journey. The Long Island moon snakes are said to be the only ones to be found in this country.

## Writers and Pubs In Tiff About Platter Gravy

New York, N. Y.—Licensing of tunes to transcription and recording companies provides juicy extra profits for publishers. Thus in May, when Songwriters Protective Association moved to take over the handling of licenses, publishers said no. Licensing would mean more gravy for SPA, but publishers could retaliate by refusing to publish and exploit songwriters' tunes. The situation resolved itself into a series of meetings between SPA and MPPA in an effort to reach a compromise satisfactory to both factions. Transcription and recording companies are sitting tight, won't say anything unless higher rates are asked.

## Jamming In the Movie Studios



Johnny Davis Lee Dixon Stinky Davis Malcolm Beelby Jack McKay  
Scat man Johnny Davis, clarinetist Virgil (Stinky) Davis and Jack McKay on trombone, members of Fred Waring's Pennsylvanians, get off a few licks on the Warner lot while waiting for the next scene of "Varsity Show," the campus musical in which the band is starred with Dick Powell. The hilarious kibitzer is Lee Dixon, dancing comedian. Malcolm Beelby is at the piano.

## Manager Runs Off With Dough; -- H. O. To Record Trumpet Quartet

New York, N. Y.—Helen Oakley has plans to make new swing records for Master. Wants to team four leading trumpet players for one record and let each take a crack at swinging out, then do the same with four clarinet players on another disc. . . . Carl Ravell's been offered a fine chance to get into pictures but thumbed down opportunity because he didn't want to desert his band. . . . New York crowd favoring rum drinks over others during hot months, rum collins and cuba libres being the current favorite palate pleaser.

The Onyx now lets people dance during the late hours. . . . Which it should, the Spirits of Rhythm featured there being one of the best dance bands in town despite its small instrumentation. . . . Band is going over veddy veddy big with the musicians, reviving the Onyx of old, what with Buster Bailey, Frank Newton, Pete Brown and John Kirby shining on clarinet, trumpet and alto horn, saxophone and bass fiddle respectively. . . . Louise King and Alvino Rey, recently wed, blushed rosy red when the band saluted them with "Here Comes the Bride," but in Tiger Rag tempo. . . . Joy Hodges, Jimmie Grier's tasty vocalist, comes to New York for a few weeks' vaca-

tion this hot spell. . . . The Shirley Lloyd-Alfred Cerf romance is still as hot as the weather, her road tour having failed to cool it off. . . . Dave Schooler was left holding the bag when the manager of Blossom Heath roadhouse, Westchester, took a powder with all the dough. . . . Larry Golden, booking agent, looking for several small society combos for summer resort dates. . . . The Ches Burlesque on 52nd Street never did open. Can it be that the huge sign outside the place cost so much that the owners didn't have anything left with which to operate? . . . There's been a vast improvement in the Claude Hopkins band. . . . Horace Heidt doing the best hotel business in town at this writing.

## Leaders Victimize Unions Says Sally Rand

Sally Rand of fan fame got het up on the old subject of "what has happened to the legit stage" prior to the opening of a Stanley-Warner house in Wilmington, Delaware, first of June. Saying she was a member of an A. F. of L. local and approved of organized labor, Sally nevertheless declared that musicians and stage hands were being victimized by union leaders who were killing legit profits by demanding salaries so high that small theatres are forced out of business.

## 'JELLY-ROLL' HIS OWN MC, BARREL OPENER AND BOUNCER

By James Higgins

Winthrop, Mass. — On a visit to Washington a few weeks ago, guided by a tiny notice in a newspaper, I found the legendary Jelly Roll Morton playing in a low down dive called the Jungle Inn, at 1211 U St. smack in the center of the town's jinx district. And is not only playing but owning half interest in the place, acting as an out-of-sight bartender and barrel opener and, in between these duties, serving as M.C. and bouncer. How old Jelly is I don't know, but it makes no difference because he is playing as competently and expressively as anyone in the business. His piano has the essential feeling and drive that is so often missing in the mere pretty style of a modern swing man. There have been few kicks more terrific than the sound and sight of Jelly playing the blues, his thumping heel beating out the slow rhythm, his eyes closed and his head thrown back and the sad notes sprinkling from the keyboard into the low-ceiling, smoky den. Frankly, there are not many that listen.

## Ordered To Italy



Abe Lyman

New York City, N. Y.—Abe Lyman, Manhattan maestro and ex-drummer, is seriously ill and was recently ordered by his physician to take a long rest in Italy. He has definitely retired from the spotlight which has meant the breaking up of his fine band and the cancellation on thousands of dollars worth of contracts. Abe was to have sailed June 27th if his health permitted him to start the long journey.

## Joe Louis Got Sore At Him



Cab Calloway

Chicago, Ill.—Because he promised to attend the fight and a celebration after, and then did not come, Joe Louis is considerably peeved at Cab Calloway.

## Canadian Upper-Crust Turn-Up Nose As Negro Leads White Band

By Philip A. Novikov

Winnipeg, Man. — Despite the efforts of a certain snooty clique that turns up its nose at dancing to a white band conducted by a sepia gentleman, Bill Moore's swingers are going great guns at the new and classy Tarantella Dance gardens at River Park. This probiscus elevating element seems to be under the delusion that its forefathers crossed the Pond on the Mayflower—instead of coming from the prairie sticks where they once cavorted with the Redskins.

I first listened to Bill Moore's band at the Beacon Theatre. It was playing his special arrangement of the Blue Danube. Before the number was half cooked the entire audience was swaying in their seats—spell-bound. Unconsciously I groped for the hand of the dazzling blonde that sat beside me—though I didn't know her from Eve. . . . Next heard him at the opening of the Tarantella Gardens, and when I stepped into the spot I thought I had entered the toddy den of Duke Ellington at the Cotton Club. In Bill we have an Ellington and Calloway rolled in one, though he prefers highbrow stuff. . . . Has ten spooks haunting him—Frank Ball, Jerry Finkelman, Marsh Pheasant, Doug Morrison, George Sweeney—all new comers, plus old

beatners—Freddie Ross, Jimmy Lake, Mac Dobbitt, and Jack Storn. Spells off Freddie Ross on the horse teeth occasionally.

Winnipeg Has Its Share Of Bands  
Karl Hill, prominent organist at the Garrick Theatre, still glued to The Cave, Winnipeg's number one dance spot where parlor maids hobnob with the upper crust. . . . Stewy Chevrier has taken over the Roseland Gardens driving Len Patterson and his Kittens to Selkirk Park for their summer milk. . . . Harold Green's internationally heard Alexandrians deserted the Royal Alexander Hotel for cooler confines of the exclusive St. Charles Country Club. Also pour molten rhythm into the microphone at CJRC. . . . Dave Gessia is packing them in at the million dollar Auditorium for summer months only. . . . Dell Gemphom's Grain Belters, corn huskers of radio fame, have lost two good side-men — Harry Martin and Tubby Wahlen who have journeyed Eastward to greener (?) pastures. . . . Grand Beach Pavilion on Lake Winnipeg will have Paul Turner of the swank Fort Garry Hotel, to dish out the heat to the holidayers who ran away from the city to escape it. . . . The Trionon has closed its portals for the summer.

## He 'Sent' Colored "Gates"



Harry James Goodman's No. 1 Brass Master

Harry James, ace trumpeter, formerly with Benny Pollack, and now the main battery in Benny Goodman's brass section, sent plenty of colored gatemoths when Goodman's band played a battle of bands with Roy Eldridge in Chicago on the night of the big fight. Between 4,000 and 5,000 Negroes attended.

## Stars Go Nuts In Wax Studios; "Duke" Kids Men To Relax 'Em!

The clatter or chatter of a packed theatre or densely crowded ballroom may not cause the jitters to a bandsman or vocalist, but once in the recording studios, the solitary microphone, the peering faces through the glass window of the control room or the quietude of the studio itself will cause strange behaviourism.

Even the most outstanding musical personalities of the jazz world have unique habits while putting tunes "on the wax". Duke Ellington, who makes his arrangements on the session and in many cases never knows what he will record until in the studios, employs a neat trick to keep his boys relaxed and easy. He will notify them that he is just running the tune down for a trial, winking to the boys in the control room, which is a signal to take it on the wax. Stiffness and nervousness is never felt in an Ellington disk, as a result.

Raymond Scott, a graduate electrical engineer whose Jazz Quintet has soared to stardom heights overnight, arranges his own studio bal-

ance, employing as many as four microphones on each session.

The Hudson-De Lange orchestra, while on the road, is directed by Eddie De Lange, but once in the recording studios, Will Hudson takes the reins and always directs from the control room, claiming this gives him a better idea of the blend, rhythm and balance of the orchestra.

Red Nichols, of Five Pennies fame, always directs the studio numbers with eyes closed, insisting that this procedure affords him a better perspective of tone and blend.

Other bandsmen have similar idiosyncrasies. Joe Marsala, whose Chicagoans have been drawing considerable mention, requires his musikers to memorize the arrangements, possessing a strange phobia about music stands. Barney Bigard, ace clarinetist of "Caravan" fame, drinks three to five containers of coffee during a session. Cab Calloway breaks his baton after each recording set. Billy Kyle uses resin on his fingers, before sitting down at the piano.



# CHOICE CHUNKS OF CHATTER FROM THE CHOWDER FRONT

By the Last of the Moe Egans

New York, N. Y. — By pony express and Indian runner to Down Beat . . . Roy Bargy married Gina McLean, as you must have heard by now . . . Rice throwers at the dinner party held in the Onyx afterwards, included Carl and Evelyn Kress, Dick and Dorothy McDonough, Druscilla Strain Teagarden, Joe and Alvina Helbock, Gina's sister Dixie Debs and Jack Bregman of the music publishing world . . . Although he insists he'll confine his activities to radio and music when he settles down on the coast next fall, it still wouldn't surprise this reporter to see Ozzie Nelson pop up in the movies. Several companies are angling for him . . . Consolidated kayoed "Stuff" Smith's part in Walt Wanger's mo'om pitcha, "Fifty Second Street" . . . Wanted more dough . . . All the horn tooters along Radio Row have their coin on Jerry Colonna to click in this picture. It's about time he went into films . . . the guy's a natural comedian! . . . Best recording of "Peckin'", is the one Bing did with Jimmy Dorsey's boys . . . The Westchester debbies, who have stared some of our biggest bandleaders into stardom, have developed a collective crush on Doug Newman, Nye Mayhew's vocalist at Glen Island Casino.

Eddie Condon out of the Joe Marsala combine at the Hickory House . . . Jimmy Roselli, radio trumpeteer, spending most of his spare time grooming his horses for the Long Island shows . . . Jimmy Lunceford leaving Lido Club Casino in Larchmont with no successor yet named . . . Friends of a popular young bandleader are plenty upset about his rumored romance with a sepian beauty . . . The cover girl on the current Cosmopolitan bears more of a resemblance to Horace Heidt's canary, Alyce King, than Alyce's own pictures . . . Candid camera craze continues to grow more popular with the New York 802 boys. Nearly every organized band can boast a majority of its members as being enthusiasts in the snap game. Sam Weiss, formerly associated with the Onyx and late Famous Door, due to represent Mills Music in Hollywood . . . Peggy Mann, Henry Halstead's vocalist, has had opportunities to join several top notch bands but nixes them all — why? . . . Mildred Spear, who groomed her into a professional songstress, is now wrapping up another Westchester gal with fancy trimmings . . . Benny Goodman's recording of "Bugle Call Rag" is still the best platter to wake you up . . . Barney McDavitt, Morton Downey's ex-press agent, now exploiting Casa Loma on the coast . . . Bunny Berigan goes into the Pavillon Royal on Long Island for the summer, switching places with Tommy Dorsey who takes Bunny's stand at the Pennsylvania Hotel . . . Airwave rave in New York is the music of Dick Jurgens from out your way . . . Herb Wile, singing drummer, now with Bob Hope's band at the Hotel Montclair . . . Bob Allen lost two teeth when that girl suicide who leaped from the Hotel Bryant, caught

# BOSTON CATS HUNGRY

Continued from page 1

filled beyond its quota, another factor that has made the scramble for available jobs essentially a matter of astonishing price-cutting. The guys around town managing to get scale are few and far between.

## Goodman Draws Over \$35,000

Benny Goodman's week at the Metropolitan Theatre did slightly over \$35,000, which happens to be excellent business. The band played horribly, except for a trio "Body and Soul" and the ensemble's "Roll 'Em", but went over splendidly. I was surprised to see how completely Lionel stole the showmanship honors from Krupa (and Gene was doing his damndest). Personally, I am no longer able to watch the latter's commercial jive. He's still a magnificent drummer, but even the public is beginning to resent his show-off stuff. By now he should realize that he did wisely to remain with Benny. The band needs him, but not nearly so urgently as he needs the band.

his jaw with her shoe as she landed. Fact was recorded in newspapers but used name Robert Allen and didn't mention he was Kemp's vocalist with result few knew it was the same. Saxie Dowell was kayoed but came through without any scars.

# "No-Motor" Car!



Hamilton, Bermuda—Mr. E. V. Wood, Resident Mgr. of the Hamilton Hotel, Bermuda and his guest Eddie Wittstein, orchestra leader shown in a new "Velocar" a small leg powered roadster which has taken to the fancy of Bermuda visitors, where automobiles are prohibited.

# ZUCKER FOLLOWS EDWARDS AS HEAD OF CRA

Stanford Zucker of Cleveland has been named general manager of Consolidated Radio Artists, Inc., succeeding Gus Edwards, who recently resigned, Charles E. Green, President of CRA announced in New York today.

Mr. Zucker, a graduate of Ohio State University who gave up a lucrative law practice in Cleveland seven years ago to enter the radio and dance orchestra booking field has made an enviable sales record in the Cleveland territory of Consolidated during the past year.

In his capacity as general manager Zucker will direct the sales operation of the CRA offices in New York, Cleveland, Chicago, Dallas and Hollywood. His brother, Ben Zucker, has been appointed manager of the Cleveland office.

Another announcement made by Mr. Green is the appointment of Milton Roemer as a vice President in charge of the hotel and night club sales division of Consolidated.

# SOMETHING MISSING



In this case it's a pair of trousers. In your case, it might be a better instrument. In any event, no matter who you are, what

you play, where you play, or how well you play, you owe it to yourself to try a Martin. Competition these days is too

keen and standards of performance are rising too rapidly to permit you to hold your own on anything but the finest

instrument. A tryout will prove to your complete satisfaction that you can play better and with less effort on a new

model Martin. See your local dealer or drop us a card.

# Martin

BAND INSTRUMENT COMPANY  
DEPARTMENT 709 • ELKHART, INDIANA

# MUST WEED OUT RATS

Continued from page 1

Jack Hylton and his boys certainly cleaned up in the Swastika Capital, but they're back in Town at the Palladium in "Swing Is in the Air." The band's changed a bit since its first inception. You may remember that the Three Burgess Brothers smashed up their stage act to join Jack; George on first Trumpet and Freddie on Trombones. They left brother Frank out in the cold. Now with George Swift out of a job and Eric Breeze slung out of the Ambrose organization, they crawled back to the old boss they'd walked out on, and got the jobs while George and Freddie are stood off. So much for Mr. Hylton's gratitude. These new fellows are no better than the B-boys, in fact I wouldn't work with 'em, but the Hylton pay-roll had to be reduced somehow, and this seemed the only way out. Dick Murphy, Wilbur Hall, Peggy Dell and Freddie Schweitzer are with the gang.

Canadian Billy Bissett, now resident at "May-Fair Hotel," replacing Ambrose, who with Jack Harris have bought themselves a restaurant, and thereby strive to obtain the cream of London's aristocracy.



There Are 15 back • A good session of Pinochle Always Helps • Bob & Mattie Get Down • A milk truck burns! What the hell, Let's • Felix (Boy & Red do) • The Missing Here! Pop • Seat Drivers! • To Business • And We Get To Stretch • Rodin Louis & Red-wood.



Kay Thompson And her Rhythm Singers delight on a low B flat as they swing out on CBS Swing Anniversary Program.



Les Lieber plays a hot solo on Saturday swing session. Lon Schoobe, bass • Marjie Klein, trumpet in background.



Don Aronson snapped moving records in New York for Variety.....



Duke Ellington, Lew White, famous radio crooner get a fine kick from one of Tommy Dorsey's jokes.



Tony Danvers, fine band pianist from Memphis, My Favorite heard him play. Said "the best white pianist I ever heard."

New York's Bandmen Enjoy Fine Golf Excavating Party!

Band Men Enjoy Fine Golf Excavating Party!



Bandmen enjoy fine golf excavating party. Photo by Milton Lerner.

Jam Session On Air



Let's a night. Jack says. Thomas (the) Jammer! also Marjie Klein, Lon Schoobe, and the Jack M. Downing. Photo by Milton Lerner.

# "Incorporate Your Band!" . . . . . And Get A Lawyer

## Casa Loma To Clear \$50,000 This Year After All Expenses Are Paid

In 1929, when the stock market fell apart, a group of talented young musicians got together in New York and decided to pool their interests for self-protection. They got a lawyer, a banker, and a business man as advisors, and, having foresight and good advice, they incorporated.

They founded the Casa Loma Orchestra, Inc., with 100 shares of capital stock, a president and a board of six directors. Twelve musicians and the business man, C. F. O'Keefe, were the incorporators and the stockholders.

Their basic idea was sound and shrewd. They believed that, so organized, they could get more work, steadier work, better pay, and also, that they could provide for the future.

For a few years they merely managed to get along. Three men of the twelve musicians gave up. Three others took their places and were, eventually, taken into the corporation.

Five years ago, the Casa Loma Orchestra, overnight, became a national favorite. Since then the corporation stock has increased in value to unheard-of figures. As it stands now, each of the stockholding musicians is in a fair way to become wealthy.

### Success Beyond Expectations

The Casa Loma Corporation is as successful as it is extraordinary. The faith and foresight of the young men who banded together in 1929 has been justified beyond their own extreme expectations.

After paying all salaries—which are considerable—it is a safe guess that the corporation will make this year something like \$50,000. This is not "hacked up," as the boys themselves explain it. It goes to a New York banker, William Springs, who handles the financial affairs of the corporation, and is by him invested.

Eventually, each man in the band will have a substantial annuity, or a lump sum, to be his when the band breaks up or when he decides to leave. Few musicians have any kind of provisions for the future. The Casa Lomas, barring accidents, will be protected for the rest of their days.

### Sitting on Top of the World Now

There are, at this time, sixteen musicians, three of whom are recent additions and consequently not yet stockholders. There is a leader, Glen Gray, who recently stepped out from the first saxophone place to wave a baton over the celebrated Casa Loma Orchestra.

For several years the boys in the band worked without vacations. At one point, they played every night

## Expects Stork



Eddy Duchin

for 100 consecutive weeks without a rest. Now, with success sitting on their music racks, the vacation problem has been ironed out in the same methodical and rational way which they have handled all their other difficulties. Now, each August, they disband and frolic for three weeks—with full salary, out of general funds.

## Duchin Ducked A Career Of Pills To Jazz Up Bach and Beethoven

Eddy Duchin, maestro, was born in Boston with a career of pills and powders in pharmacy ahead of him . . . Father owned a chain of drug stores and Eddy went to pharmacy college. . . sidestepped neatly, though, to become favorite dance maestro of New York society. . . hobby was the piano. . . got interested in orchestras while working as waiter in a boys camp . . . organized other musical waiters into three-piece band—piano, sax and fiddle. . . not particularly astounding as a musical organization—but a beginning. . . continued studying, although his instructor called it astonishing. . . practicing Bach and Beethoven, he jazzed up the scores . . . musician with a dance band heard his improvisations one day and advised him to join the union. . . he did and began to earn extra money playing local dances. . . year before graduating from college,

played with Leo Reisman's orchestra at the Waldorf-Astoria in New York. . . went back to school and graduated as president of his class . . . dropped pharmacy, then, and went back to Reisman at Central Park Casino, New York, where he became the piano-playing favorite of Manhattan's debbies. . . two events of importance followed. . . he formed his own band and married Marjorie Oelrichs who would rather be Mrs. Duchin out of the Social Register, than Miss Oelrichs in that book's listings. . . in New York, look for the spot most popular with society and you'll find Duchin's orchestra playing there. . . it's that kind of music—smart.

Duchin is playing with his ork at the Palmer House in Chi and has arranged for a three day vacation at his home in New York directly after the arrival of the stork.

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BOAKE CARTER ATTACKS WEBER'S PENSION

The following column by the well-known radio commentator, Boake Carter, should interest every union musician. It is reprinted by courtesy of the New York Daily Mirror.

"HOW ABOUT THIS FOR HEIGHT OF TOPSY-TURVY COCKEYED IRONY"

Louisville, Ky.—Creation of a \$250,000 trust fund for Joseph N. Weber, of New York, re-elected president of the American Federation of Musicians for the thirty-eighth consecutive year, and his wife, was advocated by delegates to the organization's convention here today. Weber's salary is \$20,000 a year.

"Today we find John Lewis and union organizers screeching to high heaven about the predatory capitalists.

Yet here is a union whose members may have to contribute to the creation of a trust fund for a union boss and his wife so that they may be kept in the lap of luxury for the rest of their days.

This is capitalism in its most arrogant form.

The type of capitalism exemplified in the above news dispatch is the lecherous kind, which takes money and gives virtually none of it away again. Moreover, it must come from the hard-earned pennies of the poor who thought they were getting protection and help to preserve and elevate the standard of their own jobs.

What would union organizers and rabble rousers say if, on top of his \$250,000-a-year salary or whatever it may be, the workers of Bethlehem Steel were ordered to chip in contributions to provide for a \$500,000 trust fund to preserve Charlie Schwab in comfort for the rest of his life?

Yet when hand-picked delegates to a union convention propose giving their boss a \$250,000 trust fund to fix him up for life, after already paying him \$20,000 a year income—all derived as dues from members who are blackballed from doing a day's work unless they DO cough up with monthly commitments—not a word of protest is heard."

Down Beat is tremendously interested in the reaction of the union-dues-paying musicians themselves, and does not present this as Down Beat's opinions whatsoever, but only because of its reactionary and thought provoking remarks and because of the national reputation of Mr. Carter.

We will gladly publish your letters pro and con, BECAUSE WE ARE INTERESTED IN THE MUSICIAN'S FEELINGS AND HIS VIEWPOINT.

Is the little fellow getting a square deal? Can the federation afford it? Is it a worthwhile gesture or a judicious reward to a man who has spent over 40 years of his life to help build an organization? Will it set a precedent for other labor executives to expect or demand trust funds from their unions? Could that \$250,000 have been more humanely employed assisting the thousands of yet unemployed musicians to find work? (The money itself reverts to the federation after the death of Mr. Weber and his wife.) Will so handsome a reward pay untold dividends to the members by attracting more capable and finer types of men to contest for leadership?

Letters signed or unsigned will be published according to the wishes of the writer, but Down Beat wants a sincere expression from each musician who writes.

BOOKERS GETTING AWAY WITH MURDER?

Delegates at the Convention still felt that bookers were getting away with murder in spite of the licensing system which the Federation imposed on bookers 18 months ago. A flock of resolutions were introduced to further control and curb their activities.

"WHAT THE HELL IS AN AGENT?"

Although many a delegate was anxious to help curb the booker, the Convention was in an uproar for a while to determine just what kind of an animal a booker actually was. Raymond L. Maurer of Detroit said: "A booking agent is no longer he is actually a broker who brings a band and an agent. Only when an agent's services are excluded he really become an agent."

HOLLYWOOD "GOOFY" OVER STUFF SMITH & CASA LOMA

By Sid Beller
Los Angeles, California — Hollywood is going nuts over the Staff Smith's Jammers at the Famous Door. The place is always packed with the crowds yelling for "semoa" and Stuff gives them "semoa" and more.

Vincent Lopez just bought a good piece of land on expensive Wilshire Boulevard.

Ran Wilde, after running wild on plenty of one-nighters up and down coast, will run into the Adolphus in Dallas.

Unorganized Cats Wait for Bob Crosby

With great expectation the Unorganized Order of the Cats of Los Angeles are awaiting the arrival of Bob Crosby's crew who are due here late in October for a sojourn at the Palomar.

Jimmy Dorsey goes off the Kraft show on July 1st and will jump to Chicago to swing out from the Congress Hotel. Newest addition is trumpet player Shorty Cheroch, formerly with Ben Pollack, who will help tremendously in rounding out this swell outfit.

Earl Hines Popular

Earl Hines and songstress Ida May James returned to town to open at the Pan Pacific for an unlimited stay. Hines has become a favorite here during his Cotton Club engagement and will undoubtedly do fine in this new L.A. spot.

Rockwell-O'Keefe Agency opened a suite of offices in the new Bing Crosby building that looks more like a swanky movie set. Agency will soon open a Chicago office. They R.O.K.

New union ruling whereas radio will be limited is causing much excitement among the boys. Everyone hesitates on taking steady jobs for fear they might get a program call. Now that the men who have had several radio jobs will be cut down, they will undoubtedly go after picture studio work, which is real money if you have an "in."

Segar kills with his novelty layout of four trombones, four trum-

Taking A 16 Bar Tacit At Rehearsal



Robert Taylor

Robert Taylor, skin-beater, trap-drummer, and heavy artillery for Roger Pryor, demonstrates the fine art of taking bars tacet on high. A bottle of beer is a welcome companion, he says, but I miss my knitting. I have also brought my lunch on occasions and snatched cat-naps, he avers.

pets, four rhythm, and a clarinet, filled in a gap at the Pan Pacific Auditorium after Jimmy Dorsey left. Although this band features sweet music, they don't slouch when it comes to giving out swing. Irene Taylor, vocalist, captured the hearts of the cats with her unique versions of sweet and hot tunes. Band is leaving on June 25th for one-nighters.

Rube Wolf at Paramount Theatre let out his whole gang — bad boys it is said.

That bit of sweetness, Connie Boswell, doing two new songs in Columbia's "Thanks for Everything".

CHORDS AND DISCORDS

"They're in the Mail Bag"

FIELDS TRIES TO JAM!

Cumberland, Md.
Chords & Discords:
Shep Fields and his Ryping Rhythm played the old home town the past Wednesday to a very large gathering and I wish to state "He's got something there." But about twelve-thirty out goes the lights and then Shep TRIED to jam. He did very well on his sweet tunes but, please Shep don't try to jam swing style, you don't have the outfit. That clarinet sounded like a high school student taking off on the Stars and Stripes Forever.

Moral: Stick to radio, Shep.
Walter A. Fraley, Jr.

A SWELL GUY, TOO

Dear Sir:
Along with your "Chords and Discords" include mine—I've read Down Beat for a damn long time, but I've still to see a mention and write up of a tenor man, Joe Masek, who to my mind and hundreds of others, is the best in the world. You can't judge Masek by what he does with Busse, but I've heard the guy on real sessions and I know there's none better. Sure wish we could hear more of him.

Sincerely,
Bob Rhodes

TWO LEFT-HANDED BASS-SLAPPERS!

Dear Editor:
I noticed in your June issue the following:
"The one and only left handed Bass Player in captivity, Morton Stulmaker, with Ed Nichols Orchestra."
I wish to advise that I have a young chap with my swing band that not only plays the bass fiddle left handed, but also plays the guitar left handed.
We swing every night at Skaff's Beer Garden, 24 State Street, Charleston, W. Va.
This chaps name is Dell Staton. Musically yours,
Cecil Kristal

We Thought Of That Too



No! No! Not Deadbeat--A Downbeat

HATS OFF TO THE MASTER

Chicago, Illinois
June 17, 1937
Dear Sir:
Hats off to the master, John O'Donnell!! It is obvious that this egg, Robert Boyer, who wrote about Mr. O'Donnell in your last issue (Chords and Discords) doesn't know the real thing when he reads it.
We would greatly appreciate your running this short note in your column saying that we, the undersigned, who are holding down the best jobs in Chicago salute the greatest teacher of them all.
(Signed)
George Kendt, with Joe Sanders
Bob Clithero, with Ted Lewis
Jerry Brooks, with Jack Denny
Charlie Trotter, with E. Daphin
G. Miner, with Griff Williams

A FM TO GET CONTROL OF CANNED MUSIC

(Continued from page 1)
board members were all raised from \$1,000 to \$1,500 a year, and the daily pay of convention delegates from \$10 to \$15 a day.

Expenses of the convention this year were approximately \$75,000, but were estimated to be around \$95,000 for 1938, when the convention is held at Tampa, Fla., next June.

Worried Over CIO Activity
The C.I.O. issue raised a furore! Administration leaders attacked the industrial union movement headedly and John L. Lewis violently, denouncing him as "autocratic, ambitious and ruthless as death!" Petrillo revealed that his local had put aside \$25,000 to fight the C.I.O. and was especially violent in his tirade against Lewis.

Weber pleaded for support of the A. F. of L., but urged musicians not to fight the C.I.O. until it actually trespassed on their territory. More than forty musicians' locals, he said, were headed by C.I.O. men who are part-time musicians, and warned that to expel these men would only wreck the locals.

Treasurer Harry Brenton submitted a report showing the federation cash and investments in the sum of \$1,454,864. The enormous popularity and money-making ability of big name bands did much to swell the treasury the past year, contributing \$285,985 to the A.F.M. treasury as well as filling the treasuries of various locals with \$364,883 more dollars collected through the ten per cent traveling tax.

The membership increased greatly also the past year, adding 7,000 musicians and bringing the total to 111,960. (Figures include A.F.M. members in Canada.)

Election Results
Weber, Vice-President C. L. Bagley, and Secretary Fred Birnbach were re-elected without opposition. Harry Brenton defeated Jersey City's Harry Steeper, 533 to 147, to be re-elected treasurer.

The five delegates to the next American Federation of Labor Convention were C. A. Weaver, 504; C. L. Bagley, 456; William J. Kerngood, 424; Edward Canavan, 355; Vincent Castronovo, 279.

James Petrillo, 686; A. C. Hayden, 614; Chauncey A. Weber, 548, and J. W. Parks, 482, were re-elected as United States Board Members, defeating New York's Jacob Rosenberg, 243, and St. Paul's Edward R. Ringius, 195.

Toronto's Walter Murdoch beat Hamilton's A. J. Nelligan by 496 to 193 to again become Canadian Board Member.

Progressives Organize
A definite progressive wing was organized by liberals to push a program seeking neutrality on the C.I.O. front, launching a national back to flesh drive in theatres, the endorsement of the Boileau Bill, a Congressional act that would compel W.P.A. workers to play for union scale, and the control of recordings and transcriptions.

It nominated and supported Rosenberg and Ringius for the executive board, and Maurer and Tomei for A.F.L. delegates.

Jules Stein, President of Music Corporation of America, was busy in the background, devoting a great deal of time to getting acquainted with union officials. He attended officially, as he has for many years, as a delegate from the Waukegan, Ill., local.

The biggest employer of musicians in the world, his presence is strangely ironic and is as startlingly dramatic as Charles Schwab would be acting as a delegate to a convention of steel workers or showing up at a C.I.O. meeting.

Delegates commented: "There probably isn't another union in the world that would permit its biggest employer to be an official representative to its convention."

TIGER SNARL FIRST DONE ON TROMBONE

Dear Sir:
In the April issue of Down Beat, under heading, "Inside Dope on how Many of the Popular Hit Tunes were Composed" it is stated "Nick La Rocca made the Tiger Snarl" on a musical instrument. This is erroneous. The number in question is probably "Barnyard Blues" in which he imitates a horse neigh. The Tiger Snarl or Roar was first made on a Trombone and by Eddie Edwards. Thank! Cordially,
Larry Shields

### Idea That 'Knocked-Out' Musicians 5 Years Ago Reborn With Organs

Jesse Crawford's Magic Touch Brings Realization to A Musical Dream Long Nursed by a Trombonist

Chicago, Ill.—Five years ago a musician had an idea. It's still five years ahead of its time. That musician is Ray Robinson. His original idea is still recorded on a transcription disc that lays in a library, because an enthusiastic sponsor got a major case of cold feet in the face of so much originality.

The first time a group of musicians heard it they knocked themselves out. And it wasn't gin, either. "Cut" by symphony men, it was a beautiful experiment in "chamber music a la swing." The delicate tones and the pastel shading of the woodwinds had captured the intimacy of the boudoir, while the brasses were a brilliant gem set in the mellowness of tenor voiced reeds and spoke eloquently of the drawing room. It was a champagne cocktail in music.

#### Modified Idea Is Reborn With Organs

But the heart-breaking fact remains that after intensive rehearsals and auditions, no one dared to use his ideas. So Ray kept on playing trombone and manufacturing mutes until Charlie Green introduced him to ten poetic fingers on an organ. Jesse Crawford was both amazed and delighted at the way his own ideas and those of Robinson's coincided and offered the prestige of his name and his talents. Both cherished the idea of a band of his own, the one to express his own musical ideas, the other to widen his scope of expression, and the number of appreciative listeners. Each needed the other.

So twenty nimble fingers on electrical organs, one mouth harp playing scored in parts from arrangements, five brass doubling four euphoniums, 4 saxes, 1 bull fiddle doubling flute, and 1 trap drummer was the result. The weird and pleasing effects that those two tone poets of the organ have added to the musical genius of Ray Robinson will bend your ears delightfully for months, and the band will have tremendous effects in enriching the voicing and instrumental coloring of rhythm music if it can rise above a casual interest by Joe Public.

#### A Rainbow of Tone Color

The organs are felt more than heard, playing mostly broad downbeats and afterbeats, and occasionally noodling funny little rhythms. Often Mrs. Crawford's right hand is echoed by the brass. Arrangements and effects you should listen for include: Imitation of a tympani, on the organ, a beautiful soprano solo against a background of three muted euphoniums, a baritone, and two clarinets in "Lull in

My Life." "In Satan Takes a Holiday" there are four megaphoned trombones playing licks in back of a mouth organ solo with organ improvisation. Another beautiful passage consists of the velvet reverberations of a celeste with special muted trombones echoing "wah-wahs." Many arrangements end with a mouth organ flare! The four megaphoned trombones often sound like a group of cellos. And there is a new sound in orchestral history when the euphoniums "boodle." It is done by means of a specially constructed cup mute in the big bell to the little bell open.

#### The Men Were All Hand Picked

Ray handpicked the men himself and they run as follows: Jimmie Hansen, sweet, hot and legit trumpet and arranges. With Rudy Vallee for years. Dick Lavy, second trumpet, trombone and euphonium. Formerly with George Olsen. Joe Farrell, euphonium and trombone. An ex Arnold Johnson and studio man. Wayne "Whitey" Louis, trombone and euphonium. Was soloist on euphonium with Frank Goldman's band and plays Nola, the Bee, etc., on it! Can triple tongue on euphonium. Eddie Copeland, sax, alto and bass clarinet and soprano. Former director of CBs. Bill McCracken, alto, clarinet and flute. Chicago man. Harold Kiens, the hot pipe man from Utica. Tenor and clarinet. Has marvelous ideas and swings. Maurice Rose, utility man, playing English horn, bassoon, oboe baritone, tenor and flute. Herb Crone, piano, formerly with the "Three T's" in the Hickory House in New York. Phil Mallia, drummer. Was with Ruby Newman in the Rainbow Room in Rockefeller Center. Walter Hardmann, bull fiddle and recording bass. A little Dutchman who canceled a contract with B. A. Rolfe to stay. Eddie Sampson, harmonica. Reads his part from arrangements that are keyed in. Only harmonica player in captivity that knows harmony. Has thirty mouth harps with different pitch, one for each key. Mr. and Mrs. Jesse Crawford need no introduction, and Ray played trombone with George Olsen for years. Marion Harned does most of the arranging for the band.

### Out of this World



Ray Robinson

### Carmen Lombardo Sings Into A Dead Mike! Other Solid Senders

By the South's Beck Hollingsworth

Rocky Mount, N. C.—Carolina's leading beaches—Myrtle, Wrightville, and Carolina—are starting out with a landslide business. Wrightville alternates bands, Dean Hudson doing the opener. Freddy Johnson is at Myrtle. Hal Thurston is still swinging 'em into the Carolina Club at Carolina Beach, while Manager Sullivan beams. At Virginia Beach they are catering to name bands, having used nine names already. Bubbles Becker is at Ocean View with a fine outfit. Things I Got a Kick out of: Teddy Grace (Hallet) slaying the country boys at Greenboro. . . . Tubby Oliver (Thurston) painting his front porch during his vacation. . . . Carmen Lombardo singing into a dead

Mike for a whole tune and not even knowing it. . . . Claude Bowen (now with Becker) lugging his steamer trunk around on one-niters. . . . Edith Wright's (Dorsey) unnecessary conceit on the band stand (tck, tck). . . . People requesting Lombardo to play "Marie" and afterwards heard to say, "That does not sound like the record I heard." Thumb Nail Sketches: Mal Hallet—A bunch of nerves with a head on them. . . . Little Charlie Foster—A big noise with some dirt on it. . . . Shimmy Harris—Little boy minus lollypop. . . . Jack Teagarden—Every sixteen-year-old musician's ambition. . . . Isch Kabibble Bogue—A light bulb (not lit). . . . Skinny Innis—A vocalinity.

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# Celluloid Fife Gets Hot On 1½ Hour Swing Broadcast . . .

## Stars Get In Groove As C.B.S. Has 1st Birthday of Saturday Swing Club

By Annemarie Ewing

Back in June, 1936, when critics were dooming the so-called swing "craze," the Saturday Night Swing Club went on the air with a program dedicated to the proposition that swing had, has, and would continue to have a definite place in American music.

Saturday night, June 12, 1937, they went on the air with a gala program that was the anniversary of their first year on the air.

This program, the Swing Club's first birthday party, was a swingaroo if ever there was one.

For not only did they hold the network open an extra half hour—the first time this was done for a regular sustaining program—but they presented a cat's-eye view of the entire year. And added a new feature as well.

The new feature was the French Hot Quintet, featuring the hot fiddling of Stephane Grappelly and the amazing guitar playing of the French Gypsy, Django Reinhardt.

First Time Heard in America They were heard on the Swing Club anniversary for the first time in America, by short wave from the Old Bricktops Cafe in Paris. The reception on this remote job was a little hazy at first—maybe because it was not yet six o'clock in the morning in Paris—but it soon came in strong enough for the listeners to hear the really unusual music offered by this string group.

We didn't have Columbia's "demonstrator" to gauge the applause exactly, but it seemed to us that tops in audience applause appreciation was the Raymond Scott Quintet, who played both the numbers that they originally introduced on the Swing Club program—their "Twilight in Turkey" and "Power House." "Twilight," incidentally, was their world premiere, the number that first brought them their fame.

Audience Rise from Their Seats to Greet Duke The playhouse audience practically rose in their seats to greet Duke Ellington, who had to be programmed early so that he could get back to the Cotton Club. With Duke were Barney Bigard, Cootie Wil-

liams, Harry Carney, and Juan Tizol. Johnny Williams and Lou Schoobe, of the Swing Club band, supplied rhythm for Duke's numbers.

Casper Reardon's playing of the Fats Waller tune, "Ain't Misbehavin'," was the usual Reardon high spot, with Casper as sober as a judge—the real musician—until the time for the bows!

Adrian Rollini brought along Frank Victor to play guitar and Haig Stevens to play bass to his vibraphone.

Then Kay Thompson sang. Later in the program Kay brought out the "Rhythm Singers" and they did their plenty hot arrangement of "Whoa Babe"—with the famous "Simone Simon" break.

Karl Kress and Dick McDonough were there with their two guitars and obliged with "Chicken a la Swing."

There were three other remote switch-ins—Bunny Berigan from the Hotel Pennsylvania, Benny Goodman's quartet from Pittsburgh, and the Casa Loma band from the Palomar in Los Angeles.

Les Lieber and His Celluloid Fife "Take Off"

Another of the Swing Club's discoveries of the year appeared in the person of Leslie Lieber with his hot fife. Lieber is a member of the CBS publicity staff, but he's been swinging for a number of years now. He played last year in an international hot club contest in Brussels—not on the fife, but on the saxophone. The fife is a celluloid one that he picked up when he was working on the Paris Herald. It's about ten inches long and it cost about two francs fifty. It's only got six holes, and most of the boys in the Swing Club band still don't see where all the awing comes out.

Lieber's selections were "Crazy Rhythm" and "Who's Sorry Now." Johnny Williams, Lou Schoobe and Frankie Worrell helped him out with the rhythm.

High spot of the hour and a half show came in the last few minutes, when, as Producer Phil Cohan had planned, there was time to get together for a real "jam" session.

## St. Louis Cards Knock Out Notes



Howard Lyon, Bill McGee, Pepper Martin, and Bill Gretsch. Bill McGee, Pepper Martin and Lon Warneke hit a little barbershop harmony to their own accompaniment. The boys report no pop bottles have been thrown from the bleachers as yet.

This was one of the few times the jam technique was actually accomplished on the air where numbers must be carefully timed and you can't be so spontaneous as you can in the back room of some club.

It was nearly one-third when the call went out for Mannie Klein on trumpet, Claude Thornhill, Johnny

Williams at the drums, Lou Schoobe on bass, Pete Pumiglio on clarinet, Babe Russin and Dave Harris on sax, sometimes Dave Wade on trumpet, and Wilbur Spitzenberg on trombone.

Douglas and Mel Allen were kept busy reading congratulatory telegrams. (Modulate to page 11)

## MUSICIANS TO ACT NATURAL IN HARD TIMES FILM

Hollywood, Calif.—In Universal's new picture, "One Hundred Men and a Girl," depression-hit musicians get together an orchestra with Adolph Menjou as their leader. Leopold Stokowski, supervising recording and filming of the orchestra in action, suggested casting jobless Hollywood musicians in orchestra sequences, paying the men from funds that would be required to bring his own men from the East. Second rate booking agencies, relief offices and federal music projects furnished the sixty men who will act themselves in a screen version. They will get six weeks' work at Universal, which will provide many new opportunities. Many were once Mr. Big in symphony work. Among them is Lucien Meltzer, Russian violinist formerly with the Detroit Symphony. Another Russian, Morris Sederman, once played the viola with the Berlin Philharmonic.

The film will present both classical and modern music. Stokowski also plays himself, as the famous conductor interested in the attempts of unemployed musicians to make a place for themselves.

## THE "BEAT-UP"

"A SHEET BETWEEN THE SHEETS"

A Journalistic Brain Storm Given Birth and Nursed by Kay "Sugar-Puss" Weber

### "Cats" Their Habits Haunts and Hungers

This treatise is a classification of those humans who by some strange metamorphosis have taken on feline faculties and are known to the profession as "cats."

Type A—The Collegians This is the precipitating puberty or not-quite-dry-behind-the-ears cat) Appearance

He is easily distinguishable by his "crew" hair-cut. This is achieved by having the hair clipped close to the scalp, leaving in its wake a short, thick stubble, giving the head a shorn lamb or surprised porcupine effect. His attire is decidedly Equirish and varies with the seasons. The bow tie is inevitable.

Diet This cat is a roast beef, potatoes and gravy fiend. Spurns epicurean dainties. The important liquid in his diet is his room-mate's gin.

General Characteristics He is noisily enthusiastic and fiercely loyal. Will drive as far as two hundred miles to hear his favorite idols swing out. Owns a large collection of records, knows the recording arrangements note for note and can name the personnel of every leading dance band. His appreciation is not deterred by the fact that his actual musical knowledge is probably a mild hang-over from his grammar school days when his mother chained him to a piano seat while he thumped out a disconsolate "Rustle of Spring". He has memorized verbatim the Slangwidge of Swing and is therefore generous in his usage of terms such as "gut-bucket", "riff", "in the groove", etc. This gives him a brothers-under-the-skin feeling with the big timers. He reads the music mags and gossip columns with avidity and knows by way of the magic grapevine who-left-who's-band, what band he's joining, and why. He has acquired a way of referring to the well known in an offhand, intimate fashion, to wit: Benny Goodman is now "B.G."; and it's "T" and "J" Dorsey, the "T" brothers, etc.

Behavior We must divide the college cat into two sections when we discuss behavior, namely the Icky and the Okay.

The Icky He places himself in a conspicuous place and annoys the leader by constantly shouting out his requests such as "Dinah" and "Tiger Rag", etc. He claps his hands (usually dragging or rushing the tempo) dances a sort of mad dervish dance on one foot, or trucks, while his head is held to one side, eyes are rolled

### Fugitive From A Swing Band



"Sugar Puss" Weber

The Editor of the "Beat-Up" who recently staged the only one-girl picket parade against a swing band.

up in the corners, eyebrows raised so that the forehead is furrowed with premature wrinkles.

This attitude alternates with a joyously, painful expression induced by pushing the brows down formidably over the eyes, resulting in a squint. The teeth are bared in a violent smile, chin down, while the head is moving in a rhythmically, negative shake. This is accompanied by a springs-under-the-heel bounce, hands are held loosely at the sides, palms up, fingers close together moving vertically in a hinge effect. These are his best "sent" expressions.

An exceedingly bold icky will try to high pressure the band leader into allowing him to lead the band, or sing a chorus in his fanciest, Armstrong baritone. If his cohorts are enthusiastic, he seats a second chorus or whistles his store of standard hot licks. The icky, despite his shortcomings, is an ardent crusader for the cause of swing.

The Okay He will be found up front of a band and stands almost transfixed as he hears, in person, his favorites play the arrangements he has heard scores of times on recordings or on the air. Sometimes he registers surprise when a soloist improvises in a manner differing from the recorded version. He wears a wide smile, an alert expression, and is genuinely thrilled if he can meet the musicians. This type of college cat is the creme de la creme and invaluable to every band. His good-will is indispensable and is the most potent factor in determining the success of a band.

### Pigs Perk Up At Velvet Voiced Trombonist

Dissension has reared its ugly head and rent assunder the once closely knit ranks of the Crosby Dixieland dispensers. Musically, they present the same solid front, but just let anyone mention the ancient and honorable art of hog-calling, and immediately an insidious insurrection takes place.

It all came about enroute, during a one-nighter tour through rural Iowa. Ward Sillaway, trombonist, couldn't refrain from boasting about his accomplishment. "Dick Clark and I are the champ hog-callers of all the musicians in the U.S.!"

This self-laudatory proclamation was greeted with deprecatie guffaws and derisive harumphs.

"O.K. I'll bet you any amount of money I can have every hog in that field hising for home and the feed box within two minutes!"

Bets were placed and the witnesses stopped the car near a field with litters of pigs. Then Sillaway opened his mouth and yodeled "Hoo-soo-ee-soo-ee" in a most succulent tenor. The pigs perked up their ears, turned questioning eyes in the direction of the voice, then in a strange procession which gathered momentum each second, scurried toward the barnyard, their little question-mark tails quivering with excitement.

Sillaway was collecting his money when the sax man, not to be outdone by the brass section, immediately produced a contender for honors in the person of Matty Matlock, the Tennessee Flash, who in a subsequent field-trial also sent his pigs scampering toward the feed-box, using the Brotis X-5 special call "Hooey-oo-oh-yeah-man". Matlock spruns the Sillaway prowess and insists he was at a disadvantage because the Yankee hogs have difficulty understanding his Southern accent.

The rhythm section is undecided which contestant to support especially since pianist Bob Zurke says he could beat either one if they could locate some Polish hogs.

Maestro Crosby sadly contemplating the disturbance in the organization reflects that in Spokane, Washington the pigs always have sense enuf to come to their meals without being called.

### "Mattigloon"

Mattigloon, mattigloon Come blow your horn, The band's in the meadow The crowd's in the corn. —Hicks Bluett

## Jim Belts Jack Instead of Joe



Jim Braddock

Jack Fulton

Jim Braddock, former world's champ, was caught playing around with Jack Fulton's jaw. Jack used to be a member of Paul Whiteman's band and is now a featured radio teacher for high "C's."

The pleasant expression on Fulton's pum is the sweet knowledge that Jim's punch is a pulled one.



# Easy Goin' "Fats" & Precision Made Lunceford Send Hot Club Cats

By Lee Chadwick

Norfolk, Va. — The Norfolk Hot Club has been busy chasing around Tidewater, Virginia, for the summer dance season, which opened at the Hollywood (colored Church Street dancery) in Norfolk with a Jimmie Lunceford date.

Lunceford, who has appeared in Tidewater several times in the past put on a precision-built show which delighted all of us, especially his arrangements of "Avalon" and "Put on Your Old Gray Bonnet", the latter of which he expects to record soon, so he told us. The Downbeat fell on the stroke of nine and continued accurately until exactly midnight including intermissions. Then the Hot Club got chased to clear for the second dance which is open to negroes only.

Fats Waller furnished a surprise with his fourteen piece aggregation that turned up Tuesday, June 8th, and really took off. For two fine outfits, there was a surprising contrast between Lunceford and Waller. Waller's boys were much looser, started a nine o'clock dance somewhere around 9:30 without Fats, who finally showed at 9:55 and played until 11; then again from 11:50 to midnight, which was ended disappointingly as the house manager broke things up for the second dance just as Fats was getting in the groove.

Against Lunceford's precision intermissions, Waller's band took no time out with the exception of the minute or two it took Fats to make up his mind what he wanted next. Requests from the crowd generally didn't meet with his approval. He played what he felt like and tore loose with a version of "Marie" that was a swingbinder.

Hank Dunkin filled at the piano when Fats was off the bandstand, although the band started the evening without any piano for ten minutes or so. Chief breath-taker (no pun intended) was Al Washington, who held one note on his clarinet for two minutes and three seconds

by stop-watch check taken by two of us and that's no error . . . 2 minutes and three seconds! Ernest Matthews did neatly on the soprano sax and is engaged in a vocal in the accompanying pic.

We grabbed Fats as he left the stand one time and asked him if he knew Bessie Smith, since we've collected four of her discs. He surprised us with the statement that he used to play piano on them. We said we must have him on some of our old Columbias then. He replied that he played before the Columbias she made, when she was billed as "The Empress of the Blues", which to us threw a new light on her disc-making activities and predated those discs which we thought were her first.

## He Takes His Time



Fats Waller

Ernest Matthews

## TWO TIN PAN ALLEY WRITERS GO SYMPHONIC

Mack Gordon and Harry Revel, who have just completed their most outstanding score for the movie production, "Waks Up and Live," featuring Walter Winchell and Ben Bernie, have turned classic and have composed a symphonic composition in modern American idiom titled "20th Century Rhapsody."

"20th Century Rhapsody" will this summer be presented at the Hollywood Bowl. The famous team of songsmiths are fully convinced that this represents their greatest achievement. "20th Century Rhapsody" will be published by the Robbins Music Corporation.

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# TIPS ON HOW TO GET THE BEST CANDID CAMERA SHOTS

See Candid Shots on Back Page  
By George Scheetman

Now that the summer season is here in full swing, opportunities for taking those unusual pictures are presenting themselves constantly. With all of the activity taking place at this time, such as outings, picnics, sports events, boat trips, visiting the "ole swimmin' hole," etc., if one is observant, an interesting picture can always be made.

Whether the subject includes action, scenery, still life, portraiture, or candid shots, there is often "that certain something" which is lacking, causing the picture to be "flat" or uninteresting. This fault is easily remedied by the employment of little tricks and gadgets which are usually simple and inexpensive.

First consider the pictures taken of scenes which, when shot, appeared to be of a beautiful subject with overhanging clouds, soft shadows, forming a picture that to the eye was interesting from both the standpoint of composition and pictorial interest. On the completion of the print all that is seen is a flat gray space which in the original scene were those overhanging clouds. Also, none of those beautiful shadows are present in the picture, and the leaves on the trees appear to be more of a light color than the original deep shade which was photographed. All in all, the print lacks realism of pictorial beauty and interest.

### Use of Color Filters

The same scene can be photographed so as to record on the print exactly what is visualized by the eye at the time of taking. This is done by the use of various types of color filters which are placed on the lens of the camera. I cannot attempt in this short space to explain technically how a filter accomplishes its purpose, but, as the result is of utmost importance and I will explain what the use of the filter will do.

Those pictures you have seen with deep, full clouds were made by placing a yellow filter directly in front of the lens. It is made of either optical glass with the color molded right into it, or of a piece of yellow gelatin placed between two pieces of clear thin glass. In scenes where a dark sky is predominant, showing distinct white clouds, a red filter was used. This type filter is used only with panchromatic films, and requires a longer exposure, the amount usually recommended by the manufacturer. There are different colored filters for other various types of correction. I shall be glad to furnish information about them, upon receipt of a letter from you.

### Use a Tripod for Steadiness

Pictures can also be greatly improved by the use of a good, sturdy tripod to support the camera, and a sunshade to prevent stray rays of light from entering the lens. If the trouble lies with pictures out of focus, many inexpensive types of range finders are available, which give



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### Suicide



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### Horses . . .



A pair of coconut shells gives the clippety-clop of a horse on a hard road.

### Fire



The crackle of twisted cellophane can be an exciting four alarm blase.

### Ghosts



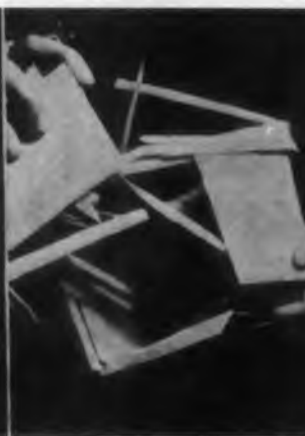
Clack these wooden sticks together for the macabre illusion of rattling bones.

### Murder



Thrust a knife into a potato and you have a bloody stabbing on your hands.

### Crash



This can be the smashing in of a door or the crushing of a packing case.

**Hear! Hear!** What scenery is to the stage, sound effects are to radio broadcasting. Seven years ago the business of providing illusory background noises was a minor part of broadcasting. At NBC today it is the responsibility of an entire department under the supervision of Ray Kelly. Kelly once had a part-time assistant; now he has a staff of 14 experts. The apparatus pictured in the layout above represents only a portion of the original sound effects repertoire at NBC. In addition, NBC has a library of 800 discs on which are recorded 3,000 different sounds—from the sizzle of a frying egg to the crash of a thunderstorm.

exact distance from your subject to the camera in an instant.

By planning your pictures beforehand, and with the use of these simple accessories, the result will undoubtedly be the picture you have always wanted to be able to take with your camera.

### DOGGETT'S 14 PIECE ORK WITH CHOCOLATE DROPS

Bill Doggett's 14 piece ork recently opened the Olympia Club with an all bronze chorus and the Three Chocolate Drops. Olympia is world's largest, seating 3,000, and was re-constructed from Philly sporting arena.

### JOE ODGERS and his orchestra

**THE HOF-BRAU**  
WILDWOOD NEW JERSEY

## CREW OF 25 BAND MEN DIG UP FINE GOLF COURSE

By Glenn Burra

Chicago, Ill., June 15 — At the annual golf tournament held by the Lyons Band Instrument Co., we saw some of the finest divot digging baton swingers in action. When this crew of 25 finished a day of turning over a few acres of sod with their divot taking irons the Itasca Golf course looked like the streets of Chicago do today.

Most of the School Band directors and a few of the names from the instrument manufacturing town of Elkhart swinging right and left resulting in a few slices and hooks.

Rex Downing of the Joe Sanders band was swinging at the ball with his 'ole trombone but still couldn't keep his ball from going into the rough. Howard Lyons was minus a half-dozen balls when he finished the eighteenth hole. Howard was curving them high, wide and handsome and his partner, John Thomas, was not far behind him. As John said, "I guess this is one of my off days" —off is right—off in the rough on most of his shots.

Bert Mason, saxophone teacher, was playing Joe Burns, also a teacher of sax and clarinet, for a pupil a hole. Burns ended up by losing two pupils to Mason but afterward Joe confided that the two pupils he gave him hadn't paid their bills for the last year.

Of the golfers from Elkhart we saw young Fritz Holtz of the Martin Co., J. L. Thompson and Tom Pedler of the Pedler Co., and Bob Helfrick of the Buescher Co., doing a bit of excavating here and there with Thompson losing a ball in the creek now and then. Holtz Jr. got away with most of the prizes at the supper table before they could be awarded. Helfrick was three or four foresomes behind yours truly and we don't have much of a line on him, but from the scoreboard we learned that he took a 30 stroke handicap.

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## BEST STOCKS OF THE MONTH REVEAL GOOD RIFFS

By Tom Herrick

(Editor's note: We are inaugurating this column for the benefit of bands and leaders so that they may have first-hand information each month on what current orchestrations are really worth while and outstanding. Any orchestration to rate a mention in this column is necessarily one of the best stocks of the month. One, two, or three stars mean respectively good, excellent, and exceptional. RSC means recommended sequence of choruses.)

**\*\*SUNSPOTS**—Robbins (Arr. by Russ Case). One of the inimitable Frank Trambauer tunes which will tax the execution of any sax man. Very little else in this but some marvelous sax work on eighth-note licks. Play the sax figures about half way between straight eighths and dotted eighths and sixteenths . . . and save an hour out of your rehearsal. It's a little tough! RSC . . . as is.

**\*\*NIGHT OVER SHANGHAI**—Remick (arr. by Jack Mason). Only two and one-quarter choruses because of the length of the tune. Outside of a ricky-tick intro, Mason has really turned out a fine piece of work. The first chorus is nicely voiced for four or five brass with reed figures that are rarely found outside of special arrangements. Second chorus is merely straight sax which a butterfly piano will bolster up. RSC . . . as is.

**\*\*HIGH SOCIETY**—Melrose Bros. (arr. by Fud Livingston). One of the oldest of the Dixieland tunes, first published and played about 1908. Louis and King Oliver first brought it into prominence. Dixieland style bands will go for Fud's arrangement of this tune with written in choruses of Goodman, Armstrong, and Trambauer which should be played as is. Trombone figures in the second chorus are a little off color, but are the only weak part of the arrangement. RSC . . . as is.

**\*\*TO A SWEET PRETTY THING**—Shapiro, Bernstein (arr. by Larry Clinton). Good tune, and a nice arrangement except for a weak verse and the omission of the fourth sax in the third chorus. RSC . . . intro, bottom line, second ending and skip to the third chorus, omitting the verse.

**\*MAYBE**—Donaldson, Douglas, & Gumble (arr. by Paul Weirick). A tune that is reminiscent of "Margie." Will probably go over with Joe Public in a big way. RSC . . . intro, two, and last.

**\*\*\*YOU MADE ME LOVE YOU**—Broadway (arr. by Larry Clinton). This tune is not outstanding but Clinton has turned out a terrific arrangement which musicians will enjoy playing. Brass and sax figures are decidedly Casa Loma-ish, but are not used too promiscuously. Do not play this too fast or too stereotypy. RSC . . . as is.

**\*\*GONE WITH THE WIND**—Berlin (arr. by Halley Adee). The third chorus in this arrangement contains some beautiful clarinet figures behind a muted brass chorus. These figures lie a little hard on the instrument but should be practised over and over for smooth execution or the effect will be lost. RSC . . . Have arranger write in modulations between 2nd and 3rd, and 3rd and 1st choruses. Then play in order: 3rd chorus, first and last.

**\*YOU'RE PRECIOUS TO ME**—Marks (arr. by Paul Weirick). Good tune and consistent arrangement with nothing startling throughout except a continuous solidity and fullness especially in the last chorus which is characteristic of Weirick arrangements. RSC . . . Intro, bottom line, 2nd ending on through.

**\*\*A SAILBOAT IN THE MOONLIGHT**—Crawford (arr. by Jack Mason). Another good Mason arrangement. Notice the fine modulation from the second ending to the third chorus and the full four-way harmony and close voicing throughout the last chorus. RSC . . . 2nd ending.

**\*\*WAS IT RAIN**—Santley-Joy (Arr. by Paul Weirick). Weirick has used unusually good taste in adapting his arrangement to the tenor of this tune which is dreamy and melodic. He has produced a good effect for sweet bands in the third chorus with muted staccato brass over low, soft clarinets. RSC . . . as is.

## They Put on Their Own Stage Shows



Denver, Colo. — Donnelly James playing at the Denver Theatre for the third year has a stage band presentation. They produce and put on the stage shows themselves with only an occasional act from the outside assisting them.

They hold all existing records for this type of pit stage band show. Donnelly has a fourteen-piece orchestra playing sixty different instruments and it is exceptionally fine.

Before entering the Denver Theatre they played for one year in the Cassanova Room at the Brown Palace Hotel, which is the record there.

### SWING ANNIVERSARY

(Continued from page 8)

grams all through the show. Tommy Dorsey's said, "It was always a lot of fun to guest on Swing Club programs." Cab Calloway wired, "You deserve recognition." Andre

Kostelanetz: "I would like to express my admiration." Lud Gluskin: "A toast!" Johnny Green: "Wonderful!" Duke Ellington: "It has been a pleasure to join you." And Deems Taylor: "Congratulations on completion of first year. Aren't you

a little reckless, though, playing out in the open like that?"

It said, "We'll be waiting for the second anniversary program a year from now . . . and in the meantime . . . Long Live Swing!"

## GOODMAN AND CASA LOMA MAY HOLD A SWING WAR

Los Angeles, Calif.—Glen Gray, who is now leading the Casa Loma Orchestra here, and an old rival, Benny Goodman, may hook up in a duel which will be listed only as a swing concert, but which be in reality, a swing contest.

Overtures have been made both musical organizations and Gray's representatives and have signified their willingness to take part for charity or anything else.

Goodman has not responded as yet, but with his itinerary calling for a lengthy pause in Los Angeles at the same time the Casa Loma is here, it is more than likely that he will reply in the affirmative.

The success of the Crosby Swing Concert held for Joe Sullivan proves the tremendous new interest in swing music on the coast, and would make it appear that the Hollywood Bowl is a more likely spot to stage the battle between Glen Gray and Benny Goodman.

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# "Fats" Waller, Swingin' Son Of A Preacher

## Jamming On the "God-Box" Was Closest Fats Came To the Cloth

By M. W. Stearns

### CHAPTER VII—COLORED BANDS (1920-30)

One of the biggest personalities in swing music today is the son of a preacher and the first colored baby born in Harlem. The person referred to, who has a heart as big as his body, is Thomas "Fats" Waller, of course. That was back in 1904, before there was much talk of ragtime, jazz, or swing. Later, the stars were to flock to Chicago to make swing history. And after that, the hot point was to shift to New York City, as the best of everything usually does. So Fats didn't worry, swing came to him.

The story goes that Fat's grandfather, who was a well-known concert violinist, wanted young Thomas to enter the church. About as near to that as Fats ever came, was to beat out jam on the organ, otherwise known as the god-box, for he got his start playing organ accompaniment, first in church, and later in vaudeville. Around 1920 he was accompanying the team of Brown and Williams on the stage, and made his first records on Columbia with them. His real discovery dates from the time that the "Little Mount Zion Baptist Church Choir of Harlem" walked into the Gennett laboratory, all set to wax some spirituals. With them was a genial fat kid who got an awful bang out of stomping on the organ. It wasn't long before Fats was in vaudeville on his own.

### Fats Writes "Take Me Out of Jail"

A series of theatre dates kept Waller pretty busy. Playing the Regal Theatre in Chicago, they say that Fats was suddenly thrown in jail because the little matter of alimony to his ex-wife happened to slip his mind. To get out of the jug, Fats composed the tune "Take Me Out of Jail", which he and Tommy Morris later recorded for Victor. He went on to make history at the Lafayette theatre in Harlem on the organ. Everybody liked Fats from the start. And things were so easy that Fats just drifted happily along, dishing out the jive to all takers and generally spreading himself as only Waller can.

National fame came to Fats Waller when he began broadcasting over station WLW. You couldn't lose that guy with his infectious spirit and raucous voice. Ask any musician today if he remembers the time when Fats hit the networks, and ten to one he'll fall out just at the thought of it. And the public wasn't far behind. For a while, Fats accompanied Art Jarrett in vaudeville. He started waxing organ solos for Victor, until they say that Jesse Crawford squawked. It was at this

time that Fats set out with Gene Austin on the famous sea-cruise. Gene had just made his pile from the famous waxing of "My Blue Heaven," which was one of the best all-time sellers. Gene promptly bought a yacht, which he is supposed to have paid seventy-five grand for. So the stage was set when Fats showed up and went nuts over the jazz of an ocean voyage. The two of them set out together and were actually lost in a real fog for several days.

### Offers Start Pouring In

With this new fame, offers came pouring in for Waller's services. The guy really turned down offers from Paul Whiteman, the chance to front the band in the colored show "Singin' the Blues," which was backed by Otto Kahn, and a legendary offer of \$50 a day for life to make platters regularly for Victor. Some wag created the gag, "As inconspicuous as the second pianist in Waller's orchestra," to describe the height of obscurity. Fats hardly had to lift a hand while big things happened to him. At a George Gershwin party, Paley, the president of CBS, heard Fats and asked how CBS had overlooked him. Fats didn't know why, so he was hired on the spot and went on the air again to make new converts for jovial jam.

All this time, Fats was turning out real song hits. The most famous of these are "Ain't Misbehavin'," "I Ain't Got Nobody," and "Honey-suckle Rose." And the number of discs he made is legion. At different times, Fats has recorded with Ted Lewis, Jack Teagarden, the Louisiana Sugar Babes, the Chicago Rhythm Kings, and the Chocolate Dandies. This man was really in demand. As for his own recordings, it is possible to mention the rarest only. One of the earliest of his solos is on Okeh 4757. It is "Birmingham Blues—Muscle Shoal Blues." That was before 1927, when Fats made "St. Louis Blues—Lenox Ave. Blues" (Victor 20357) on the organ. His best and most famous solos on the piano were made early in 1929. They are "Smashing Thirds—My Feelings Are Hurt" (Victor V-38613), "Numb Fumblin'—Handful of Keys" (Victor V-38508), and "Ain't Misbehavin'—Sweet Savannah Sue" (Victor 22108).

"Fats Waller and His Buddies" With a full band, two waxes that are very fine but little known were made under the name of the Louisiana Sugar Babes. These featured the all-time great cornetist Joe Smith, along with Garvin Bushnell on clarinet and sax, and Jimmy Johnson on piano. Fats stomps the god-box. The titles are "Thou Swell—Persian Rug" (Victor 21346), and "Willow Tree—'Sippi"

(Victor 21348). These waxes were cut in 1927. But probably the greatest Waller platters are under the name of Fats Waller and His Buddies. At various times, such musicians as Jack Teagarden, Eddie Condon, Gene Krupa, were featured on these records. Among great colored musicians, Charlie Gains, Otto Hardwick, Kid Ory, and others played with Fats. The best titles were "Harlem Fuss—Minor Drag" (Victor V-38050), "Lookin' Good but Feelin' Bad—I Need Someone Like You" (Victor V-38086), "Ridin' but Walkin'—Won't You Get Off It Please" (Victor V-38119), and "Lookin' for Another Sweetie—When I'm Alone" (Victor V-38110). Teagarden and Krupa were on all but the first two titles which featured Kid Ory. Eddie Condon was on all of them. There are famous stories about Fats showing up to record, after an all-night session in Harlem, with a group of tipsy and unknown musicians who always ended by making wonderful waxes. Fats just never goes wrong. If he's on the date, it swings.

### Turns Out Some Fine Platters The Last Four Years

For a finish, some of the more recent records should be mentioned. Few people realize what a gang of fine platters Fats has turned out in the last four years. In 1934, he made some of the best with such soloists as Floyd O'Brien on trombone, Milton Meisrow on clarinet, and that tremendous colored trumpeter now in Paris, Bill Coleman. Add the powerful tenor of Gene Cedric and the steady lift of Al Casey's guitar, and you can dig the difference. The best of these were "Mandy—Oyster (Modulate to page 18)

## "Jives From the Jitterbugs"

High And Low Down On The Jitterbugs

By M. W. Stearns

(Ed.'s Note: Questions may be mailed to M. W. Stearns, 6 Lynwood Pl., New Haven, Conn., enclosing a stamped envelope if a personal reply is requested.)

### NAME YOUR OWN BRAND

Alan Walker, of Milford, Conn., has unearthed a new brand. It's a Claxtonola platter of "Black Sheep Blues," by the Midway Gardens ork (No. 40272), backed by "Tin Roof" by Young's Creole Jazz Band. Walker says that Sharkey Bonano is sure that Rappolo is on the first side, along with Chink Martin, one of the earliest bass-slappers. It seems that Claxtonola was a subsidiary of Gennett, selling at a lower price. I've caught the platter, and the clarinet is very fine. Just not to be left out, Lowell Williams of Washington, D. C., turns up with an Ajax record. It's "West Indian Blues—Do Diddle Oom," by the Seven Brown Babies (No. 17009). You got me that time. Somebody should make a list of freak labels.

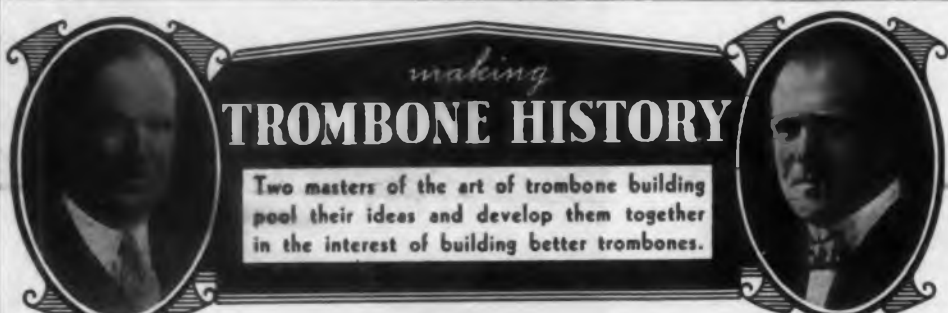
### FLUFF IN A HUFF

Miss Eloise Bushman rips into print with the rhetorical query, "Why doesn't George Frazier quit panning all the bands in Boston?" She's afraid that no good bands will show as a result, and since she lives in Dorchester, she'll have to swing by herself. "After all," she jabs, "I

have to live here, and to be constantly reminded that there are no good bands, doesn't help. It's a wonder the Chamber of Commerce doesn't do something." It seems that Eloise agrees with George underneath, anyway. Maybe she can learn to appreciate a guy that's on the level and doesn't mince matters at all.

### PERSONNELS & DORSEY

From Baltimore, B. E. Riddle wants to know who accompanied Tommy Dorsey in that rare disc where Tommy plays trumpet. The platter is "Tiger Rag—It's Right Here for you" (Okeh 41178). Well, Eddie Lang was on guitar, Art Shutt at the piano, and Jimmy Williams on bass. Stan King played drums on "Tiger" only. Riddle has unearthed a new Bessie Smith of "Hateful Blues" (Col. 14023), which has an unknown violin and piano accompaniment. Incidentally, the Hot Record Society is issuing Bessie's "One and Two Blues" with a terrific accompaniment (Col. 14172), backed by the rare Armstrong "Cornet Chop Suey" (Okeh 8320). Write to 303 Fifth Ave., New York City, for particulars. As for "Empty Bed Blues," one of Bessie's most famous, the answer is that Jimmy Harrison plays the trombone, and Fletcher Henderson, piano. What would happen if they issued a platter by "Miss Elizabeth Smith"? I'll stick to Bessie, who is still doing okay today.



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# Few Bands Ever Get In Real "Jungle Jazz" Groove

## Solo Men Too Often Over Looked When Arrangements Are Made

By Paul Eduard Miller

While almost every band in the country strives to "swing it," few succeed in creating genuine jungle jazz. One reason for this is that the soloist is too seldom considered part of the orchestral unit. Being primarily regarded as a featured artist, a soloist often improvises in a manner unrelated to and inconsiderate of orchestrations as such. For some months now records have featured soloists supported only by percussion. Good jazz requires more than this.

Whether scored for full orchestra or for small chamber groups, the greatest arrangements make use of every quality inherent in the melody. With all respect for the champions of improvisation, it must be remembered, however, that in any worthwhile music, unity of artistic form is obtained by an ingenious interweaving of melody and harmony not simply by allowing instrumentalists to blow off steam against a background of rhythm. Solos backed only by rhythm are, of course, not taboo, but they do occur with too much frequency in recent records.

**Duke Ellington**  
Duke Ellington's best scores may well be taken as stellar examples of ingenious interweaving of melody and harmony. Birmingham Breakdown is a unified whole: no one part of the current recorded rendition may be lifted without doing injury to the rest. Hodges' finely phrased alto passages, for example, cannot be separated from their accompanying background. Similarly, Carney's fast baritone chorus is not heard merely over the rhythm—one is conscious of the presence of the entire group. After the announcement of the theme in Ellington's initial piano chorus, the music follows a preconceived pattern, and at no time does one instrument dominate the score to the exclusion of everything but the rhythm section. The Breakdown is recommended for careful study: it is perfected performance, skillfully scored.

**Scattin' at the Kit Kat** is nothing more than this same Ellington style applied to a less convincing melody. It's far from Ellington's best, but still far better than the best of Tin Pan Alley.

When the Ellington band breaks up into smaller groups it does not possess the richness of color, the fullness of tone, nor the crystal clear musical pattern of the full unit. As played by Bigard's Jassopaters, *Selace* (an original by Bigard and Ellington), is an arresting composition, beautifully executed with deep feeling. But it could readily be performed to better advantage with full orchestra. Four and One-Half Street (by Stewart and Ellington) is a livelier tune better adapted to the smaller group.

**Segar Ellis**  
The Ellis organization includes one reed, eight brasses, and four percussions. The rendition of Shivery Stamp is not only a diverting performance, but a good piece of jazz as well. Brass ensembles are powerful and pungent, and the trumpet choir which follows the two-piano chorus is first-rate stuff. Mack and Wrightman achieve technical excellence in the piano duet, which is the high spot. The tune itself is an original by Ellis, whom some of you will remember for his unusual piano version of *Prairie Blues*.

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**Joe Marsala**  
The two sides by Marsala's Chicagoans are both standard hot tunes, *Wolverine Blues* being the better. This Jelly Roll Morton composition still sounds good. Marsala's clarinetting is virile and nicely phrased. Adel Girard's playing has, of course, the inevitable delicacy of the harp, but at the same time, the tune is made richer by her performance. *Jazz Me Blues* is less admirable, although not because performed in an inferior manner.

**Bob Hackett**  
Innocently enough, the label reads Dick Robertson and his orchestra. Two tunes from songsmiths who know what the public wants are the subjects of Mr. Robertson's musical discourse on this platter. If, after knowing this, you are still willing to give it a try, you will discover that the trumpet passages are tastefully phrased and played with plenty of punch. Bob Hackett is the Boston boy who has received so much praise in the past few months. A trumpeter of unusual ability, he will no doubt continue to develop his full tone and forthright phrasing in the years to come. Frank Signorelli, as Robertson's pianist, doesn't do so bad.

**Lionel Hampton**  
Busy as a bee. None of the five current sides by the Hampton studio group attain the first-rate qualities of the estimable Bee. *Stompology* is original with Hampton, and his vibraphone choruses are both cleverly phrased and neatly played. Brown (trombone), Hodges (alto), and Williams (trumpet) all take swingy choruses. *China Stomp* is just another name for *Chinatown*, and Mr. Hampton's piano technique in this one is similar to that which he applies to the vibraphone, which means using only two fingers a good deal of the time. His seven consecutive choruses, backed only by rhythm, are fine novelty stuff. The piano part is built up to a dramatic climax, and the performance itself has vitality and a keen sense of rhythmic patterns. The diversified Mr. Hampton rides two drum choruses on *I Know That You Know*, and does the vocal on *Sunny Side of the Street*. He's easily the best on the vibraphone.

**Mound City Blows Again**  
Eddie Miller runs away with the show put on by the Mound City

### Wax Ditties Together



**Barney Rapp and Ruby Wright**  
New York, N. Y. — Celebrating their recent nuptials Ruby Wright, charming vocalist, accompanied hubby Barney Rapp on his first disking session for Variety Records.

**Blue Blowers**. His tenor chorus (*Muskrat Ramble*) and clarinet chorus (*High Society*) are easily the outstanding parts of the record. Lawson's jerky trumpet style lacks assurance. The rhythmic accompaniment is quite up to par.

**Tommy Dorsey**  
Six sides this month, four being typical Dorsey versions of popular tunes, with plenty of Dorsey slip-horn. T.D.'s at his best in the second chorus of *Goin' Home*; when he puts the rhythmic effect into his own rendition instead of letting the band do it. Smith's boogie-woogie piano shows up again in *Humoresque*, and Mince's clarinet chorus in the same tune is (you won't have to guess) patterned pretty closely after Mr. Goodman's style. But that should in no way discredit Mr. Mince's fine work.

**The Lion**  
Willie Smith is a great pianist, and his proclivities toward composition aren't bad either. The *Swampland* is easily the best of his four sides, mainly, no doubt, because it's his own tune. Bailey's low register clarinet solo is in good taste, and Carroll's tenor work is only slightly better than that which he did in *Bluer Than Blue* (with Lil Armstrong). But it is Smith's piano chorus which sets this disc far above average. The Lion has a sure touch,

plenty of feeling, and a remarkable sense of the unusual with regards to phrasing.

**Franklyn Marks**  
Merry Widow on a Spree, an original by Marks waxed by Mills' Swynghponics, is a commendable effort at humorous descriptive music. If this is taken for what it is — light music verging on caricature — it ranks as one of the best platters of the month. This is one mood seldom achieved in jazz music. Babe Rusin's tenor, in the role of the widow, has a right merry time, and even the deliberate repetitious phrasing by Rusin is quite in keeping with the humor of the piece. Especially recommended after a few beers.

**Bunny Berigan**  
Four of the five sides by the Berigan outfit are snappy renditions of current hits. Berigan's trumpet is featured to excess, which probably is the wish of the recording company, since Goodman's clarinet and Dorsey's trombone have appeared with an equal frequency in their respective platters. Somehow or other a tune (or band) built around one soloist almost invariably lacks the coordination so vital to the best jazz. *Swanee River*, the fifth side, features a well defined Berigan trumpet chorus and a grand tenor chorus.

**Charlie Barnet**  
The other night I caught the Barnet band on the radio, and now I know they could do better if they were given good material. Barnet's four sides are all pops, and only the tenor (Barnet) and the clarinet get a chance at short passages, what with all the long vocals and ensembles.

Part of Barnet's bunch waxed two sides under the name of The California Ramblers. *Down South Camp Meetin'* follows the original Henderson score, and it is a neat job. *Take My Word* is, apparently, the new

name for Bennie Carter's *Lonesome Nights*, and a la Henderson, the Ramblers get off a slow but swingy version. Barnet's tenor gets more of a chance here.

**Ben Pollack**  
Pollack's band does justice to *In a Sentimental Mood* — and that is praise indeed. Matthews (tenor) and Fazole (clarinet) execute adequate improvisations on this melodious blues tune. Matthews' chorus is especially interesting because Ellington himself does not feature a tenor, and the Matthews interpretation is beautifully done — full bodied and well phrased. As for Peckin', even as rendered by the co-composer's orchestra, with the other composer playing trumpet, it's just another ditty for the masses.

**Andy Kirk**  
For a powerful and driving rhythmic tune listen to Kirk's musicians let loose on *Wednesday Night Hop*. It's an original by Johnkins and Kirk, and most likely Mary Lou Williams had a hand in the arrangement. Wilson's tenor chorus is potent with rhythm and feeling, while Miss Williams' short piano passage is just the right kind of an interlude to set off the tenor. Donnelly's dirty trombone is similarly contrasted by Harrington's light clarinet passage, while the final ensemble is pure rhythm.



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BOB HOWARD & ORCH.—Bob Howard, vocalist, Babe Rustin, tenor & clarinet, Marty Marsala, trumpet, Stan Long, clarinet, Frank Froeba, piano, Frank Victor, guitar, Halg Stephens, bass, Stan King, drums.

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TRUMPET Bob Macketh in IT LOOKS LIKE RAIN IN CHERRY BLOSSOM LANE.

Charles (Cootie) Williams in BIRMINGHAM BREAKDOWN, Bunny Berigan in SWANEE RIVER, Frank Newton in BRITWOOD STOMP, Roy Eldridge in THAT THING.

TROMBONE Vic Dickerson in MY KINDA LOVE, Theodore Donnelly in WEDNESDAY NIGHT HOP.

Tommy Dorsey in GOIN' HOME, Joseph (Tricky Sam) Narvo in SCATTIN AT THE KIT KAT.

Lawrence Brown in STOMPPOLOGY.

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### THE AIR ANGLE

By Paul K. Damai

A bunch of the boys were jamming it up over the Columbia Broadcasting System t'other Saturday night. And "bunch" is right. Every swingster and his brother were there, and his mother was there, and Mamina 'lowed plenty of swingin'. Benny Goodman, Red Norvo, Ray Scott, Casa Loma, Bunny Berigan, Kress and McDonough, etc., — all equally well-known and all rather superfluous as review material.

The "stunt" on the hour and a half broadcast was about ten minutes spent, via shortwave, in Paris harking to the Quintette du Hot Club de France (sounds like a Willie Howard French Lesson, but it's not). These five frog jivers are supposed to be the toast of Paris, credited with introducing "swing" to the *monsieurs, mesdames et mademoiselles*.

To ensure pacific Franco-American relations we'll preface our critical comment of the Quintette du Hot with the observation that the trans-Atlantic transmission was far from being the epitome of clarity. The only instrument which emerged unbeamirched by the murky megacycles was the guitar, and this was expertly handled indeed. The quintet is an all-string affair, and the assisting fiddles, bass and otherwise, came through as a very hazy and muffled accompaniment to the guitar.

AS A CO-LISTENER OF OURS REMARKED, IT SOUNDED LIKE THE WLS BARN DANCE AT TIMES.

From the nearer side of the big drink came other features with much more lucidity. We especially want to glowingly note the work of Claude Thornhill, pianist. Claude had a very effective way of swinging Rimsky-Korsakov, Bach and Mozart, after once playing them straight. Displayed humor and subtlety, Thornhill did.

It was somewhat doubtful just what place Kay Thompson and her Rhythm Singers had in a strictly Swing Session. Thus far there seems to be no technical basis for the premise that you can swing singing. But of course authorities differ in their opinion of what even instrumental swing is. So vocal or instrumental — we should fret about the adjective when the very identity of the noun is in deep doubt.

In conclusion, let us reiterate our praises of Paul Douglas, the m.c. of this year-old Swing Club. He handles things with a deft palate, poise and personality. And we can remember when he was selling baby chick feed from WCAU, Philly!

From Kenosha, Itayton and points southwest come billets-doux of opprobria over our confessed surprise at Lombardo's victory in the radio ed's poll — what with swing and all. Fan club members and brotherly radio critics have come to the alarming conclusion that we, Damai, are a swing fan! Not once have we said we liked swing in Down Beat (although we're the only one who

hasn't) and several times we've forcibly gone on record as a violent anti-swingster.

THESE FAN CLUBS SOMETIMES APPROACH THE NARROW FANATICISM OF THE ANCIENT DENIZENS OF SALEM.

So if they say we like swing, there's little we can do but like it, calling forth that old slogan: "The Customer Is Always Right!" Roy Eldridge has gone from the air and we shed a globalous, if glycerin, tear. One of the last programs put on by Roy from the swingy 3 Deuces was an "All-Roy Eldridge Composition Hour." It was filled with that loose and speedy abandon which makes jiving the joy that it is. If you missed it, you dropped a big stitch in that foot warmer you're knittin'.

To our ears, the hot bands like Hines, Eldridge and Henderson attempting "sweet" stuff sounds simply sick. Something about their tonal qualities and phrasings that not only strikes me as amateurish but downright dull. Ellington and Webb, however, seem to get away with the ballads better than most sepiu bands.

Surprise-band-of-the-month-Club nomination is Frank Dailey's from his Jersey spot over the Columbia years now, but never threatened to do any more than also-run. When heard lately his rhythm harked nice and solid, and arrangements are built from the ground up on a good foundation which waxes well on the wireless. No particular instrumental standout although the accordion usage is worked out well, proving the squeeze box suits bands other than the Fields type. Tenor solos have quite a bit of reedy finesse.

#### JIMMY CANNON ON THE CONVALESCING LIST AT SARANAC LAKE

Chicago, Ill.—A letter to our office tells us of a brother musician that is convalescing at Northwoods Sanitarium, Saranac Lake, N. Y. It is none other than our good friend Jimmy Cannon, a Davenport, Iowa boy, that used to knock about with the "Immortal Bix" and has played sax and clarinet with such bands as Ray Noble, Ray Miller, Don Bestor, Joe Kayser and others, and we know that Jimmy would be more than pleased to hear from some of his many friends in the music profession. Jimmy has been an invalid over a year and a half and time passes rather slowly.

For our part we are putting Jimmy on our subscription list that he may read about his friends each month.

### Streamlined Chassis



Kathleen Lane

New Orleans, La.—When Glenn Miller and his swing band moved into the Roosevelt Hotel recently he not only had plenty of swing but also has the above streamlined vocalist, Miss Kathleen Lane.

This gorgeous piece of femininity not only has a marvelous personality but can dish out some of her vocals in the best swing style.

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### "Microphone No Limit To Musician" - Says Werner Janssen

Werner Janssen, famous American conductor who is directing his first commercial radio program in America on NBC, refuses to believe that radio offers limitations to music.

Declaring that music can be as successfully interpreted over the microphone as it can in the concert hall, Janssen told Hollywood newspapermen that he hopes to demonstrate this during the Chase & Sanborn series starring W. C. Fields with Don Ameche, Edgar Bergen and Charlie McCarthy and Dorothy Lamour (Herbie Kay's wife).

"What do you think is the ideal size orchestra for radio?" he was asked.

"If you will pardon my saying

so," he replied, "I think mine is." Janssen uses 36 pieces.

"By proper placement of the microphone, a few violins, for example, can be made to produce the same tone as many of them," he pointed out.

Janssen disclosed that he sometimes conducts with the aid of earphones so he may hear his music exactly as it sounds to the listener.

"Many conductors," said the amiable maestro, "never think of the people outside. To me they mean everything. In Budapest I directed the orchestra through the windows of the control room on one occasion, so I could hear the effect on the air."

The Chase & Sanborn program is broadcast over the NBC-Red network each Sunday at 7:00 P. M., CDST.

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### A Few Words About Anonymous Chicago Radio Musicians

By Bill Rose

And now a few words for the anonymous men of radio—the staff musicians, who despite their anonymity, are without exception artists of the first rank.

Unlike the stars of comedy and drama, they go their ways from day to day with rarely a notice in the public prints or over the air. Individually, all are worthy of stardom. The 50 on the staff at NBC have devoted their lives to the study of music, many have played with the best symphonies, bands and dance orchestras and some have been conductors and leaders of music groups of outstanding merit.

To illustrate, brief histories of a few of the NBC Chicago musicians are tabulated here:

**Rudolph "Rudy" Mangold**—A leading Chicago NBC staff violinist; now, and for several years past, concertmaster and first violinist with the Chicago Civic Opera Company, and previously with the Chicago Opera Company; formerly led a theatre orchestra.

**Carroll Martin**—Trombonist, musician for 33 years and with NBC last five years; has composed 50 instrumental works, all classical; works include a symphony, string quartet, quintet for woodwinds, organ sonata; played with Chicago Symphony Orchestra eight years and at same time was with original Isham Jones dance orchestra; has played with Dan Russo and Ted Fio-Rito, St. Paul Symphony featured as trombone soloist; at WMAQ three years before coming to NBC.

**Mathew Manna**—Plays first trumpet with Chicago Civic Opera Company in season; played solo trumpet with Cincinnati Symphony for five years; studied many years under Herman Bellsted, eminent trumpet teacher; with Rudolph Gans two seasons in Denver Symphony and with Chicago musical organizations since 1915.

**Frederick "Fritz" Renk**—Violinist; studied in Paris conservatory for two years and has been teacher at Chicago Conservatory of Music since 1926; traveled on concert tours with John McCormack, and played with Metropolitan Opera Company orchestra for several years.

**Cyrus T. "Cy" Read**—Saxophonist; began saxophone study when he was 19 years old and after 17 years is still studying; radio musician since earliest Chicago stations established; at NBC last four years; heard often in solos.

**Frank Papile**—Accordion player since he was 8 years old, professional since he was 10; four years with Dan Russo; with Paul Ash one year; Abe Lyman, four and a half years; in motion picture orchestras and over air from New York before coming to NBC year and a half ago.

**John Kuhn**—Native Indian, tuba player; left Fort Shaw Indian school in Montana as boy to join "wagon show"; with many famous bands, including Kryl's, Pat Conway's, Hand's, Ballman's and Sousa's (for seven years); has played under batons of Camille Saint-Saens and Toscanini; played one of first Farm and Home Hour broadcasts at NBC seven years ago and is still heard on that program.

### Tommy Dorsey's "Skipper"



Above we see Tommy trying to talk his son "Skipper" into following his daddy's footsteps and becoming another good trombonist.

### Ozzie Nelson Proves To Ripley That Musicians Do Get Hair-Cuts

By Bill Rose

Ozzie Nelson proved to Bob Ripley that musicians really do get their hair cut. Between the dress rehearsal and the broadcast of their NBC program recently, Ozzie sat down on the stage of NBC's studio 8H in Radio city and had his hair trimmed by his favorite barber. "I have been on the road playing one night stands," explained Ozzie, "and I haven't had a spare moment to visit a barber."

A spy among the NBC Chicago musicians tells us that . . . Jimmy Both bought Morgan Eastman's sailboat "Dodge" and keeps it in Belmont Harbor . . . Earl Roberts had fifty members of his Eddie Peabody Banjo Club up for the NBC Minstrel show . . . Rudy Mangold, former concert master of the Chicago Civic Opera Company, had to take a hot chorus on the Club Matinee the other day and is now called "Stuff Mangold" . . . Bud Gilbert has been going fishing for exercise . . . the first week he rowed, the second week he bought

an outboard motor . . . making a hit is the new swing trio composed of two guitars and a tuba played by Joe Wolverton, Earl Roberts and John Kuhn . . . Johnny Johnston, NBC baritone-guitarist, celebrated his first wedding anniversary by taking his wife to the Braddock-Louis fight . . . They were married at Shreveport, La., on June 22, 1936

Because Down Beat has become the media whereby musicians keep track of each other and their movements, it has been suggested that we institute a "Where Is . . . ?" paragraph. Many musicians have lost track of partners with whom they have worked for years. If you have lost track of such a friend, perhaps we can help you find him. Send his name and any pertinent details as to what instrument he plays and where and when he was last seen, to Bill Rose in care of Down Beat. The information will be published in this column. Chances are that somebody in the large number of Down Beat readers has seen him recently.



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Whoopee Cabaret Orchestra, Manila, Cap. In Manila, director. All wind instruments are Conns.



Above—Santa Ann Cabaret Orchestra, Via Hernandez, director, biggest cabaret in Manila. All wind instruments are Conns.



Left—Serge Brumel and his Music Masters, Promenade Bell Room, and Peking Broadcasting, Shanghai. All wind instruments are Conns.



Right—Raffles Hotel Orchestra, Manila. Director, director. All wind instruments are Conns.

● "East is East and West is West" but the twain agree in their choice of band instruments. A recent tour to the principal amusement spots in the Far East reveals an amazing preference for Conns among the modern dance bands that greet the traveler in this land of color and mystery. As shown by these photographs, there are practically no wind instruments but Conns in these fine bands. Following the trend of the best American bands, they will have nothing but Conns in spite of the fact that a Conn costs a small fortune in that part of the world. Yet a Conn costs you no more than any other good instrument. Try one at your music dealer's store. Or write for free book. Please mention instrument.

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FOR DESCRIPTIVE FOLDER

### 3 A Week As House Drummer Was Bauduc's First Paying Job

Conducted by Sam Rowland

This will introduce to the readers of Down Beat a new department. This column will be headed by Ray Bauduc, master of Dixieland rhythms and one of the best drummers in the business.

In introducing this column, it would be well to mention some of the interesting things that the editors of Down Beat have in store for you. First of all, Ray Bauduc has been asked to head the department because of his knowledge and familiarity with the headaches, the problems, and the "kicks" of a trapdrummer. Ray has been besieged by requests from drummers over the country to explain many of his unusual licks and rhythms. He has written them out in detail and illustrated them. Ray will also answer questions. From time to time other prominent drummers will be invited to give their views and will be asked to contribute freely on matters helpful to ye brother skin-beaters.

In Ray Bauduc's book, "Dixieland Dance Drumming," the publishers are quoted as saying:

"Fine musicians are generally agreed upon the synonym of Ray Bauduc and Dixieland Swing. Like Wingy Mannone, Louis Prima, Emil Stein, Louis Armstrong, Johnny and Baby Dodds, Zutty Singleton, and other great musicians of the Southland, Ray Bauduc inherited that rare rhythmic instinct that New Orleans bestows only upon her favored sons.

Brought up under the early influences of swing, endowed with a natural ambidexterity and good taste, and inspired with a desire to perpetuate the music and rhythms of his beloved Southland, it was inevitable that Ray Bauduc would become one of the brightest stars in the world of drummers. Like Bix Beiderbecke and Eddie Lang, whose names and accomplishments have gone down in the immortal pages of musical improvisation, so now as his contribution, Ray Bauduc reinscribes his ideas upon those same pages."

Ray started out as a small boy carrying the drums of his older brother, Jules, as he went from job to job. He was an admirer of Baby and Johnny Dodds when they first played on the "Sidney" and of Emil Stein, who stopped all the shows at New Orleans' Palace Theatre. His first job was a \$3.00 a week affair as house drummer in a nickel show—piano and drums at the Thelma Theatre in New Orleans. Many fine drummers started out on these piano and drum jobs which, in more than one case, helped develop an excellent technique.

There were those early days when Ray fought and finally succumbed to the temptation of quitting school in order to follow his beloved drums. There was his first job with the Six Nola Jazzers and the time his father stepped into the picture and said, "If you want to play professionally, you've got to read like other musi-

cians," and Ray retorted, "The band that I play with doesn't read and if I come on the job and read, they'll call me union." Those were the days in New Orleans when musicians played by ear, inspired by their feelings, and when printed music was meant only for symphony and pit musicians. One of Bauduc's finest kicks was at the Old New Orleans Absinthe House, the time when the New Orleans Grotto took a Dixieland combination to the International Convention in Cleveland and the boys "carved down" brass bands as they played on the balcony of the Hotel Statler. Cleveland will never forget the Grotto parade that was halted for over an hour because the spectators felt the urge to dance in the street to the little Dixieland combination from the deep South.

Zutty Singleton, who played with "Fate" Morrow's band on the boat Capitol, was another solid sender who inspired Ray. In those days Fate's band had a rhythm section of five pieces!

Then there was the inspiration furnished by Louis Armstrong when Louis played "Swing Lead" cornet at Tom Anderson's cafe. There was a memorable engagement in Indianapolis with a band which at that time was known as the Tilson-Biersdoffer Orchestra. There was the discovery of Jack Teagarden in Shreveport when they played opposite the Doc Ross Band.

Ray's work took him from Los Angeles to New York and while on the West Coast, he met Benny Pollack and became fascinated with Benny's style, hoping some day to have the chance to work for him.

Billy Lustig offered a golden opportunity to the young drummer when two bands merged and became the "Scranton Sirens" and later in Detroit, Jimmy Dorsey joined them and finally in that band at Atlantic City, they met Joe Venuti and the immortal Eddie Lang. Ray and Jimmy Dorsey opened with Venuti and Lang at Tommy Guinan's Play-ground in New York. It was here that "Chichi" Carmen played bass and Red Nichols trumpet. In those days such men as Bix Beiderbecke, Frankie Trumbauer, Tommy Dorsey, and Miff Mole set in just for the kick it handed them to play in the Venuti-Lang band.

### "Subtle After-Beat Man"



Ray finally went to Europe with Freddy Rich and upon his return to the United States, he had his great opportunity to join Ben Pollack when Benny first fronted his band in the "Hello Daddy" show. From the Pollack Band, Ray and most of the present Bob Crosby Orchestra decided to incorporate and carry on as their own organization. Bob Crosby was placed in the organization to front the band and so today, after years of uphill struggle, Ray has achieved a definite goal in the music profession and is acclaimed as Dixieland's King of Rhythm.

### SWING HISTORY

(Continued from Page 12)

"Honeysuckle Rose — Breakin' the Ice" (Victor 24828). Maybe "Baby Brown — Because of Once Upon a Time" (Victor 24846) is the best. Whatever it is, it's good if Fats is in it. He has come a long way since 1904, and there's no limit to his progress in the future. Fats has loads of friends and he holds them. If you want to test this out, ask Harrison Smith who was in the business when Fats was starting out, and who, always from the first time he met Fats, thought of him as his number one pal. That's a real tribute.

Mail all correspondence to the home office of DOWN BEAT, 608 So. Dearborn St., Chicago, Ill.

### DONT BEAT YOUR DOG-HOUSE TILL IT BLEEDS

By Bob Haggart

In the last issue I talked about the importance of fundamental bass playing but it's about time we got down to business and took a chorus once in a while. Bass choruses are lots of fun and I am going to get a kick out of talking about them.

First of all, the fewer intricate tricks you attempt, the more effective it's going to be. Something quite simple on a bass is both easy to listen to and has more kick to it. Why should a bass player try to cram a chorus full of every trick slap he knows? When Bill Robinson tap dances, he does very simple taps but they sound marvelous. However, most people like to hear you "beat the bass until it bleeds" or else they're not satisfied. Don't let this fool you; start off the chorus easy and save your fancy stuff till it presents itself and don't force it out! Another thing: try not to get so involved that the swing of the band is sacrificed. The band is only playing "stop time" but something important may be coming up after you're through.

There has been lots of comment about whether slapping a bass is out of date or not. If you will notice, the finest bass players such as Artie Bernstein, "Kappy" Kaplan, Israel Crosby, or Kirby, (I only mention a few, they're millions of them) do not believe in such stuff. That gives me a very guilty conscience when I get up to take a chorus thinking I am breaking the unwritten law. But no matter what anybody says I'm go-

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### FRANK SNYDER BACK AT SILHOUETTE CLUB

Chicago, Ill.—One of the best little Dixieland combinations in the country, Frank Snyder's Rhythm Kings, opened back at the Silhouette Club up on Howard Ave., June 29.

Frank has a contact with one of the large booking offices recently opened here in Chicago, so we expect to see this fine little swing band get somewhere at last. Why some smart promoter hasn't grabbed this band before now is beyond us as they play a swing style that is very much the vogue today.

ing to "whup" that bass because I like to. Maybe it's because I always wanted to be a tap dancer but couldn't — Just a disappointed tap dancer!!

After reading this, I'll relieve you to know that I could go on like this for hours but I've got to leave something for my future columns, if any. Next month, I am writing out a chorus or two to "Pagan Love Song" for Down Beat which will illustrate what I mean about simplicity in bass playing.

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### Playing Natural Doesn't Always Mean Natural Playing

By John O'Donnell

Once and for All Let's Get this Thing Straightened Out.

By playing natural, I mean you are playing natural but wrong. By natural playing, I mean you are a natural; one who is playing correctly but doesn't know how he does it. For example—you might ask a fine artist how he plays or might ask a friend of said artist the same question. The answer is: "Why, he's a natural; never took a lesson in his life. He just 'blows in there, the music goes round and round and sweet music comes out here." That's natural playing, just another lucky old meanie who's got a gold mine. But, oh boy! You blow in there so sweet and the music comes out so sour; that's natural to you but the cards are stacked against you and your gold mine is a counterfeit.

**Advice to Teachers and Beginners**

When a pupil first starts to play, let him play natural for at least two months, providing he is two-thirds or at least a good one-half correct. You must be careful of the bad habits acquired the first two months. They can eat up your perfect natural, taking away your chances of becoming a natural player, changing you into a dandy fish horn tooter. Let the pupil plant the seed the first two months then when the wheat starts to grow (meaning embouchure begins to develop) pick out the weeds so that wheat won't smother and die. So it is with the embouchure—let the pupil play his own natural. Just help him pick out the weeds, meaning the wrongs, which keep him from becoming a natural. Whereas, if the weeds get the best of him, he will play natural but wrong. In other words, the teacher should pick out the bad apples and keep the good ones.

**Exercises for Beginners**

First week: Place mouthpiece and breathe tongue out to tip of upper lip. Spit tongue away as if you were spitting a hair off of your upper lip. Play middle G, holding tone for one count. Take mouthpiece away, rest, repeat over and over for one-half hour the first day. Second day, hold tone two counts, playing just one half hour. Third day, same idea only play three quarters of an hour. Fourth day, hold tone three counts playing three-quarters of an hour. Fifth and sixth day, same idea only play one hour. Seventh day hold tone for four counts but play just one half hour.

Second week alternate on middle G and A.

Third week alternate on middle G, A and B.

Fourth week alternate on middle G, A, B, and C.

Fifth week alternate on middle G and low F.

Sixth week alternate on middle G and low F and E.

Seventh week alternate on middle G and low F, E and D.

Eighth week alternate on middle G and low F, E, D, and C.

This routine will bring out all the good points (beginners luck to you) providing pupil is within calling distance, meaning if pupil is within a mile of, or having the slightest resemblance of an embouchure. You probably are saying, "Nuts to that guy, he wants me to play two months and I'm only supposed to play one octave." Listen, "cats", there are hundreds of suffering professional musicians today who would give anything if they had gotten started right on that first octave.

The reason you start on middle G and take two months to play the octave is because you won't have to buzz, squeeze, or pinch lips to get the octave as you might have to for middle C, D, E, or F, which after two months would come as easy as the middle G. The reason you work down to low C beginning the fifth week is because low tones cause the beginner's lower lip to remain loose and wobbly whereas the notes from middle G to middle C sets the lower lip more firm and secure, and by the end of the second month you can play low C as firm as middle C.

Getting a perfect start and continuing on the same way is natural playing. Getting started on the wrong foot feels natural to you but in reality it is just old man "playing natural" up to his eyeballs in wrongs.

**RADIO MUSICIANS**  
(Continued from page 17)

also under Alfred Zimmer, famous Brussels teacher; at NBC for last four years.

**Harry Bedinger** — Recognized as one of the best of xylophonists; has spent most of his life as a musician; was at KYW before coming to NBC as the first drummer on regular NBC Chicago staff; still an expert drummer, but specializes on the xylophone.

**William "Bill" Krens**—Has been playing the piano since he was a boy. Led orchestras in Chicago night clubs and played at a Chicago theater, entering radio in 1930 with Joe Gallicchio's orchestra over WMAQ; moved with Gallicchio to NBC in 1932; is regular pianist on NBC Breakfast Club and leads his own orchestra over NBC each Saturday morning.

**Joseph Gerner**, violinist, came to NBC after three years with the Detroit Symphony orchestra; **George Bass** is known as one of the best violinists in the Midwest; **Fritz Wolf** is a brilliant young violinist who finished his course at Northwestern University only last year; **Robert Dolejsi** is reputed as one of the best violinists in the country.

**Edward Vito** is a nationally known harpist, having played with the Cincinnati Symphony orchestra while he was a student at the Cincinnati College of Music. He has played solo harp in the Detroit, Cleveland and Cincinnati symphonies, has made recordings and movie shorts, has played with the Chicago Opera Company, and among many other things, is noted for introducing "jazz" harp music over NBC in 1928.



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Mr. Raymond has just written a very interesting and practical treatise entitled "The Trombone and Its Player". We shall be very glad to send a copy, with our compliments and the compliments of Mr. Raymond, to any interested trombonist or trombone student who will write to us for it.

**MAROLD E. BAYES**  
U. S. MARINE BAND

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# NO PLUGGED EARS OR COLD SHOULDERS IN EUROPE

(Continued from page 2)  
an ear to the loudspeaker in a sort of enthralled mesmerism.

English Lords Trip Over Themselves to Meet "Duke"  
On Duke Ellington's last visit to England, the lords of the land not only overflowed the concert hall, but tripped all over themselves making friends with Duke. The Prince of Wales and the Duke of Kent, who, incidentally, owns one of the rarest collections of hot records in Europe, lost no opportunity to hobnob with one of their musical paragons. At a reception given for Ellington a few days after his arrival, the Duke of Kent astounded the whole gathering by sitting down at the piano and playing Ellington's "Swampy River" with variations which showed he had copied the record.

It was at this reception, incidentally, that straight gin almost displaced whisky-soda as the British national drink. The Prince of Wales, with a glass of champagne in his hand, sauntered up to the orchestra leader and asked him what he wanted to drink. Duke took one disparaging look at the champagne and ordered "just a gin straight," whereupon the Prince and the whole company dashed their glasses and, out of deference to Ellington, changed to the firewater preferred by their guest.

### Railroads Make Reductions So Fans Can Hear Louie

When Louis Armstrong went to England to play for King George the railroads had to make special reductions so that "rhythm fans" from all over the island might come to London. Hugues Panassie, in his book, "Le Jazz Hot," calls Louis "perhaps the greatest inventive genius music has ever known." Children in France, Belgium and Holland have been named after him.

Satchelmouth's private concert for Britain's royal family will live on as one of the unrecorded highlights of the reign. In the middle of a sensational trumpet chorus and inspired perhaps by some thrilling succession of notes with which he was playing parodies around some one else's melody—Louis suddenly pulled the instrument from his lips and cried: "I've swingin' it fo' you, Rex."

### King Jog Keeps Swing Band in Palace

King Jog of Albania is so fond of jazz that he keeps a swing band right in his palace. Although these Mohammedan "cats" look to Mecca for their salvation, their inspiration comes from Alabam. The French Senator and financier, Baron Rothschild, is another distinguished European for whom "dear old Southland" does not mean the Riviera. The baron has a hot record collection and specializes in Cab Calloway's. This, incidentally, is heterodox, since French jazz addicts hissed Cab on his appearances in Paris for giving them too much clowning instead of honest-to-goodness intricate orchestral arrangements. Today Calloway's star has again arisen because he has added to his band a darky named Ben Webster, whom no one dancing at the Cotton Club would notice, but whom foreign experts recognize as one of the five greatest musicians who has ever blown his ideas through a tenor saxophone.

### Jazz Is Mussolini's Favorite Indoor Diversion

The Dictator of Italy, in an interview granted a few weeks ago to Webb Miller, American Journalist, volunteered the information that he finds jazz interesting and that listening to it is one of his favorite indoor diversions. The Duce, himself, plays the violin—more on the order of Nero than of Heifetz; but his tastes are not those of a Philistine. The list of jazz-mad monarchs could be extended if several had not abdicated in recent years. King Alfonso of Spain, for example, ordered a command performance of Fred Elizalde, son of a Spanish nobleman, who came under the influence of Victrola records at Cambridge University. Having formed the hottest band (with the aid of American musicians) England had ever known, Senor Elizalde was imported to appear before his king. Before the orchestra leader could get to Spain, however, Alfonso had fled, although there is no connection between the one's coming and the other's going. The young Spanish pianist is now fighting with Franco's forces outside Madrid and was recently decorated for bravery.

## MCA Storms St. Louis Band Field

Couvert and Reed, Anson Weeks, Little Jack Little and Freddie Martin, all booked through Music Corporation of America, opened in St. Louis recently. Eddie Elkort of MCA is in St. Louis to handle negotiations.

Meadowbrook Country Club signed for three bands. Mounds Country Club and Park Plaza Hotel also signed.

## ROCKWELL-O'KEEFE PUTS ARM IN CHICAGO

Chicago branch office of Rockwell-O'Keefe to be western arm with Tom Thatcher in charge.

## GLEN GRAY — WAYNE KING — VALLEE TO DETROIT

Isham Jones and band furnished music at the opening of Eastwood Gardens, Detroit's outdoor dance pavilion at Gratiot and Eight Mile Road. Jones will be followed by Wayne King, Glen Gray and Rudy Vallee.

## Pitt Local Reaches Prosperity Corner

Secretary of Pittsburgh local, Charley Grafelder, says union move to have radio stations play only union bands on sustaining hours is successful, as well as other moves, including picketing of grills employing two to five-man bands. Truth is evidenced in Grafelder's words by enlargement and remodeling of musicians' headquarters in the steel city.

## BAND LOSES \$12,000 IN FIRE

Spokane, Wash.—Fire in the palatial Ambassador Club, valued at \$100,000, destroyed \$7,000 in music and \$5,000 in instruments owned by Tex Howard and ork, who were playing there during the fatal night. The unlucky ork is from California.

## POWERS OPENS DES MOINES

Bill Power's Orchestra featuring Bobby Brace and Mary Rogers opened the season in Des Moines at Sycamore Park. Dancing Wednesdays to Saturdays.

*For The Stars*

FRANK KLINGEL  
with George Hal  
New York

TOM MOFF  
with Bunny I  
New York

GEORGI VAN EPS  
with Ray Noble, Orchestra  
Los Angeles, Calif.

IVOR MAIRANT  
London England

ERIVIO HAUSER  
Lima, Peru  
Suzuki, Brazil

SLEEPY HALL  
Rudy Vallee Programs  
New York

SCAR PAH  
Suzuki, Brazil  
Lima, Peru

ROYALTY  
Lima, Peru

HARVEY LEE  
Lima, Peru



IN FIRE

**AFM Musicians Walk Out On Nonunion Band**

Joe Public at Hotel DeSota, Savannah, Georgia, didn't get all they paid for when five union musicians walked out on Ed Courtney's Tavern Orchestra.

Remainder of the band was non-union. The men were ordered to walk out in an effort by A. F. of M. officials to reorganize the local union. Ork Leader Courtney claims the order was illegally issued.

**KYSER ROCKETS LINCOLN TAKE TO \$1,500**

Kay Kyser and band set a new record for gate receipts at the Turnpike Casino, Lincoln, Neb., with take up to \$1,500. Herbie Kay held the previous record with slightly more than \$1,000.

**NO LETDOWN IN PHILLY BAND BOOKINGS**

Benny the Bum's spot in Philly has booked Paul Specht for an extended run. Benny's niterie was known back in the 20's as the Piccadilly Cafe and boasted Specht as first bandmaster.

**Hollywood, Calif. Strip Niterie Closed; To Re-Open**

Hollywood strip niterie, Club Casanova is closed for renovations, scheduled to reopen about August 1st. Seating will be increased to 700. Total cost to run \$30,000. Mel Walters, manager, will put into effect new policy calling for girl line, name band and several acts. Bookings to come through Arthur Silber.

**PRYOR ORK AT WESTWOOD: DETROIT**

Roger Pryor, booked for two weeks, opened the Westwood Symphony Garden in Detroit. Jimmy Montgomery and ork opened Westwood Otto Inn nearby. Westwood Park had been recently improved and can now accommodate approximately 5,000 persons.

Billy James, pianist for WCAU and formerly on the staff of Joe Morris Music Company of Philly, is again giving the New York houses a break on his new tunes.

**Stuff Smith, Carcere. Caught In Buffalo Jam**

After their stand at the Montgomery Hotel in Buffalo, Stuff Smith and his Onyx Club boys had a little jam session with Emilio Caceres, now playing at Ches AmI. Session started at 3 and lasted until after 6, by which time all tricks known to both bands had been pulled from the bag, or cases in this case.



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- ANDY SANNELLA Radio and Shows New York
- MAIRANT in England
- BENNY BANG Dave Costant KFM A Philadelphia Pa
- ALBERT HARRIS
- ANTHONY JONES
- BOB HEY
- ERIC EKHOLM
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# Musicians Congratulate Down Beat

## Largest Popular Music Magazine Celebrates Its 3rd Anniversary

Chicago, Ill.—Passing all its rivals in circulation gains, advertising growth and reader interest, Down Beat has in the short space of less than three years become the largest and most widely read (and quoted) popular music publication in the world. Metropolitan daily newspapers from coast to coast have reprinted excerpts and quoted opinions from Down Beat. Such nationally known columnists as Walter Winchell, Nick Kenny, and Ed Sullivan read and have written about interesting ideas and facts found in Down Beat. Papers such as the Sunday Chicago Tribune, the Detroit Free Press, the New York World Telegram and the New York Daily Mirror have carried feature stories about Down Beat and its colorful stories of musicians, their ambitions, hobbies, etc.

Many high school and college papers have reprinted stories and Down Beat is religiously read on the large university campuses of every country. Canadian and English musicians are especially fond of its freshness and candor, and subscribers from twenty-six foreign countries read and translate its editorial contents each month.



Glenn Burns

Edited and published by two former musicians, Down Beat has striven to recognize and give credit where credit is due, to musicians and arrangers as well as band leaders, and have tried to encourage the bands who favored good musicianship rather than commerciality, and who made an effort to be original. With no axes to grind, it has tried to be fair, sporting, and impartial and where its policies were misunderstood or errors made it has always offered its columns open to criticism.

First press run was 3,000 copies for a four-page sheet. Last month, three days after 30,000 papers were delivered, Down Beat had sold out its issue for the fifth consecutive month. This month 36,050 copies of a 40-page edition have been ordered in advance by dealers from every part of the globe. Each month's growth and increasing thousands of readers gives the editors additional opportunities to assist worthwhile musicians and to popularize good music. The next few pages are a representative portion

of that group of hands and leaders who, believing in the policies of Down Beat and its friendliness, have wished to express their faith in it, and their desire to see it prosper. We wish to reaffirm our belief in the democratic ideals that has made a Down Beat possible, and to thank again those individuals, companies and countless friends who have had so much to do with its success.

Sincerely,  
Glenn Burns and Carl Cons,  
The Editors.

## A Swiss Library Writes For Down Beat

Zurich, Switzerland  
May 11, 1937

Dear Sirs:

We have had many requests for your paper Down Beat and should like to know if it is possible for you to send us for our reading room the Down Beat free or on reduced rates. Hoping that we do not trouble you too much and thanking you in anticipation.

Yours sincerely,  
Studentenschaft

## A Canadian Canary



Carol Bruce

Montreal, Can. — Proving to be something of a sensation is charming young 17 year old Carol Bruce.

This fresh, unspoiled youngster is a find of Lloyd Huntley's. Recently he heard of a girl blues singer with an obscure little band in some unimportant summer resort just outside of New York. Lloyd made the trip down to listen to the girl and found her very promising. When he talked to her he found that she had never sang over a microphone, and had a summer-long contract with this band. Lloyd seeing the possibilities of a fine vocalist soon persuaded her mother to bring the girl to Montreal after buying up the unexpired part of the contract.

## PENDARVIS "SLAYS" CANADIAN NATIVES

By R. A. M.

Edmonton, Alta.—Edmonton was particularly lucky this year to have the chance to dance to Mart Kenney, who stopped here for one night while en route to the Royal York Hotel in Toronto. Playing at the Tivoli Ballroom, he drew a larger house than Paul Pendarvis, who one-nighted here last year, and he and his orchestra literally slayed the natives. Half of the 1,200 admirers just stood and watched the boys and Eleanor Bartelle "work." The Tivoli Ballroom is now on its summer schedule, with Joe Micell and his "Jam" band playing four nights weekly.

Another spot doing a good summer business in Edmonton is the

"Silver Glade," a new cabaret recently opened, which features Chet Lambertson and his orchestra also four nights weekly.

Now that summer is here the surrounding lakes and summer resorts will, of course, get a good play, especially with the importation of good bands from other provinces. Jasper Park Lodge is featuring the music of Joe DeCoursey and his orchestra from Hamilton, Ontario. Banff Springs Hotel has the music of Horace Lapp and his orchestra direct from the Roof Garden of the Royal York Hotel in Toronto. Sylvan Lake, another Alberta summer spot, offers vacationers Lee Sman-tan and his boys from the Beasborough Hotel in Saskatoon, and Art Ward and his orchestra from Calgary. Bowness Park again features this summer Jerry Fuller and his orchestra, who play in Calgary during the fall and winter seasons. It looks like Alberta has its share of Canadian name bands for the summer.

## Birthday Greetings

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from

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### "No More Sour Notes!" As Electric Ear Checks On Orchestras

Pitch is no longer dependent on a musical ear. For a new electronic device permits one to see the pitch of any note, whether sung or played, quite as well as its timbre and volume. And since the eye is far more critical judge than the ear, it becomes possible for anyone to pitch either voice or musical instrument to a degree of accuracy quite unheard of by former methods.

The resonoscope, as the new device is known, is a development of the Allen B. DuMont Laboratories of Uppen Montclair, N. J. It is quite a simple instrument to operate. Also, it is self-contained and portable, operating from the nearest electric socket or outlet. To use it, one merely turns on the current, places the main dial to the desired note of the scale, and flips a switch. The bullet-shaped microphone now serves as a loud-speaker, emitting the pure note called for. By means of this note or tone, singer or musician can proceed to pitch the voice or instrument. Meanwhile, the uniform wave form of the note appears on the cathode-ray screen just above the main dial.

So far, so good. We have a pure tone or note. We have an image of that tone or note. It now becomes possible to take the next big step ahead—to check our pitch by visual means. For this purpose, a switch is thrown to convert the microphone from loud-speaker role to that of true microphone. It now picks up the sung or played note. The cathode-ray screen instantly reproduces that note in visual terms, so that it may be compared with the pure tone of the master tuning fork within the resonoscope. If the note is sharp, its wave form slips off to the right; if flat, to the left. The rate of movement in either direction indicates the degree of sharpness or flatness respectively. If the wave form remains practically stationary, the pitch closely matches

that of the master tuning fork.

Meanwhile, the smoothness of the wave form indicates the quality or timbre of the note. The more jagged and irregularities, the more over-tones are present. Thus different instruments have different contours for their waves, disclosing those differences in timbre which differentiate a flute from a violin and again from a cornet, and so on. The height of the main wave form indicates volume. Simple wave patterns indicate notes within the middle or fundamental octave. Multiple patterns indicate higher octaves, while just portions of the wave form indicate lower octaves.

And so the musician can work to a perfect pitch by means of the fundamental tone sounded by the microphone, and then the cathode-ray screen image as a means of visual check. The resonoscope indicates three factors: (1) Pitch; (2) Timbre or Quality; (3) Volume.

The resonoscope is the ideal means of tuning musical instruments in the factory. The piano, piano accordion, organ, guitar, brass instruments, wood wind instruments and others can now be tuned most accurately and quickly. No skilled musician or tuner is required, especially since higher and lower octaves can be visually checked, without depending on the ear for the multiples.

### A Perfect "Tuner-Upper"



Electronic device of great accuracy checks pitch.

Your notes traced on the screen of the Cathode Ray Tube for visual examination.

Individual instruments of an orchestra or band can be tuned rapidly and accurately, before the group gathers to play. In broadcasting studios, where musicians are grouped and regrouped into various ensembles during the day or evening, much time can be saved by having individual musicians tune up with the resonoscope before reporting to their next group.

### Sound Wave Action Is Not Difficult To Understand

By Prof. Lloyd Loar

(Continued from last month.)

**Graph for One Sound Wave**  
The diagram herewith shows how a sound wave naturally is divided into four parts or episodes, all of about equal value in time or space for any certain sound wave. During the first one-fourth pressure is building up from normal to its greatest value, during the second one-fourth pressure is receding from its greatest value to normal, during the third one-fourth rarefaction is building up to its greatest value, and during the fourth one-fourth rarefaction is receding to normal, to be ready for another cycle of the same changes.



Now the time values of the vibrations in the vibrator and the chain of waves in the air are exactly the same, because the first produces the second. And the length of time it takes the wave to build up its greatest pressure value is also the length of time it takes the wave to travel one-fourth its own length. Hence the statement as above. The wave length of a sound wave can be calculated by

dividing the speed at which it travels by its frequency. This speed averages about 1120 feet per second in warm air. In the case of a tuning fork, A at 440, at the end of one second there will be a chain of 440 waves stretching into space, all of the same size, and the first one produced 1120 feet away. 1120 feet divided by 440 gives 2.54 feet, or about 30 3/4 inches, the length of the sound wave.

This term, sound wave length, is the distance in space between any part of the wave, and the same part in the next wave. One-fourth of this length is about 7 1/2 inches, the length of a sound board desirable to effect—  
(Modulate to page 28)

### Emery Deutsch and his Orchestra

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And His Clouds of Joy  
MARY LOU WILLIAMS

**CLAUDE HOPKINS**

His Band and Beverly White

**WILLIE BRYANT**

His Harlem Playboys

**"HOT LIPS" PAGE**

And His Swingsters

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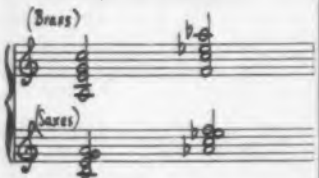
Benny Goodman . . . Gene Krupa . . . Lionel Hampton . . . Teddy Wilson

# Will Hudson Answers Your Modern Arranging Problems

By Will Hudson

**Question:** At present I am arranging for a band consisting of four brass and four saxes. I have heard other bands of this combination play ensemble passages in which the trumpet lead is doubled with tenor sax two octaves below. The result sounds very rich and full, but so far I have been unsuccessful in producing this result in my arrangements. I have been using the four saxes as follows: Two altos and first tenor in trio form with the second tenor playing melody an octave below the first trumpet lead, and letting the second tenor play the lead two octaves below the first trumpet, or one octave below the first tenor. If this is incorrect, can you suggest a better way?—Paul Chene, Ft. Worth, Texas.

**Answer:** Below is an illustration of the effect you desire. The brass harmony is written open, and the four saxes are written close with the second tenor playing lead two octaves below the first trumpet. This will produce a rich, full ensemble, the only drawback being that the range for this style of orchestration is small. In the illustration, I have written two chords, which show the lowest and highest practical range for this style of arranging.



**Question:** Is a knowledge of keyboard harmony essential in the study of orchestration? Opinions on this subject seem to differ greatly, for I have been told that a knowledge of piano is essential, while others maintain that it is not necessary. What do you think?—Howard Smith, Wheeling, W. Va.

**Answer:** A knowledge of piano will prove to be a great asset in the study of orchestration, but it is not absolutely necessary. The advantage of using a piano to arrange is that you have everything before you and can experiment in the construction of chords and difficult passages.

However, anyone well schooled in harmony can do just as well without any knowledge of piano.

**Question:** Will you give me the most practical range of the following instruments: Bass Viol, a good practical range for sub-tone clarinet solos, trumpet, trombone, alto sax.—Henry Coombs, Boston, Mass.

**Answer:**

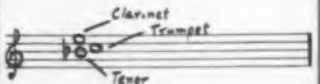


All the above illustrations are in concert. These ranges are not necessarily the actual ranges of each instrument, but are a good practical range to follow when writing arrangements for the average musician.

**Question:** When writing passages for trumpet, tenor, and clarinet as a trio, is it necessary to write the clarinet part a third above the trumpet lead at all times? Also, is it necessary to keep the three instru-

ments at least a third away from each other? For instance, sometimes I find that what I think is the correct harmony note for tenor is one tone below the trumpet, and I have been afraid to write it that way. To explain this to me, will you illustrate how you would orchestrate a C seventh chord for trumpet, clarinet, and tenor, with the trumpet lead playing C.

**Answer:** The clarinet does not necessarily have to be a third above the trumpet. However, in most cases, you will find that in writing for this trio the natural harmony part above the lead will invariably run in thirds. When writing for the combination of trumpet, clarinet and tenor, the correct way is to use original trio form such as you would use if writing for a sax trio, and give the clarinet the first harmony part above the trumpet and give the tenor the first harmony part below the trumpet.



Here is the illustration you asked for. You will notice that the tenor is one tone below the trumpet, which is correct.

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**Penthouse Serenaders**  
**BILL GREEN'S**  
**TERRACED GARDENS**  
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July 25 - Sept. 1—ARROWHEAD INN, Saratoga.  
Sept. 3—WALDORF-ASTORIA, New York.

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**Kay Weber**

**NOW PLAYING RITZ-CARLTON HOTEL, BOSTON**

# "Pine Top" Smith Influenced Early Piano Style Of Swingin' Ammons

By Sharon A. Pease

This seems the ideal time to present Albert Ammons, one of the nation's leading "Boogie Woogie" pianists. Ideal because "Boogie Woogie," after lying dormant through all these years, has definitely come to life and is becoming an important factor in modern dance music.

More about this later—and now back to Albert Ammons, who was born in Chicago thirty years ago. As far back as he can remember, he has been a lover of music. During his early boyhood, he was satisfied with listening to the family player piano and phonograph. When he was about ten years old, he felt the urge to create music, and went to work on the piano.

He learned his first pieces by playing player rolls over and over, and marking the keys with a pencil.

The hit song at that time was "Rose of No Man's Land," and an old favorite in the Ammons' stock of rolls was "Dardanella." Albert's favorite record at this time was "Hirschel Blues," a piano solo played by Hirschel Smith, from which he copied some ideas and incorporated them into his style.

### Meets "Pine Top" Smith

Later the Ammons family lived in the same building with "Pine Top" Smith, creator of the "Boogie Woogie" style of piano. "Pine Top" Albert and another tenant, Meade Lux Lewis, became fast friends, and worked out many ideas together.

This association with "Pine Top" had a marked bearing on Ammons' style, and as a result, he plays a fine varied style of "Boogie Woogie" today.

However, Albert is not typed to this one style for he also plays a solid, clean, swing style with plenty of modern ideas.

This style can also be traced to his association with another colored pianist, Willie Barbee, a pioneer of the swing type of bass. He coached Albert for some time and in 1930 gave him his first job, when he decided to use two pianos in his orchestra known as "Willie Barbee and his headquarters."

After one year Albert joined Louis P. Banks and his Chesterfield Orchestra, and was with them for three years, during which time they played at various south side cafes including Pleasure Inn, Club Eldorado and the Big House. After a tour of theatres, the band broke up in 1934.

### Ammons Organizes Own Band

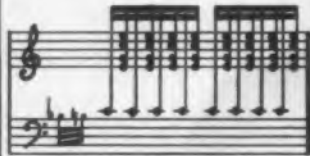
Ammons organized his own band and opened at Peven's 29 Club. It was while on this job that the musicians around Chicago began to hear of this hard working, genial fellow, and he began to develop a following that gained momentum as it accompanied him through an engagement at the Club De Lisa and on to his present stand at the "It Club", located at 5450 South Michigan, and owned by Elliot Rouse and Bill Carter.

Albert still has great respect for "Pine Top", and Barbee, but his favorite of the moderns is Fats

Waller. His ambition is to take his band to New York and here's hoping he makes it!

Musicians are usually most interested in his "Boogie" style, so we are presenting a sample of "Boogie Woogie Stomp" as recorded by Ammons and his band on Decca No. 749.

Note that an abbreviated form of writing has been used throughout the first six measures. In case you are not familiar with this method of writing, the first measure would be played thus:



The same idea prevails throughout the first six measures except that the chord changes position in measure two, and a seventh is added on the last two beats of measures four and six.

The treble figure in the thirteenth measure, which predominates throughout the last twelve bars is built around the third, played with the thumb, and combinations of these groups of two notes; seventh and ninth; sixth and root; fifth and seventh.

Notice that these are the same combinations which we used in the "Mail Bag" lick last month. They are great pals and by using various rhythms and patterns innumerable licks can be built around them.

The really unusual thing about Ammons' style is the bass figure. The use of the flatted third and sixth in this figure is unique and very effective.

This style should be played quite fast. The sixteen notes should be very short, almost as though the rhythm has been written using double-dotted eighths and thirty-second notes.

As mentioned above "Boogie Woogie" was created by Clarence "Pine Top" Smith. He recorded it on Vocalion No. 1245 shortly before he died in 1929. The number was not

# "Boogie Woogie" Specialist



Albert Ammons published, but as is the custom on most all unpublished numbers recorded in Chicago, the State Street Music Publishing Co. secured a protective copyright. This concern was formerly a corporation, but is currently a private enterprise headed by Mayo Williams. They own copyrights on many numbers which have been recorded but not published. Some become popular and are published, others never develop.

"Boogie Woogie", as we mentioned before, has lain dormant through these years, but during the past few months it has begun to catch on with musicians and the public.

Walter Melrose, of the Melrose Brothers Publishing Co., recently bought the rights on the number from the State Street Music Publishing Co. He has conducted some exhaustive research; had "Pine Top's" original recording copied, and now has the authentic "Boogie Woogie", which contains over one hundred bars, ready for the printers, and

will release a piano copy about August first.

A Fletcher Henderson Arrangement Mr. Melrose has engaged Fletcher Henderson to arrange "Boogie Woogie" for orchestra. With the material at hand and Fletcher doing the arrangement, the result should be something to look forward to.

Bob Haggart is a confirmed "Boogie" fan, and has used it very effectively in some of his fine arrangements. For example, he uses one "Boogie" strain in his arrangement of Joe Sullivan's "Gin Mill Blues" recorded by Bob Crosby and his Orchestra on Decca No. 1170.

instance the low E of the double bass has a wave length of about 27 feet, indicating a sound board 7 feet long. The tone would be a good one, but who could play it? But that explains why the 4th string of the bass is not as good as the other three.

In our next installment we will take up air chambers as associated with sound boards, and see how they are used to help out the board and to even compensate for boards that are too small.

## SOUND WAVE ACTION

(Continued from page 24)

Some things about it obey the same laws, and among them is this matter of relations to wave length. The resonator on A (440) of a marimba will be found to be about 7 3/4 inches in length, unless it is a small instrument and the resonators have been made half length to save room. Also a tuning fork, A at 440, with a resonator, will have a sound board that length and an air column inside the box the same length.

### Bass String Wave Length

Some calculating and measuring will show that most string instruments knowingly or through the trial and error method, approach as closely as they can the above rule. In the case of bass instruments, it becomes impractical to do so. For

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Low E Flat with Keys Open

Low C with Little Finger Extended

High D with Octave Key Pressed Down

High F with Thumb in Natural Position

Playing the Side Keys

Same Position Playing High E

By Merle Johnston

This is a picture lesson. Thus you may see by means of actual photographs the positions which should be employed under actual playing conditions, explaining the easiest and best way to handle an instrument without causing undue strain.

In the close-up No. 1, you will see my left hand photographed in a position ready to play. The keys, of course, are not closed. The most important part of this view is the

great many cases to flatten out the fingers and every time they do the student reports trouble with low C, B natural, and B flat. This is caused by the lack of precision in the fingers all coming down together.

High Notes

Figure No. 5 shows the playing position of high D with the octave key pressed down. Note that the thumb assumes a very natural position with the tip of the thumb

will show a part of the cork of the D key but, of course I am pressing the note open.

No. 6 shows high F, although in this case it is necessary to have the fingers extended slightly because the third finger is actually pressing the high F. The thumb is still in a natural position the same as in the previous example. From this picture you can see how the D sharp is played and the actual part of the finger which should be trained to touch this key.

Going back to the right hand, in No. 7 you have the position for playing side B flat. Notice that my thumb is curved naturally around the back of the instrument and does not depend on the guide post to hold the instrument up. Also my fingers are curved ready to play any one of the D, E, or F keys without having to come down 1, 2, or 3 inches, from the air as is practiced in many cases by students. The playing of these side keys with the idea in mind of the relative connections of your fingers to other keys on the instrument is the primary factor in development of technique.

The Natural Position

No. 8 shows the position of the same hand playing high E. Notice I have just shifted my hand so that I may play that key with the middle joint of the first finger. Although my other fingers are not actually over the keys, as in the former picture, they are still curved to drop back to this position to continue.

Positions to Avoid

The photos in columns 1 and 2 show the fingers all cramped, including the straightening out of the little fingers on both hands which you can see brings the hands immediately into a cramped position; also the instrument is laid on my knee with the bell pointing at some side direction. This is a careless habit of a great many men, or perhaps, a lazy habit brought about only by the fact that they are too lazy to pull their right arms back to the position they should to bring the instrument in correct playing position.

The illustration here shows the fingers raised high off the keys while one finger on each hand is pressing its respective note. This, as you see, brings the little fingers, as well, up in the air, creates a great deal of lost motion and general clumsiness of expression when the individual is trying to do his best work.

GOLDMAN BUYS POST LODGE ROADHOUSE

Jack Goldman, owner of New York's Hickory Lodge Roadhouse, Larchmont, N. Y. The spot was reopened June 15th under the new name of Hickory Lodge. Charlie Barnet and band opened.

BOBBY LYONS HEARD OVER WHAM

Rochester, N. Y. — Bobby Lyons and his orchestra opened at the Hotel Seneca Tap Room for the fourth successive summer season. They broadcast three times a week over station WHAM.

Positions to Avoid



Fingers Raised

position of the little finger curved in the normal manner ready to play G sharp.

Closed Position

No. 2 shows the actual closed position of the same hand for playing low B flat which calls for a slight extension of the little finger but still in a natural curved position. Compare these two photographs. Nos. 1 and 2, and notice how the action of the fingers comparatively has not changed although in the former the fingers are resting in the position of open keys; in the latter, all fingers are still curved.

Figure No. 3 shows the right hand in the position for playing low E flat with the keys open. In this case I had just stopped playing and let the photographer catch my hands as it rested ready to go on.

No. 4 shows the fingers on the right hand all closed and the little finger extended for low C. This position should be studied closely by the player as I find the tendency in a

operating the octave key. The fingers, you will see, are remaining near the open keys of G, A, and B ready to play them at a moment's notice. This position very often brings the player's fingers straight out, which invariably gives him a great deal of trouble in jumping from high notes to low notes in the register. You will also notice, as I mentioned in a previous article, about putting cork on the keys to raise them to the position of comfortable playing this shows a very good close view of the D sharp key with the cork on. Close examination

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### GLENN MILLER OPENS IN NEW ORLEANS WITH NEW BAND

By Godfrey Hirsch

New Orleans, La.—Glenn Miller (sensational arranger) and his orchestra invade the Crescent City. The Blue Room of the Roosevelt Hotel feels proud to present the man who made arrangements and helped organize such bands as Ray Noble, Jimmy Dorsey, Casa Loma, and others of the same calibre. . . . Miller's organization shows finesse and balance that one would expect to find in an orchestra headed by an ace musician.

A squint at his line-up should prove that Glenn carefully selected his personnel, which are as follows: Saxes—George Siravo, Hal McIntyre, Jerry Jerome, Carl Beisecker; trumpets—"Tweet" Peterson, Bob Capelli, Sterling Bose; trom.—Jesse Ralph, Bud Smith; piano—Chummy McGregor; bass—Polly Bundock; guitar—Bill Peysar; drums—Eak Kenyon; vocals—Kathleen Lane. The opening night proved a tremendous success in attendance and appreciation.

#### Transpositions

Irwin "Fazola" Prestopnik joined Gus Arnheim and should be the reason for some real Dixieland clarinetting. Doc Arthur Rando has replaced Fazola's vacancy with Augie Schellang's Roosevelt Rhythm Kings. Bob Hart, ace repairman, has sojourned to Elkhart to visit his associates, and accompanying Bob are his two charming children, Dessamae and Dickie.

Lennie Hayton's Orchestra terminated their stay at the Blue Room and proved to be one of the finest musical aggregations to ever play the ole home town. Above all, Lennie proved to be not only a prince of good fellows, but also a musician's musician.

#### Around the Clock With the Dawn Patrol

1 a.m., Club Plantation — Dave Winstein and his boys swing out in true Dixieland style and business greatly improved since this spot went union.

2 a.m., Prima's Penthouse—Louie Prima and his New Orleans Five welcomed back home after a year on the West Coast. Capacity crowds show Louie's popularity is as strong at home as on the coast. At last Louie has an all N. O. combo which

### Ace Arranger Becomes Leader



Glenn Miller

New Orleans, La.—Ace trombonist and arranger who recently became a band leader under the Rockwell-O'Keefe banner. Now playing a successful engagement at the Blue Room, Roosevelt Hotel.

includes: Meyer Weinberg, clar.; Frank Federico, guitar; S. S. Sherman, bass; Frank Pinero, piano.

3 a.m., Chez Paree—Steve Loyacano and orch. still maintain popularity which has now reached its third year.

4 a.m., Nut Club—Pinkey Gerbrecht still driving them nuts with some of the neatest trumpet along the route.

5 a.m., Club LaPlace—Tony (Little Satchmo) Almerico is satisfied with his location after refusing several offers.

6 a.m., One-Two-Three — George McQueen's popular rendezvous where the dawn patrol calls it a day.

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### BUSINESS TAKES NOSE DIVE IN BEER TOWN

By Doc Scott

Milwaukee, Wis.—Business in general all over the Beer Town took a nose dive the latter part of May—mainly due, I think, to the numerous strikes. The Hotel Schroeder was very lucky in securing Al Kavelin and his band as a stimulant—and it proved just that. This is the first real name the Schroeder has had for quite some time, and Kavelin has just the kind of a band that really clicks there. Kavelin has clicked so well that the Schroeder wants him to stay on indefinitely. However, he has other bookings elsewhere, and I doubt if he can be held over.

Casper Reda and his Orchestra will leave Toy's Oriental Restaurant July 3rd for a few weeks of one nighters in Northern Wisconsin and Michigan. Reda did very well last season on the road, and should do just as well angling for Toy's while Reda is away—my guess is that Joe Gumin will be on the bandstand July 3rd.

During Bill Carlsen's absence at the Modernistic Ballroom, Joe Gumin held the bandstand. Carlsen returned from the Trianon in Chicago June 12th after a week's engagement there to his regular spot at the Modernistic.

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### TORONTO'S HOME TOWN BOY

Toronto, Can.—Mart Kenney and his much publicized band from Vancouver, B. C., opened at Toronto's Royal York Hotel on June 7, and went over with a bang, as was expected. On their sustainers over the CBS network, they struck to sweet stuff with just a little swing; here on the job they surprised a lot of people by really getting into a marvelous groove, too. Kenney is another Toronto boy who had to leave town before he gained any recognition.

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# HOW TO SWING OUT ON THE SQUEEZE-BOX

By Howard Randen

Here is a complete chorus that utilizes licks in various forms. It carries further the points that we brought out in our last article, by showing you how a hot chorus can be built up by taking advantage of minor and seventh chords that appear in the harmony.

This chorus is a combination of the chord and the running style. It also uses in some measures, the double stop style that is I think particularly effective on the piano accordion. The first four measures are chord style, the next two lapse into double stops and then the seventh and eighth go into the running style. You can see how this applies variety and color to the entire improvisation, to avoid the mistake that some performers make,—that is, who fill up their improvisation with one or two monotonous themes or licks. It is all right to use a certain effect or build up for a crescendo, perhaps by using a particular phrase for four and even eight measures. But aside from this, harping on the same phrases for even as much as eight measures is tiresome and makes the hearer think that the performer lacks ingenuity.

Do not get the idea from this that you should not get a phrase and work it out. You definitely should. I only mean to stress the point that if you do happen to get a good phrase don't work it to death.

Like Building a Side of a House  
A chorus, by building itself up around three or four phrases, achieves the unity and the continuous flow that makes it both stimulating and musically beautiful. In fact this is almost essential; you can't string together unrelated phrases, even if they are musically correct, and expect the product to be a finished article. In other words, it is like building the side of a house. If you match the bricks one into the other, they look well and have uniformity; if you select any bricks and stick them in anywhere, the wall will have just the appearance that one would expect from such a procedure. The same with your chorus. If you stick phrases in anywhere the result will have that patchwork effect that you would have if you put red, green and blue bricks promiscuously into your wall.

### Chord Progressions

Let us glance at the chorus and analyze it. The first four measures utilize chord progression and a triplet phrasing; the next four refine the chord progression into a double-stop progression, which is really the same thing except that you get down your chords to two notes each. In the seventh and eighth measures the same triplet thematic is again used. The next eight measures go back again to the chord progression thematic.

Now in the middle eight—the cut

### Hot Accordion Chorus Using Minor Chords

in—we follow one of the standard rules in popular song writing. That is, that the cut-in must introduce a melodic phrase which is different from the phrasing used in the first sixteen measures. There have been a few songs written that neglected this rule, such as Star Dust. However, examine the majority of them and you will find that the song writers follow this rule definitely. The reason that they do is the same as that given above—merely to avoid monotony, the monotony of hearing the same phrase repeated again and again. This rule applies to impro-

visations as well. In other words, the thematic of the cut-in should definitely show a change in pace. Looking at the chorus we find that at the seventeenth measure, a single lick totally different from any used before has been inserted and developed to the full. When you play the whole chorus you will see how this serves to add beauty to the entire improvisation and how it colors up the chorus. Notice too that we revert back again towards the last to the chord thematic used in the first part and that the last four measures are a combination of chords, running style and double stops serving to sort of sum up the whole affair.

### Play It As Is At First

I have not marked the phrasing. Play it just as it is first. Now take two measures and phrase it yourself. Accent certain notes or chords in various ways and see what effect it gives you. Experiment with these accents until you get the type of accent desired. No two performers will phrase alike as they are not expected to when it comes to improvisations. Try to develop your idea of phrasing no matter what the marks are, or no matter whose chorus it is.

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K.C. HOTEL STRIKES PUT DAMPER ON BUSINESS

By John Goldberg
Kansas City, Mo. — Hotel strikes coupled with industrial strife knocked the props from under normal business this past month and put a big damper on activity along the main drag.

The love bug bit "Lambie Pie" Bill Blair and on the 16th the Meeker bull fiddle man took out a life contract. Rumor has it that Dan Cupid is also shooting arrows at Stan Fleck and Carl Lorch.

Bert's Studio
127 West 12th
KANSAS CITY, MO.

ATLANTIC CITY FILLS UP WITH OUT-OF-TOWN BANDS

By Irving Rossman
The season opened with a bang. Ozzie Nelson and wife, Harriet Hilliard, opening the Million Dollar Pier, being followed by Phil Spitalny's all girl orch . . . Russ Morgan, etc. . . Eddy Morgan holding down the berth for the third successive season as built-up orch . . . the band sounds great. . . Eddy Bradd with an augmented orch. in the newly decorated Merry Go Round Bar of the Ritz Carlton Hotel. . . Harry Marks playing lead tenor. Harry sounds swell after a winter in Florida. . . Tom Endicott reopened the Dude Ranch with Sid Applegate's orch. . . Tom has just returned from Los Angeles and is looking great. . . The weather is hot, the strings are popping and are the guitar players sore . . . we'll be sunning ourselves on the seashore while you're reading this in the hot city.

has been seen working under the Don Irwin banner at the Brown Palace Hotel in Denver, the St. Paul Hotel in St. Paul and various other spots is one of the hardest working boys around these parts and deserves the praise.

Fairyland Park reverted to a policy of six nights a week for dancing with Louis Kuhn and his band from the K. U. campus getting the call. Marie Rowland, familiar Pla-Mor figure, was given the managerial reins . . . and she handles them capably. Little Jack Little on a one nighter at the park with Fats Waller scheduled for either July 23rd or 24th . . . Ray Laughlin at Lake Okboji, Iowa with a full sax section and with Freddy Baker, George Weiser, Eddie Johnson, Chili Childers and Olivette Owens lending the vocal enchantments.

Johnny Engro and his style music continue to draw capacity crowds to the Green Hills Tavern just outside of St. Jos. Engro had his contract extended an additional four weeks and his smooth, well functioning band has created much favorable comment. This likeable chap who



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### LEADER TO SURPRISE CATS TAKING BAND FOR GRANTED

By Frank Sidney

Detroit, Michigan—Most Detroit bands are definitely set for the summer season. Lowry Clark, who has had one of our favorite local bands for a long time, is slated to go on the road for Consolidated. Lowry has a very neat appearing and commercial as well as a musical organization and we predict with the right bookings and management he'll break records wherever he plays. A fine outfit—watch for it and listen to it when it comes through your town.

Bob Chester is leaving Webster Hall after one of his usual long return engagements there and is slated for the Lowry Hotel in St. Paul.

Art Meesey, who has been getting increasingly popular the past few seasons with very few lay-offs between the better jobs, is now set at Sak's Cafe.

Walt Shuster is about to surprise the local cats who have been taking a fine outfit too much for granted. Walt has been handicapped the past few seasons by playing steadily in a ballroom that had no radio outlet and as a result he was practically buried alive as far as build-up and publicity are concerned. The band is slated for a fine new job with a good wire and as a result we'll be hearing a lot more of it.

Phil Sillman is set for the summer at Coconut Palms and drawing fine business. . . . Harker Thomas, who recently opened his Penthouse Music Studios on Broadway, has taken his strolling unit into Cliff Bell's Admiral Bar. . . . Don Zell, featuring Seymour Hoffman and Julius Cohen, has left for the Par-4 Club in Petosky.

Les Clark, who set a record for a continuous engagement of three years at Chene-Tromby, will probably set another at Palm Beach Gardens where he started last week.

Francis Grinnel, guitarist with many well-known Detroit bands, is the inventor of a radically new and finer vibrato attachment for his instrument. He claims that his attachment will not give string trouble or throw the instrument out of tune, a common trouble with similar devices now on the market. Francis is swamped with orders and has made final arrangements with leading guitar companies to retail his product.

Larry Teal is expanding his saxophone studios and now includes arranging under Roy McConnell, guitar and plectrum instruments under Joe Fava and other departments to be announced at a later date.

### Their Music Built Around Organ



By Frank Sidney

The difficult task of supplying the music for the select patronage catered to by Northwood Inn in Detroit has recently been successfully put in charge of Arlie Simmonds and his distinctive orchestra. Arlie is billed as "styled music", a distinctive style built around the clever use of the Hammond organ.

Both alto and tenor lead are used in the sax section which also features

prominent flute figures as background for soloists. Two brass (cornet and trombone) are used as solo instruments or for color effects and not as a section. Three arrangers are included who collaborate on turning out arrangements in the distinctive style responsible for this band's present popularity. Jimmy Murphy and Thelma Mitchell share vocal honors.

### First Detroit Band Incorporates Six Men

By Frank Sidney

One of the nicest small bands to be organized around Detroit for several years is the outfit headed by Jimmy Montgomery, now playing Westwood Otto Inn.

Jimmy uses six men and Audree Warner, feminine vocal stylist. The combination features both sweet and Dixieland style as arranged by Johnny Burris, pianist and Howdy Horton, trumpet.

We believe this to be the first Detroit band to become legally incorporated, the corporation being under the name of Johnny Burris who has been planning on it for several years.

The instrumentation includes Jimmy Montgomery, leader, vocal and tenor sax; Phil Shumar, clarinet, alto and violin; Johnny Burris pianist and arranger; Tappy Palmer, bass, violin and vocal; Ted Campbell, drums; Howdy Horton, trumpet, arranger, and mellophone.

### Birthday Greetings

to

### "Down Beat"

from

### Bob Chester

### LOMBARDO & MORGAN PACK THEM IN DOWN SOUTH

By Manny Wasserman

Richmond, Va. — Guy Lombardo, played a one nighter at the Mosque last week and he packed them in; this band is playing the finals at U. of Va., and V.M.I. . . . Russ Morgan, one nighted the Tantara, and he turned them away. . . . Bubbles Becker is back again at Ocean View; this is the second season for this fine band at this spot. Joe O'Neil, trombone, is back with this band. . . . Russ Morgan, Fats Waller and Jelly Lafwich, recently played the finals at V.P.I. . . . Jelly is again playing the Casino at Virginia Beach. This is the third season at this location. . . . Johnny Long is going strong at the beautiful Cavalier Hotel and Beach Club, Virginia Beach. . . . Jimmy Hamner and his ork are playing Colonial Beach. This band features Maxie Kirk, tenor sax; Crystal Club Ork. is playing Red Water Lake, featuring the singing of 'Flash' Gordon. . . . Harold LeRoy is playing the Westwood Gardens and he too is packing them in. Margurite Colbert, is the vocalist with this band. . . . One of the biggest dances for the out door season, sponsored by Beth-El, is being held at Westwood Gardens.

### TEDDY HILL OPENS IN FRANCE

Teddy Hill and his Orchestra opened a six week engagement, Friday, June 11th at the Cafe Des Ambassadeurs in Paris, France.

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## DRUM BARON SHAVES ON STAND WHILE BAND PLAYS

By Bob Harris

Boston, Mass.—Let's take "potshots" at small news items. Jimmie Welch, recuperating after a hard winter in New York, soon to rejoin Dick Stabile. . . . Henry Saltman playing with Charlie Barnet. . . . Pete Herman's voice getting hoarse. . . . The Marshes getting their usual publicity in the Wisdom Box. . . . Jimmie McHale still paying those union fines. . . . Harry Marshard to take charge of Ed Duchin's New York office. . . . Charlie Wolke still carrying beautiful women down stairs. . . . What marvelous trumpet player from Boston is driving Joe Haymes' car? . . . Sammy Linaer and family having all expenses paid to play in Paris Exposition for Leo Reisman. . . . Mal Hallet doing a Paramount theatre date.

Holding attention at the Hills-grove Country Club at Providence, R. I., is Ray Cappola and his sensational dance band. This is the long awaited and expected band that Providence has been asking for. The clever bookers at the Hills-grove Country Club realized that they had the ideal band leader who knew what to give, how to give it, and when to give it. A chance for a smart booker to get a smart band.

Baron Hugo publicly admits that he is not of royal title. Baron has invented those unusual drums which he is so famous for. He also puts on a pantomime comedy which is not equalled by any one. One of his feats is to lather and shave his face while the band is playing. Baron is doing many private and ballroom dates.

Be sure to hear that Glenn Miller band when it reaches your town. Prediction: Glenn Miller's band to be one of the country's leading bands. Interesting bits of news about Boston musicians graciously received if sent to your Boston correspondent at 42 Cherry Street, Lynn, Massachusetts.

## Blueblood's Maestro



Jack Marshard

The choice of the critical Boston bluebloods at the Ritz-Carleton Roof; the choice of the smart set at the exclusive Bar Harbor Club, at Bar Harbor, Maine; the unanimous choice of the twenty-fifth Harvard Reunion and Senior Class Day; the choice of such people as the Philadelphia Dorances, the Pittsburgh Laughlin Steel group, and the vice-president of the DuPont concern at Wilmington, Delaware, is our Jack Marshard. "How does one crash this set?" you ask. Well, Jack claims that it is the style of music together with the tempo that he sets that makes his band the favorite selection. But, he didn't say that it is his fronting the band with his appearance and personality that has aided greatly to the continuing success of this organization.

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## Big Names Play the Aquacade-- Scribe Waits for Stork's Downbeat

By Bennie Strauss

Cleveland, Ohio.—The Great Lakes Exposition seems to have the spotlight this month. Stubby Gordon and his band plays for the huge water show at the Aquacade under the direction of Archie Bleyer. Bleyer scored practically the whole show and turned out some very fine arrangements. Cliff Barnes did some very good work assisting Bleyer.

Sam Willis, first trumpet man with Stubby Gordon, deserves plenty of credit for the way he handles his part of the show. Plenty of D's and E's in the score. The band plays for an hour and a half without an intermission. Segue from one number to another.

Wayne King played the Aquacade for the first two weeks and was followed by Joe Venuti.

Myron Roman fills the spot at Radioland. Has Pat Circillo leading the brass section.

Freddy Carlone leads the band at the Pioneer Place with a real swing band.

The Winterland has a bunch of local men directed by Emil Hollander from New York.

Cleveland and Vicinity

Harry Candullo at the Avalon uses a small but sophisticated swing outfit.

Lee Allen, known to most of us as Cury Smith, followed Blue Barron at the Southern Tavern and immediately collected a good following due to his winning personality and ease of making friends. Incidentally Lee's wife has a band of her own at Fergus' Cafe.

Paul Burton and his orchestra hold forth at the Ohio Villa. Burton leans a little toward the rippling rhythm idea and features his piano man on the electric organ. He does break out with a few swing numbers which are very nicely arranged by his tenor man, Sam DeTore.

Your ex-scribe, Janice Burgess, is patiently waiting for the stork. The exact date is not known.

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### HOTEL AND UNION WILL KISS AND MAKE UP

By Harry Knotts  
Baltimore, Md.—When Local 40 picked in front of the New Howard Hotel it wasn't done to boost business. However, according to the management of the hotel, this is exactly what has happened. Increases in receipts ranging from \$16 to \$85 nightly are reported. Latest reports have it that the New Howard and Local 40 will shortly kiss and make up.

The fact that there are still plenty of cats in Balto was evidenced by Mal Hallett's success at the Hippodrome. Crowds stood in line on Mal's opening and really went for the band in a big way. Band laid it in the groove all afternoon and did that mob love it! Charming Teddy Grace supplied the feminine interest to the show and was very well received. Previous week Guy Lombardo headlined stage show with only fair gate. Score: one point for swing.

Not so long ago, The Club Astoria was a hot-bed of swing. Opened by Lucky Millinder, this popular colored nitery featured such fine bands as Don Redman, Tiny Bradshaw, Blanche Calloway and Danny Logan.

### Trumpet Player Recovers From Appendicitis

By Ray Treat

Auburn, N. Y.—Another sign that Prosperity has turned the proverbial corner is the fact that Enna Jettick Park is presenting a far better class of orchestras this summer than it has for quite a few years past. A great deal of credit is due Manager Charlie Parker for his choice of musical organizations.

Phil Levant, that fine gentleman who opened the dancing season this year, is to return for a week.

Bill Dougherty, native Auburn bass player, now with the Floridians at Columbus, Ga., sends a postal telling that Larry Brooks of Rome, N. Y., trumpet player with same organization and buddy of Bill's, is recuperating from an emergency appendix operation at his home in Rome. So, in closing, a word of encouragement to Larry Brooks, a very likable chap and one who knows his music.

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## Musicians Stage A Grand "Jam" Session At Brother Cat's Wedding

By Milton Karle Dickler

Pittsburgh, Pa.—Operating under a new policy as to entertainment upon the opening of the Urban Room, the Wm. Penn manager, Gerry P. O'Neil, has brought in two entertaining units that alternate continuously throughout the evening. We refer to Happy Felton's band and Sande Williams' entertainers (a foursome that plays everything imaginable). The Felton crew combines both sweet and swing for those Urbanites. The fine showmanship and personality of Happy actually sells out! The standouts musically are: Shorty Solomon, trumpet; Norm Jackson's fine tenor, and Don Nyer's drumming. There are nice vocals on the part of Ann Kiscade and Ken Nealy. Felton is aired through WCAE-MBS several times weekly. Sande Williams' Foursome do a splendid job in comparison to the equally fine entertaining honors bestowed upon Happy Felton's gang. Since the opening of the Urban Room, and with this set-up, this exclusive spot has been attracting those older crowds.



Happy Felton

The Charley Gaylord band, due to its fine showing at Bill Green's, is now back at the "terraced gardens" again! Charley is aired nightly via WCAE-MBS. At Sammy Walter's wedding recently a grand "jam" session was held with Jack Leary, clarinet; Red Kent, guitar; Ross Hall, piano; Tommy Noll, drums, and Sally LaPerteche for the fine trumpet. Congrats, Sammy, and my best to you!



Sande Williams

Ralphie DeStephano has rejoined Hank Hainstead in Oklahoma City. ... Over at the Twin-City Club on

Third Ave., the fine piano of Harry Walton and, likewise, tenor of Bunny Brown deserve a mention. ... Husk O'Hare and band opened the attractive new Balconades out on Route 51. ... Joe Tyler's swell farewell concert at Local 60 brought the more appreciative en masse for that occasion. Ted Blake's emceeing was terrific as usual! ...

Who was the gal in the front line at the Nixon that was Joe Masdea's nemesis last month—nuf said! ... The "great" LaPerteche refused another offer! ... Cuddy, fine local trombonist who joined Dornberger, in town for a few days ... while Charley was leaving MCA for Consolidated! ... Irene McKenna is now vocalizing for Pete DeLuca's band.

The fine "Fred Luther interest," Ray Pearl, did a marvelous engagement at Kenwood Park and just about topped Tommy Tucker's record of last season. ... The exotic Carmen is now being featured with Etzi Covato's Turtles at Renault's in AC! ... Ken Martin's new band shows lots of possibilities, what with Bob McCandless' and Kay Schmidt's arranging. ... For the second consecutive year, Fred Luther was the only ballroom manager throughout the state to have Benny Goodman.

It was a pleasure to have Benny Goodman a couple of weeks later at the Stanley Theatre. As expected, he did marvelously as for attendance. Aside from the musical angle, Benny did the emceeing in swell manner. The marvelous showmanship of Lionel Hampton and Gene Krupa held those in attendance spellbound!

The swing combo out at the White Mansions, composed of Brenkus, bass; Dave Gifford, guitar; Dan Siesman, violin, and Dale Harkness, piano, is most commendable.

Dean Sayres and band, new mem-

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bers of Local 60, are doing nicely out at the Sunrise in McKeesport. ... The "Apostles of Swing Trio" up at the La Salle Club in Bradford postcards this department of their fine showing there! ... Sid Dickler and band did the "four-figures" in attendance consistently at Forest Park in Dayton, Ohio. ... George Koenig, with the BG clan, sends his best to those Clevelanders and to his friend Austin Wylie. ... Mike Riley's "round and round" music played the New Penn recently. ... Dick Barrie and band, with Anita Boyer, vocalist, did a very impressive two weeks' engagement at Kenwood Park last month!

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# ST. LOUIS VILLAGE GOES HYSTERICAL OVER CASA LOMA

By Red Millard

St. Louis, Mo. — Never in the history of this village has any band scored as did Glen Gray and the Casa Loma band at the Show Boat Ballroom. Man, they broke the ice with their first number and from there on out the cash customers were hysterical, applauding every solo and absolutely whistling and screaming for each number by Kenny Sargent and Pee Wee Hunt! And what a treat to see Glen direct. He handles himself beautifully, the band follows him to the nth degree, and what fine tempos. The management of Show Boat is to be congratulated for giving St. Louis such a musical feast. It is regrettable though that out of 600 local members who didn't work that night, only four attended the Show Boat; still, only two heard Luceford. Too bad! Too bad!

Atop the Statler Hotel we have Bert Block and his Bell Music, presenting a strikingly different style of hotel music featuring bells, vibes, and celeste in surprisingly pleasing manner. He also has a very fine vocalist, Bill Johnson, and an oboist, Harold Feldman, who will make you purr. The band is an ideal hotel combination and before coming here played a six months' engagement at the Hotel Syracuse, Syracuse, N. Y., breaking the jump with a five day date at Coney Island, Cincinnati. This band will stay indefinitely at the Statler due to the fine business they are bringing the hotel.

Cy Delman and his Kentuckians are at the Jug. Band came in from Whitehall, Palm Beach, Fla., and replaced Al Hahn who had been in for nineteen months. Delman's band is well received as they feature many vocals and novelty arrangements.

Grey Gordon is back again at the Chase Hotel with practically a new band featuring Curley Van Dusen, Doris Knight, and Dopey Grass on the vocals. Floyd Lauck is turning out some fine arrangements and McMannis is doing his usual fine job on first trumpet.

Anson Weeks has followed Red Nichols at the Meadowbrook Country Club. Tommy Trigg is back in town with the President, the finest band on the Mississippi. Charlie Armand is playing the Show Boat. Band came in from Missouri University and is going over fine. Jess Hawkins is playing Forest Park Highlands.

## Gets Old Men Back



Joe Haymes "The Little Giant of Jam"

Five former musicians have re-joined Joe Haymes band, and two more threaten to leave their present leaders to go back with their old pal and leader "The Little Giant of Jam." Joe has probably developed more fine swing musicians than any other leader and had more men stolen from him by other maestros.

Joe and his drummer, Charlie Bush, recently turned down an offer by Jules Stein of MCA to go to London and organize English Bands for him.

Haymes is now headed west and may open a prominent spot in Chicago. His men are as follows: Chas. Bush, drums; Dick Neumann, bass; Max Cheikes, guitar; Frank Cohen, piano; Max Herman, trumpet; Dave Frankel, trumpet; Sid Feldstein, trumpet; Mike Michaels, Ronny Chas trumpet; Mike Michaels, Ronny Chas trombone; Clyde Rogers, Nick Ciazia, Hank Haupt and John Langsford, sax, and Barbara Burns, vocalist.

### VOCALIAN TO RELEASE NEW RECORDS

Vocalian will release a few records very shortly that will really give you a bang. Such great swing artists as Hen Pollack, Fazola, Muggy Spanier, Thurman Teague, Dan Stuart and Niel Spaulding decided to have a little fun and made a few records done up in the tallest corn. They were so sensational for the small towns that requests poured in for more.

## AIR-CONDITIONING COOLS PHILLY HOT SPOTS

By Joe Graver

Philadelphia, Pa. — Local night spots are featuring outdoor shows where possible and air-conditioning where activities must remain indoors.

The Arcadia carries on with Milton Kellem and his band playing the dance melodies, interrupted by bits of rumba and tango from Don Ronaldo's boys.

The Anchorage has recently opened its outdoor terrace and we find Johnny Graff's French swing band rhythming at this spot. Jack Armstrong and band succeed Frank Warren at the Cocanut Grove. Paul Specht goes from Benny the Bum's to the Ritz-Gardens, Ritz-Carlton Hotel, Atlantic City.

The Girard Cafe reopened to the tune of Rudy Rio and his band. Eddie De Luca's band leaves Palumbo's Cabaret which is closing for the summer months.

Hal Fitch heads a fine twelve piece band at Moonlight Gardens, above Willow Grove, and at the Willow Grove Danceland we find Jim Fetta and his music men.

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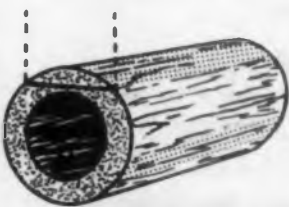
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WHERE THEY PLAY

Lauchlin, Jimmy: (Larchmont Casino) Larchmont, N. Y.
Luna, Al: (Howard Cafe) San Diego, Cal.
Luna, Bob: (Sensu Tap Room) Rochester, N. Y.
Luna, Russ: (Larchmont House) Covington, La.
McCann, Grace: (Chloe's T Gardens) Detroit, Mich.
McCoy, Clyde: (Lakeland Park) Barnevilla, Pa.
McDowell, Jimmy: (Horseshoe Inn) Tacoma, Wash.
McDonald, Jack: (Springhurst) Lexington, Ky.
McElroy, Bob: (Pick's Club) Milwaukee, Wis.
McGrana, Donald: (Cleveland) Cleveland, O.
McHale, Jimmy: (Westminster) Boston, Mass.
McQueen, George: (123 Club) New Orleans, La.
Mack, Eddie: (Al's Cafe) Chicago, Ill.
Mallory, Ed: (Cotton Club) NYC.
Manson, Joe: (Belvidere) Auburn, N. Y.
Maple, Nelson: (Rathskeller-Henry Hotel) Pitts.
Marina, Joe: (Hickory House) NYC.
Martin, Ken: (Orchard) Pittsburgh, Pa.
Martinez, Frankie: (Merry-Go-Round) Miami, Fla.
Mathews, Frankie: (Casa Marina) Jacksonville Beach, Fla.
Maurice, Johnny: (Remler's) Akron, O.
Mau, Stewart: (Capitola) Capitola, Cal.
Mayhew, Nya: (Glen Island Casino) NYC.
Mayer, Bobby: (Rivian Beach) Houston, Tex.
Meeher, Paul: (Villa Molera) Chicago, Ill.
Merrill, Jack: (Lobby) Albany Park, N. Y.
Meyer, Henry: (Nautical Plaza) Barnevilla, Pa.
Merrill, Wendell: (Schmidt's Farm) Maryland.
Meyer, Johnny: (McAlpin) NYC.
Merrill, Joe: (Tread) Richmond, Va.
Middleman, Herman: (Cotton) Pittsburgh, Pa.
Middleton, Jack: (Greyhound) Miami, Fla.
Milk, Joe: (Silver Lake Inn) Camden, N. J.
Miller, Bob: (Olson Club) San Antonio, Tex.
Miller, Lueky: (C.L.I.) NYC.
Miller, Glenn: (Horseshoe-Bus Room) New Orleans, La.
Mills, Floyd: (DuPont) Wilmington, Del.
Mills, Dol: (The Ranch) Seattle, Wash.
Mojica, Leon: (10 Patio) San Francisco, Cal.
Molina, Carlos: (Stevens) Chicago, Ill.
Monroe, Hal: (Vanderbilt) Chicago, Ill.
Montgomery, Jimmy: (Westwood Inn) Detroit, Mich.
Moore, Art: (Saks Cafe) Detroit, Mich.
Moore, Carl: (C.R.A.) NYC.
Moorehead, Paul: (VBA) Omaha, Neb.
Moran, Russ: (C.R.A.) NYC.
Morton, Jerry: (Jazzie Inn) Wash., D. C.
Mortz, Feede: (Strat Inn) Burlington, Ont., Can.
Moyer, Ken: (Tybes) Savannah Beach, Ga.
Mulliner, Dick: (Dessville) Auburn, N. Y.
Nael, Harold: (Piers) NYC.
Naman, Club: (Regina) Toronto, Can.
Narvan, Club: (C.L.I.) NYC.
Nebauer, Eddie: (Wilshire) Chicago, Ill.
Nelson, Gust: (On Tour)
Nering, Ted: (Jovial Grill) Bloomington, Ind.
Newman, Babe: (Rainbow House) NYC.
Noble, Sam: (CBS) Hollywood.
Noone, Jimmy: (Vanderbilt) Chicago, Ill.
Normand, Victor: (Dixie's) Rathskeller, Pitts.
Norris, Stan: (Merry Gardens) Chicago, Ill.
Norz, Ed: (Rialto) Atlantic City, N. J.
Nowak, Elmer: (Miam) Billmore, Miami, Fla.
Nowak, Frank: (Warlock) NYC.
O'Hara, Rush: (Baldonia) Pittsburgh, Pa.
Osburn, Will: (On Tour)
Palzo, Frankie: (Rochester) Geneva, N. Y.
Palzo, Louis: (C.R.A.) NYC.
Parris, Benjamine: (Parris Club) Erie, Pa.
Parson, Stan: (Spanish Grill) Vancouver Hotel, Van., Can.
Paul, Harry: (Larchmont Park) Bonner Springs, Kansas.
Pawlett, Charlie: (Commodore) Vancouver, Can.
Payne, Jack: (On Tour)
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Perkins, Ray: (Catharine) Calumet City, Ill.
Peterson, Ray: (Catharine) Calumet City, Ill.
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Pramer, Lew: (Harmarist Brasserie) London, Eng.
Price, King: (Bird's Nest) Baltimore, Md.
Prima, Louis: (Foothouse) New Orleans, La.
Prom, Trotters: (Der Club Deutscher) Bethlehem, Pa.
Rabin, Oscar: (Brighton) England.
Rachner, Boyd: (Hot & Bar) K. C., Mo.
Randell, Gordie: (W.G.V.) Schenectady, N. Y.
Rapp, Barney: (Beverly Hills) Newport, Ky.
Rathburn, Faylin: (Hedberg Gardens) Iowa Park, Youngstown, O.
Rehner, Herb: (Wilder Bar-B-Boulevard) St. Louis, Mo.
Reval, Carl: (Lexington) NYC.
Reidman, George: (Omara's Dome) Los Angeles, Cal.
Reidman, Joe: (Fairmont) San Francisco, Cal.
Reisman, Leo: (Waldorf-Astoria) NYC.
Reiside, Don: (Arcadia) Phila., Pa.
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Riley, Mike: (Mt. View House) Fort Kent, N. Y.
Rio, Rita: (C.R.A.) Hollywood.
Rio, Rudy: (Girard) Phila., Pa.
Rios, Denny: (Rox) NYC.
Roderick, Floyd: (Old Heidelberg) Akron, O.
Robison, Willard: (C.R.A.) NYC.
Rodriguez, Rene: (Garden's Bristles) Ft. Lee, N. J.
Rogers, Ed: (French Casino) NYC.
Roman, Myron: (Rathskeller) Cleveland Exposition.
Rosenblat, Laila: (King Edward) Toronto, Can.
Rosen, Paul: (Pavilion Boyie) Valley Stream, N. Y.
Rosell, Charles: (On Tour)
Roth, Ed: (Riverside) Milwaukee, Wis.
Roy, Harry: (Palace) Manchester, England.
Royalist Orchestra: (Springland Campus Club) Wildwood, N. J.
Rubin, Jan: (C.R.A.) Hollywood.
Russell, Buddy: (Sears) Erie, Pa.
Russell, Jack: (Golfmore) Grand Beach, Mich.
Russo, Dan: (Olson's) The Dalles, Wis.
Sabin, Paul: (Blissom Heath) Detroit, Mich.
Salles, Lew: (C.R.A.) Hollywood.

Strictly in a White-Man's Groove



San Francisco, Calif.—Abby Raso and his band now playing the Grove at Guereville, Calif., on the Russian River, have been fingling tunes for several weeks at the Grove and have acquired a following already.
Abby's band is strictly a white man's band in music and does not

draw the acclaim from the swing critics, especially those who worship at the shrine of Goodman, Dorsey and etc. However, they do a damn fine job and it looks like a natural.
Their ensemble playing is very solid and polished and as far as individual soloists, this is surprising, as there are many.

Senders, Joe: (Blanchard) Chicago, Ill.
Sando, Carl: (Chateau) Chicago, Ill.
Santilla, Andy: (C.R.A.) Hollywood.
Savitt, Jan: (KYN Station) Phila., Pa.
Sayre, Dan: (Sunrise) McKeesport, Pa.
Schallang, Augie: (Boulevard) New Orleans, La.
Schneider, Fred: (Crossroads) Cleveland, O.
Sest, Gus: (Casino Club) Orange, Tex.
Sexton, Jack: (Club Bagdad) Miami, Fla.
Shan, Art: (Hunt's Inn) Wildwood, N. J.
Shaw, Carlos: (Muehlebach) K. C., Mo.
Shelly, Lew: (VanCleave) Dayton, O.
Sherman, Maurice: (C.R.A.) Chicago.
Sherr, Jack: (St. Moritz) NYC.
Shirwood, Bobby: (BOK) NYC.
Shroven, Joe: (White Swan) Galveston, Ill.
Shturfil, George: (Shalovland) Nampa, Idaho.
Shturfil, Walt: (Edgewater Beach) Detroit, Mich.
Siegist, Bob: (Park Island) Orion Lake, Mich.
Shturfil, Phil: (Consensus Palace) Detroit, Mich.
Sillvers, Johnny: (Roadside) Oceanside, La.
Simmons, Arlie: (Northwood Inn) Detroit, Mich.
Siry, Larry: (C.R.A.) NYC.
Smith, George: (Coney Island Club House) Cincinnati.
Smith, Earl: (Park Plaza) St. Louis, Mo.
Smith, Stuf: (Panama Door) Hollywood.
Smutkin, Bob: (Sylvia Lake) Akron, Can.
Snider, Billy: (Gibson Bathkeller) Cincinnati.
Souders, Jackie: (Trianon) Seattle, Wash.
Southern Gentlemen: (The Pines) Pittsburgh, Pa.
Specht, Paul: (Ritz-Carlton) Atlantic City, N. J.
Spring, Bob: (Sprayway) Syracuse, N. Y.
Spratt, Rudy: (Club Equire) Toronto, Can.
Spratt, Jack: (Netherland-Plaza) Cincinnati, O.
Stanford, Jack: (Bechtel Gardens) Hammond, Ind.
Stanley, Stan: (Woodlawn) Delavan, Wis.
Statenman, The: (Oli-Nor) Baltimore, Md.
Stock, Gus: (Jack Dempsey) NYC.
Stoick, Billy: (Torchman) Phila., Pa.
Stromer, Charles: (Deshler-Wallick) Columbus, O.
Stromer, Leo: (Sylvia Lake) Akron, Can.
Stromer, Wm.: (W.L.W.) Cincinnati.
Stromer, Lew: (Cafe de Paris) London, Eng.
Stromer, Eddie: (Carlson) Centre Island, Toronto, Can.
Sullivan, George: (Boulevard) New Orleans, La.
Sullivan, Joe: (Fairmont) San Francisco, Cal.
Sullivan, Leo: (Waldorf-Astoria) NYC.
Sullivan, Don: (Arcadia) Phila., Pa.
Suter, Harry: (C.R.A.) NYC.
Sutcliffe, Otto: (Avenue) Milwaukee, Wis.
Sutcliffe, Mike: (Mt. View House) Fort Kent, N. Y.
Suzuki, Charles: (On Tour)
Suzuki, Ed: (Riverside) Milwaukee, Wis.
Suzuki, Harry: (Palace) Manchester, England.
Suzuki Orchestra: (Springland Campus Club) Wildwood, N. J.
Suzuki, Jan: (C.R.A.) Hollywood.
Suzuki, Buddy: (Sears) Erie, Pa.
Suzuki, Jack: (Golfmore) Grand Beach, Mich.
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Table with columns: ARTIST, AFFILIATION. Includes names like Ethel Shutta, Kay St. Germaine, Gene Conklin, Kathryn Marlowe, Jack Swift, Truman Bradley, Lou Rapp, Charles Chester, Billy Scott, Monty Kelly, Walter Cummins.

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Down Beat's Pictorial Review

GRASS BILLIARDS



Howard Lyons, Rex Downing, John Thomas, and Glenn Harris use their clubs as cues and find they can get the ball in the hole after all!!!

DIVOT DIGGING



Rex Downing, disgusted with small scooping varieties of artificial turf, decides that if he can't hit the ball he will bury it, and soon much better with turfgrass.

WHEAT BENDERS



Thomas and Lyons tiring of monotonous routine of grilling the ball into a hole all afternoon, drive theirs into a nearby field, and practice hunting. "At least there is a little suspense in this," quoth Mr. Lyons.

FISHING



Podler's Thompson, however, also got tired of hanging on he drove his next ball into a lake. "Fishing is a great sport, isn't it, heh, heh," he puffed. He'd not add that, try as he might, the damn ball just wouldn't stay in the fairway.

JAM SESSION



Chicago Musician's steep-toothed submen demonstrate they, too, like jam.



In every condition saddle player who plays drums in his spare moments.

RETURNS FROM EUROPE



Former Cook Louis Henry Hamilton returns from Europe to organize even band.

COMING-OUT PARTY



Reggie Fryar, orchestra, runs himself during a country rehearsal.



One of Tommy Dorsey's pet hobbies is riding a bicycle in the country.

BULL-FIDDLE SCRAPER



Marion Holmes, Vocational with Art Kassel, draws the line on the bull.



Music News from Coast to Coast

# DOWN BEAT

BALLROOM

CAFE

RADIO

STUDIO

SYMPHONY

THEATRE

## BOAKE CARTER DAMNS WEBER'S PENSION

See  
Page  
Six



Left to right—Benny Goodman who is Hollywood bound to make another picture. He will open at the Palomar, Los Angeles, in July. Center—A rare shot for your album, of Glen Gray showing how Casa Loma's new stick weaver looks when "his chops are beat." This is the result of an extra heavy night of Down-Beating. Right—Suave, scintillating, Paul Whiteman takes off with a hot chorus on baton! It is Mr. P. W.'s feet that are multiplied at the bottom to symbolize that Down Beat IS ON THE UP BEAT! on its Third anniversary this month. See page 22.

Roger Fryer, orchestra leader, came himself during a country rehearsal.

stool apart, isn't it, huh, huh," he puffed. He'd not add that, try as he might, the damn hell just wouldn't stay in the fairway.

Chicago Musical's street-toughed salaried men demonstrate they, too, like jam.

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