

DOWN BEAT

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THEATRE

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VIOLIN ATE HEAD OFF AS MOLINA SHED CROCODILE TEARS

By Dean Hudson

Richmond, Va.—This is the story of a violin that has eaten its head off in storage. And of a legal entanglement that probably made Justice Thomas Fletcher, in Civil Justice Court wish he were a Solomon.

The case is a tangle, but the facts are simply that somebody sought an attachment against Carlos Molinas, the radio star, when he and his orchestra were at Tantilla Gardens last October.

High Constable H. C. Farmer seized the violin and placed it in the Brooks Warehouse Corporation's care after insuring it for \$10,000 at a premium of \$20 a month.

The company that sought the original attachment has since merged with another and that part has all been settled.

But the violin: It is now brought out that the violin seized was just a cheap violin, worth not "more than \$5.00 or \$10.00, and not the \$10,000 instrument that was made by a famous pupil of Stradivarius of Cremona and handed down to Molinas from his ancestors.

There have been several suits, and the question Justice Fletcher is pondering is who should pay the storage bill which now amounts to \$220.

When the violin was seized, it was said, the prized instrument for which it was mistaken was safely in a vault.

Mr. Walter J. Coulter, managing owner of Tantilla Gardens, was responsible for the entire scheme it was later learned. Mr. Coulter also paid Molina two weeks salary in advance to prevent them from attaching Molina's salary. Mr. Coulter was rather modest about the whole affair and merely said that he liked to look out for those who worked for him. Mills Artist Bu-

A Push In The Puss For Texas Musicians

By Gordon Strachan

Dallas, Tex., Nov. 1—Dallas musicians and night clubs were handed a push in the puss here recently when municipal government set up a dancing ordinance requiring that any place wishing to allow its patrons to dance has to have 400 square feet of floor space if seating accommodations are for 200 or less and take out a license at \$250 per year.

Welfare board members will now have charge of the matter. Old-time bouncers are out, too, according to the ordinance, and welfare board will appoint men or women officials to snoop at each night club to see if young merry-makers are soused, indecently clad or under sweet seventeen. Snoopers will get \$5 a night for their evil pastime.

Male officers must be at least 5 feet 9 inches tall and weigh over 170 pounds, and female officers, if they should be named, must be physically fit and stand an examination. Any officer chosen must have a high school education or be a graduate of a social service school. But who needs that much study to be able to spot a drunk or a nude? Worst part of the whole ordinance is that it will deprive a lot of small musicians of jobs in the two-by-four spots of which Dallas has hundreds.

reau was the attaching company. (The major portions of this story appeared in the Richmond, News-Leader.)

I learned that they went to a pawn shop, bought a cheap fiddle, and then spent \$10.00 for a very nice looking case—distributed a few pieces of music inside to make it look authentic. When the papers were actually served Molina put on a real act and actually succeeded in coaxing those well known "alligator tears" to trickle down his face.

Molina and ork were at Tantilla two weeks last Oct., 1936.

A Black Eye For Him



New York, N. Y.—Because certain "tough guys" did not like the attention a certain chorus beauty paid likeable Joe Dale, drummer with Mitch Ayres orch. one of them tried to "discourage" Joe with brass knucks. Joe is no slouch himself with the dukes, and the "cats" say he traded punches 45 minutes with the "hard one" before he gave Joe up as too tough.

Musicians Now Have "Property" Right In Their Own Musical Creations

Court Decision In Favor of Waring and WDAS Suit Provides a Powerful Weapon for AFM In Control of Record Situation

Philadelphia, Pa.—Fred Waring's injunction against WDAS put the clamps on their playing of discs recorded by him for home use. Now the Supreme Court of Pennsylvania puts their OK on this injunction by handing down a decision to the effect that bands playing arrangements for recording and broadcasting purposes have a property right in their interpretation and consequently have authority in saying how these are to be used.

RCA and the National Association of Broadcasters take it on the chin as these two bodies were backing WDAS and doubtless supplying much of counsel costs. The unanimous decision of the court that the musician "has undoubtedly participated in the creation of a product in which he is entitled to a right of property which in no way overlaps

or duplicates that of the author in the musical composition" may pave the way for other states to follow the same lead. In a concurring opinion handed down by Justice Maxey, "a performer is entitled to decide whether and when and how and for whose benefit his renditions of musical compositions shall be mechanically reproduced." And that, "the right to restrict these discs to private use is unquestionably his."

Other states must follow Pennsylvania's lead before musicians can benefit to any great extent. If and when these states do follow then musicians will be able to restrain stations from broadcasting their discs. Stations will then be compelled to make suitable monetary arrangements with the record companies in which musicians will share.

Coin machine authorities doubt the decision will greatly affect them as the job of policing the operators of "music boxes" as the trade calls them, is too difficult.

"Forgotten Men" Form "Tune-Tailors" Guild

New York City, N. Y.—Music's forgotten men, the arrangers of modern pop tunes have recently banded together to form an arrangers' guild for the purpose of obtaining recognition for its members. According to the tune-tailors, many a "stinko" number has been turned into a hit by the arranger's clever embellishing which amounts almost to a composition in itself.

Heretofore, record companies have credited almost everyone connected with a record arrangement with the exception of Joe Arranger himself and it is for the purpose of glorifying him that this organization has been conceived. The arrangers maintain that with the added prestige of general recognition they will be able to command higher prices for their work as well as carve for themselves a niche in music's hall of fame which they so richly deserve.

At a recent meeting held here Joe Glover was elected president, Bill Challis, vice president, Bernie Mayer, secretary, and Don Walker treasurer.

FATS AND CATS HAVE FINE ARABIAN EVENING

Cleveland, Ohio—It was that of King of Jive, Fatsy Waller, along with four of his rascals and seven Big Apple dancers, who dished out the kicks at Al Gregg's second successful RKO-Palace party at the Allerton Hotel here October 18! Before an assemblage of Cleveland maestros, dancing teachers, and we of the Fourth Estate, the Fats and his men jammed, jived, and presented seven of the Big Apple dancers appearing with him at the Palace that week.

The little quintet skinned the cats alive, what with Fats at the keyboard, Herman Autrey on bugle, Gene Cedric on tenor, Slick Jones at the heavy artillery, and Al Casey with a handful of frets. Too, the terpsichorean jamming of the Big Apples went over like a balloon full of helium. "A fine Arabian evening", Fats pronounced it. The horn of plenty spouted edibles and drinkables for the crowd. Fats, when asked to play a solo without benefit of the orchestra, said "Yeahhh, but first I'll have Vat 69—without benefit of the orchestra!" Anyway, fine party, much glad, and the musical high spot of the season.

Benny Goodman's Brass Band drew 3000 to the Trionon ballroom here on a one-nighter in September. Price was a buck a knob advance sale and a buck two-bits at the portal. Benny and the crew didn't appear till almost 11, however, having rushed out from WGAR studios after airing their single program. Played till 2, but with plenty intermission, Benny himself doing a Houdini after the last recess. This must have been one of those one-night, off-night, night-offs. The band was fine, but not great. Ellman blew his brains out and delighted the crowd. Krupa held the light most of the time, especially during trio numbers, till Hampton hauled out his pile of railroad tracks and rendered all and sundry unconscious.

Incidentally, the Trionon house (Modulate to page 10)

Rodin Tells Of Goodman's Short-Pants Days & The Louie-Oliver Duets

By Gil Rodin

Los Angeles, Cal.—With all my experience in the music business, I feel as though I have lived ten lives, and I wouldn't trade my experiences for anyone's in this world. To have played alongside of and listened to, night after night, such wonderful musicians and fellows as Pollack, Goodman, Jack and Charlie Teagarden, Freeman McPartland, Sullivan, Krupa, Miller, Fud Livingston, Boss, my colleagues in the present Crosby band, and many others; also to have listened to such marvelous musicians as Louis Armstrong and Joe Oliver as they played at the Lincoln Garden in Chicago, along with Johnny and Baby Dodds—that was really something.

These and many more experiences and rare treats I ran into, and these I will endeavor to illustrate in this article as they occurred to me in the past.

Thrill to Hear Armstrong and Oliver Playing Together

I will never forget the days and night spent at the "Three Deuces" with Teeschmaker, Joe Sullivan, Dave Tough, Jimmy McPartland—all these kicks that are really worth

Don't Miss It!!

Chicago, Ill.—Jimmy Dorsey and his orchestra will play a benefit concert sponsored by Down Beat for James Cannon (formerly of Ray Noble's orchestra, who is convalescing in a N. Y. Sanitarium) Sunday afternoon, December 12.

There will be other brilliant swing stars, and a terrific afternoon for all real "swing" cats. Last spring many were turned away at the door. Get tickets early.

placing on paper, if for nothing else than to record some memories. One of the greatest thrills I have ever received from music was the (Modulate to page 35)

She "Pecks" Them In



June Richmond

Chicago, Ill.—June Richmond, pop singer featured with the Jimmy Dorsey orchestra, is an absolute hit with the patrons of the swanky Congress Casino. Her virtue is the handy way she manipulates a generous chorus, truckin', peckin', etc., to the screaming delight of her listeners, and the marvelous way she sells out to them. Yats, Yats, she literally "pecks them in!"

J. DORSEY BALKED AT WLW "NO JAM" EDICT

By Bud Ebel

Cincinnati, Ohio.—The new W. L. W. slogan is "The Melody is the Thing, We Don't Want Swing." On Sept. 14 W. L. W. sent out the following notice.

"To all orchestra leaders: In adherence to WLW's program policy regarding Swing Music it is imperative that all 'Swing' tunes and 'Swing' arrangements, particularly the 'Jam' type be restricted from programs originating from remote points as well as from studio proper. Appreciating your cooperation in the planning of future broadcasts both thru WLW and WSAL P.m. Shows, Musical Director."

The first balk came from Jimmy Dorsey playing at the Netherland Plaza, and Dorsey refusing to cooperate. WCKY another local station picked up the Dorsey program and sent it out on the NBC network. Things have been patched up and Dorsey is again on WLW. The Crosley station wants a definite melody at all times, but they refuse to accept a take off chorus or "Jam" in any form. Their claim is based on the fact that they have had so many complaints from their listeners about "Swing Music" that they felt that WLW should do something about it. Perhaps Mr. Crosley got fed up with "Swing" this past summer with his Cincinnati Reds baseball club, who were always swinging but only hitting the ozone, and ended up in the cellar of the National League.

Jan Garber to Own Nite Club
Jan Garber did what the rest have not done in the Gibson Florentine Room. It was necessary to make reservations five days in advance in order to get a table. This is the first time that has ever happened in this spot and Garber certainly deserves a lot of credit. Garber will open his own nite club in L. A. April 15, 1938. Until that time he will play the Palamoor the first sweet band to go in that spot at a higher figure than any "Swing" band has received.

No Jam For Him



Wm. Stoess

Cincinnati, Ohio.—In a letter to Down Beat, Wm. Stoess, Musical Director of WLW explains his "No Jam Edict." "I am not really against 'Swing' but the 'Take-Off' choruses, and the 'jamming' of musicians over the air. Because the melody is lost in this ad lib improvising, our listeners do not recognize the tune, and therefore do not like it. We have had many complaints. Arranged swing is ok as long as there is always a definite melody at all times."

Down Beat Helps U.S. Agents Trap Crook

Ex-Convict Who Posed As F. D. R. Jr. Caught Thru Circular To Dealers

New York, N. Y., Nov. 8th—Smooth-tongued Allan Preston, 52 year old ex-convict (whose real name is Frederick E. Peters, and who has used more than 100 aliases in 30 years while impersonating government officials) was captured today thru the aid and cooperation of Carl Cons, and Glenn Burrs, Editors of *Down Beat*.

Peters, who specialized in forgery and allegedly posed as Franklin D. Roosevelt, Jr., Gifford Pinchott II, etc., to "build-up" his prospects was arraigned before U. S. Commissioner Garret W. Cotter and held in \$15,000 bail on a charge of having impersonated a federal officer.

Wired For Money To Bury Himself !!



Allan Preston

At Washington, J. Edgar Hoover described the prisoner as "one of the most persistent and prolific forgers and impersonators known to the Federal Bureau of Identification." At various times, Hoover said, the ubiquitous Fred posed as Theodore Roosevelt, Jr., Alfred DuPont, Philip Wylie, Clement Studebaker, Frank A. Kellogg, Jr., and even the President's son.

One occasion, the FBI Chief continued, Peters telegraphed his own parent that he was dead and asked them to wire funds to have his own body sent home for burial.

Convicted of Fraud

According to Hoover, Peters was convicted of fraud in New York in 1920 but won a commutation from President Woodrow Wilson. In 1924 he was arrested in San Francisco and sentenced to ten years at McNeil Island, where he edited the prison publication, the *Lantern*.

He resumed his "career" upon leaving McNeil Island and was one jump ahead of the law until November, last year. Hoover said, when he left a finger print on a "build-up" note at a business office. At about the same time he was indicted at Birmingham, under the name of W. G. Parsons, for impersonating a Federal officer.

With the appearance of a college professor and widely informed on a variety of subjects, Peters has succeeded in eluding a nation-wide hunt which began less than a week after his release from the U. S. Penitentiary on McNeil's Island in the state of Washington where he only served part of a 10 year sentence for impersonating federal officials.

Last February, Peters came to Chicago with the *Follies* doing publicity for several stars in the show. There, he met the Editors of *Down Beat*. And with terrific references (God knows where he got them) he

talked himself into a modest job. An intelligent and hard worker, Peters made himself a valuable employee. It was natural then, a few weeks later that he should want to sell advertising for *Down Beat* upon returning to New York.

A capable reporter as well as a good space salesman Peters again made himself valuable. However, a few weeks ago, when several statements were returned to *Down Beat's* offices in Chicago with the notation that the amount had been paid to "your Mr. Alan Preston, 'Secretary of the Company'" he was called long distance and promised to come at once to Chicago. Instead of coming, however, Peters left a trail of phoney checks from Detroit to Boston. Suspicious now, Cons and Burrs went to authorities for advice. In the Bureau of Investigation office, they were amazed to find a prison photo of the man they had trusted, and to learn he had a prison record a mile long. They offered their cooperation at once, and gave the G-Men the clue that resulted in Peters arrest. Peters, unaware that his former employers had learned his true identity and had flooded the music business with circulars giving his description and photo walked boldly into the RCA building in Rockefeller Center where one of the boys in the Rockwell-O'Keefe office recognized him and phoned Bill Burton, their publicity director. Burton at once notified the New York offices of the F.B.I.

"Bought Police Dogs for General Butler!!!"

Born and educated in Cleveland Heights, Ohio, Peters' criminal record dates back to July 12, 1907 when he was arrested at Chattanooga, Tenn. for passing worthless checks. And once he obtained \$50 by purchasing four police dogs, two of which he ordered sent to Major Smedley Butler. "This man is the nation's most extraordinary impersonator," John J. Dowling, Assistant U. S. Attorney said, "and he has been the source of embarrassment and annoyance to scores of government officials."

SONG PUBS TO GET 50 PERCENT OF CANNED INCOME

New York, N. Y.—A treaty is impending between the songsmiths and publishers in the form of a contract regarding the recordings, synchronizations, and similar rights. It will end the controversy that started in the early spring and that has offered various dire threats, such as, general "sit-down" strike by the publishers before they would become 'stoogies' for the writers.

The treaty, according to an official of Warners, favors the writers. Every song placed with the publishers since the 1st of June of this year will grant the song pluggers fifty percent of all recordings, transcriptions, etc. A financial sheet will be sent in duplicate to all writers thereby assuring everyone of a complete knowledge of all transactions. This contract also will continue with the American Society of Authors, Composers and Publishers until 1950.

Musicians Committee To Aid Spanish Democracy

New York, N. Y.—Four of the foremost American composers, Aaron Copland, Roy Harris, Roger Sessions, Bernard Wagenaar, and the well-known conductor, Alfred Wallenstein, form the jury which will judge the winning composition in a contest held by the Musicians' Committee to Aid Spanish Democracy.

The prize will be a performance of the selected work by a full symphony orchestra at Carnegie Hall, New York in March. In addition, arrangements are being made for recording, publishing, and radio broadcast of the winner.

Among the notable sponsors of the Musicians' Committee are Pablo

Casals, Samuel Chotzinoff, Olin Downes, Dr. Albert Einstein, Alma Koussevitzky, Erno Rapee, Fritz Reiner, and Efreim Zimbalist.

- Rules:
1. All manuscripts to be postmarked not later than midnight, January 15, 1938.
 2. No name other than a pseudonym must appear on the manuscript. A sealed envelope with the name and address of the contestant and a short biographical statement must be enclosed with the manuscript.
 3. The composer must be an American citizen.
 4. The composition must be between 10 and 20 minutes in length.
 5. The composition need not have any program or programmatic title.
 6. All manuscripts must be addressed to: Horace Grand, chairman, Concert Committee, 484 Riverside Drive, New York City.

"Gone With The Wine"



Jolly Maestro Masters and Genial Kay Kyser are the end men in a lecture bit of "glad-house" frolicking. Left to right and "doubling" on fun are Masters. Poly "frog-voiced" McClintock, drummer with Waring; Virginia Sims, vocalist with Kyser; Donna Rae, vocalist with Masters; Waring, and Kyser.

Master & Variety Records No More Odds Stacked Against Mills

By John Hammond

New York, N. Y.—I'm really sorry to report that the Irving Mills record venture has passed out of the picture, as I have several times predicted it would. Irving made a valiant effort with his Master and Variety record labels, but the cards were stacked against him from the start. It is many months now since there has been a release of Master (seventy-five cent) discs, and now Variety has listed its last supplement.

Got Her Start In A Cemetery



Mary Jane Walsh

Mary Jane Walsh first sang over the air from a chapel in a cemetery in a little town in Iowa. Since then she has been heard on most of the major networks. Oct. 29 she began a new presentation over the Mutual Broadcasting System every Friday from 8 to 8:15, EST. Miss Walsh has been heard with such name bands as Seymour Simon and Shep Fields. Her new program will consist of favorite hit tunes.

A new record venture actually requires an enormous amount of capital, as well as recording originality, an aggressive sales force, and a couple of really big artists appealing both to the retail and automatic nickel phonograph trade. Mills was forced to depend on the sales organization of the American-Brunswick-Columbia combination for sales, which was having a difficult enough time selling its own competing Brunswick and Vocalion lines in a field where there is unheard of competition already from the two RCA-Victor labels and the highly potent Decca product. Outside of the Raymond Scott unit, Mills introduced no new bands to the trade with sufficient originality to appeal to record buyers, and of his own artists only Duke Ellington has much of a record following—and Duke's is so expensive a band that it is often difficult to clear expenses with him on discs.

Failure to Find Outlet in Europe Causes Abandonment

It was the failure to find an outlet in Europe for the records that caused the abandonment of the project. But although it is Irving's prestige that is the main sufferer, it is Herbert J. Yates, the big boss of Consolidated Film and the American Record Company, whose pocket-book was most severely damaged, for his companies paid the artists on Variety and Master. I suspect that in the long run he did not fare too badly, however, for his factories in Bridgeport and Los Angeles did all the pressing of the records, and at a good fee.

Fortunately, Duke Ellington has been salvaged from the wreck and, along with the Hudson-de Lange orchestra, he will be back on Brunswick again. All the three record companies, Decca, RCA-Victor, and American-Brunswick, are reporting by far the biggest business in more than seven years, and I would be far from surprised if close to three million new popular records were sold in the month of October. Decca sales are said to be more than seven hundred thousand a month, and will probably reach a million by December, all the combined American-Brunswick lines are now running at an estimate of between eight and nine hundred thousand monthly, while Victor, which is very cagey on figures, is surely, along with Bluebird and redeal discs, doing upwards of a million. This means that the companies will be more than able to absorb increased costs from the American Federation of Musicians on the one hand, and the United and Electrical Radio Workers, which already has achieved a closed shop in the factory of the American-Columbia company in Bridgeport, and RCA-Victor in Camden, New Jersey.

Dunham Gives Up Band To Rejoin Casa Loma

New York, N. Y.—The versatile Sunny Dunham who swings with equal eclat on both trumpet and trombone and arranges as well has recently disbanded his orchestra and rejoined his alma mammy, the Casa Loma band, November 3rd.

BIG APPLE STARTED IN "SYNAGOGUE" NITE CLUB

There is only one original Big Apple song, and that is the song written by Billy Spivez of Columbia, S. C. Billy is the guy who first discovered the dance in Fats Sams niter in Columbia. He and several of his friends, Blackie Lovell, Betty Henderson, Kenneth Clark, and Dottie Eden, who are now featured at the Hollywood in NYC related the story of the Big Apple to Baltimore representative of *Down Beat*.

It seems that a Negro, Fats Sams, bought a Jewish Synagogue in Columbia and turned it into a nite club. The club soon became a fave spot with Columbia sepi steppers. The Shag and Charleston were a matter of history in Dixie and the Negroes were looking for something new to terp to. The idea was a natural—the square dance in swingtime. Instead of calling the usual numbers, the caller would call out "truck to your right," "shag to your left," etc.

Spivez and several of his friends dropped in one nite to glimpse the new dance that all the jigs were talking about. It gave him an idea. Returning home he wrote a song around the dance. This was the first Apple song. Then with his friends he began work on the dance itself, adding new steps, including "slap your pony" and several others. Then he worked out a routine. With his friends he introduced the Big Apple in the Chatterbox in the Jefferson Hotel, Columbia. One of the first leaders to feature the song was Jack Wardlaw, popular southern band leader. The dance caught on like wildfire and soon swept out of Dixie to the North, East, and West.

He Got Socked



Pierre Andre

Chicago, Ill.—Because Pierre Andre insulted some of his guests at a recent opening, Bill Burton, a publicity exec from New York invited him outside "like a man." Outside Andre swung wide at Burton's chin and missed. "You made a mistake missing me!" hissed Burton, and proceeded to give the announcer a trouncing.

A few minutes later, Andre holding his fist-tattooed chin in his hand hid behind these words: "I'll have you thrown in the can tomorrow!" To which Battler Burton responded, "Why wait till tomorrow, bring your can around now!" Song pluggers, musicians, et al left Burton's right hand limp the next day from shaking it so much.

Decca To Wax Discs In Chicago Again

Chicago, Ill.—This town will again be opened for disc making by Decca Records. They plan several recording studios in Chicago and a branch office in Cleveland and to be managed by Sydney Goldberg of the Detroit office.

The discontinuance of the studios in Chi was caused by James Petrillo's 'laying the law down' on 'canned music' unless the local musicians were given an equal chance. The AFM ruling put an end to this but the Decca boys have all joined the union.

Did Bessie Smith Bleed To Death While Waiting For Medical Aid?

By John Hammond

New York, N. Y.—Bessie Smith was killed during the last week in September, and perhaps the greatest and least appreciated artist in American jazz is gone. My own admiration for her has been expressed too often to warrant repeating here again, but I feel like kicking myself for not having done more to make her art known to thousands who might really have appreciated her had they only had the opportunity.

A particularly disagreeable story as to the details of her death has just been received from members of Chick Webb's orchestra, who were in Memphis soon after the disaster. It seems that Bessie was riding in a car which crashed into a truck parked along the side of the road. One of her arms was nearly severed, but aside from that there was no other serious injury, according to these informants. Some time elapsed before a doctor was summoned to the scene, but finally she was picked up by a medic and driven to the leading Memphis hospital. On the way this car was involved in some minor mishap, which further delayed medical attention. When finally she did arrive at the hospital she was refused treatment because of her color and bled to death while waiting for attention.

Tales May Be Magnified

Realizing that such tales can be magnified greatly in the telling, I would like to get confirmation from some Memphis citizens who were on the spot at the time. If the story is true it is but another example of disgraceful conditions in a certain section of our country already responsible for Scottboro, the Shoemaker flogging, and the killing and maiming of legitimate union organizers. Of the particular city of Memphis I am prepared to believe almost anything, since its mayor and chief of police publicly urged the use of violence against organizers of the CIO a few weeks ago.

Be that as it may, the UHCA is busy sponsoring a special Bessie Smith memorial album containing twelve of her most inspired blues, with accompaniment by Louis Armstrong, Fletcher Henderson, Joe Smith, Coleman Hawkins, Buster Bailey, Charlie Green, Jimmy Johnson, and a few other great artists. The album will be released by Brunswick-Columbia around the middle of November with pictures of the performers and details about each of the discs. Take it from one who cherished all the records that this will be the best buy of the year in music.

Marsala's Band a Solid Sander

The New York season is in full swing, and the pun is fully intended. Tommy Dorsey is at the Commodore, Benny G. is back at the Pennsylvania, the tired and creaky old Casa Loma are politely performing at the New Yorker, Horace Heidt is whooping it up at the Biltmore, while Eddy Duchin is sending the Four Hundred at the Plaza's Persian Room. Dorsey, of course, is doing mighty well at the Commodore, but it is Benny who is confounding the skeptics who thought his business would be under that of last year's, for he is actually doing slightly better—which means by far the best business in town.

Even though all the big bands, including Benny's, are performing at the hotels, this particular guy gets far more kicks from a certain small band which up to a few weeks ago was just another potentially good unit. Joe Marsala, the Chicago clarinetist who performs at the Hickory House, made the two changes which transformed his shaky rhythm section into something exciting and solid. Bobby Hackett, that great Boston musician whose talents were submerged in one of those execrable Dixieland affairs, is doubling on guitar and cornet, and Buddy Rich, an eighteen-year-old with tremendous technique and an equal supply of genuine enthusiasm, is the new drummer.

Hackett Comes Into His Own

Hackett comes into his own with the wonderful Marsala brothers to inspire him. With a fine rhythm section behind his playing no longer sounds tainted with anemia and affectation, of which there was just a slight suspicion in Boston. An even greater surprise is his guitar playing, which at once reflects real taste and a sensitivity all but unknown on 52nd Street. Joey Bushkin seems to have been inspired as well by the two new additions, for his tempo has steadied and a few of his clichés have vanished, while Artie Shapiro remains one of the top-notch white bassists. Some day soon this Marsala group will make

some records worthy of it so that the rest of the country can hear what it is missing by not being in New York.

Another of our great small bands is the one at the Savoy which goes under the name of the Savoy Sultans, but—before its debut into Local 801—was known as Al Cooper's orchestra. It is just about the only orchestra around town containing the kick of the small Southwestern colored bands, and this despite the unorthodox instrumentation of three rhythm, three saxes, and two trumpets. The star of the orchestra is the bassist, Grachan Moncur, whose technique is unbelievable but never runs away with him. Although his pizzicato puts most of our bass pluckers to shame, it is his bowing and legitimate vibrato that are most astonishing. Running close to him is a young alto player, Rudy Williams, who is a wonderful section leader and possesses a tone that will almost knock you out of even the wide reaches of the Savoy. His enormous talent leads him outside the confines of orthodox harmony at times, but (Modulate to Page 15)

"Deaf And Dumb" Triple Checker



Robert Emmett Dolan worked out an elaborate deaf and dumb language.

HE TRIPLE CHECKS HIS BAND IN A SINGLE MOVE

New York—Robert Emmett Dolan, who leads the orchestra on the Sealtest Sunday Night Party, heard at 10:00 p.m., EDST, is a "triple check" conductor.

Dolan sets the tempo of the orchestra in a low circular sweep that gives him an opportunity to glance at the vocalist, the orchestra, and the men in the control-room, almost simultaneously. If the orchestra is too loud for the vocalist, the control-room engineer gives Robert Emmett a signal. The leader puts his right index finger to his lips, which means, "Sh-h!"

During rehearsals Dolan corrects his vocalists' errors aloud, but on the air it is another matter. He has an elaborate "deaf and dumb" sign language worked out which virtually allows him to converse with the singers during an actual broadcast.

Ray Ted Lewis of Pueblo, Colorado is able to play three clarinets at one time.

Choice Chunks Of Chatter From The Chowder Front

By Jack Egan Alligator '37

New York, N. Y.—Andy Ferretti of Tommy Dorsey's trumpet section, will wed his Boston sweetie pie after Happy New Year . . . Larry Costea, H. Heidt's sex appealing vocalist, is squiring Shirley Beckus—at this writing, anyway . . . Joe (Onyx Club) Helbock's mother is laid up in a New York Hospital, the victim of a car that leaped a curb . . . The life of any collegiate party is still the guy who can sing the patter chorus of Tommy Dorsey's "Marie" . . . It comes to light, and not through any press agent, that Art Paulson's band broke all records at the Larchmont Shore Club last summer. This is the band that substituted for Ozzie Nelson when the latter was at his commercial broadcasts last winter at the Hotel Lexington . . . Sidney Mears, the nineteen year old triple tonguing trumpeter of the Heidt army, left the Brigadiers and is now (Modulate to Page 28)

"TWENTY-THREE Skidoo!"

No new
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SAYS
Reed

Zeke denies that his old gill
ress and adds—"My Uncle
and then gave 'er to me. Sa
me slap tongue on 'er. Som
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sure do swing their pardners
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satisfied to keep the hay in
and stay right where he is.
We know that band instrum
proved and that instrument

are way behind the times now. Competition these days is plenty stiff and to reach the top and stay there we can't be like Zeke! We must keep in step with progress, and combine our own artistic ability with the finest instrument obtainable, a MARTIN. Arrange to try one today sure. Compare it with your old horn. Liberal trade-in allowance, easy purchase plan.

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Music Sent Thousands to Death in 1914—Now It Cures Disease

The Martial Airs That Stiffened Spines of Men for Death Has Now Given Way to "Silver Threads Among the Gold" Which Cures Amnesia

By Phyllis Carlton

Do you seethe, mutter strange curses, and breathe threats when the weird strains of the amateur saxophonist next door finally get you? Do you rant and rave and warn the hall and chain that "That tooter is driving me stark, raving mad!"

If it's happened to you, don't let your cranial goings on get you down and convince you that there's something a bit weak about you above the ears if you can't take a little musical torture. You're only human. And what's more, it may go from bad to worse. If you don't stop that sax-fiend, he will drive you mad.

But—if you do join the raving maniacs, it may be music again that will regain for you the freedom of the supposedly sane. Curing process is known as music therapy. Definition is modern as an electric organ, but application as old as savage tom-tom.

Bizarre Music Drove Hundreds Mad in 14th Century

In Germany back in the fourteenth century, they went mad by the hundreds of a strange dancing disease. Bizarre music of some devilish musician started the Teutons dancing around maypoles and worked them into such a frenzy that they danced desperately until they dropped dead of exhaustion. Henry III of France had a court musician who went by the name of Claude le Jeune. When Claude led his basso go wild, Henry III couldn't take it calmly, felt urge to murder, and swore he'd kill the first man who came within appearing distance. Few days after Tchaikowsky finished his symphonic "Pathetique" the hang-over of the mood which had inspired its composition led him to suicide. The Pied Piper's music hypnotized all the kids in town to going on a jamboree and never coming back.

But that's old stuff. More modern is "Gloomy Sunday," more deadly than tarantulas. And you all know what happens to bassoon players. Just slow suicide cases, that's all. And there's something about oboe tonal quality that can drive even a man of Coolidge temperament berserk.

Patriotic Airs Sent Men to Kill

Ever watch a crowd when the band gets hot? "Stars and Stripes Forever" sent more men over there to kill their brothers under the skin than Woodrow Wilson's oratory could coax.

But that's only one side of it. You know what cured those German dancing dervishes? Music—shrill gay tunes graduating into soft, slow soothing melodies. And Henry III? Music. All that clever Claude had to do was sing a lullaby and His Majesty was tame as a kitten again.

Sling-shot marksmanship is what we usually give that Palestine pill-projector David credit for. That's how he trimmed Goliath in a single round. But don't forget that he was hot on the harp too. When Saul got in a temper and couldn't be restrained from playing sword games and

leaving corpses about, it was David who made Saul his own sweet self again: "When the evil spirit from God was upon Saul, then David took a harp and played with his hands. So Saul was refreshed and well, and the evil spirit departed from him."

Damon Tamed Greeks With Music

Boys would be boys, even in classic Greece, and when their Bacchalian revels left them wildly intoxicated, it was with music that Damon

MUSIC CAN DO THESE THINGS TO YOU

Rachmaninoff's Prelude played for a patient deranged at childbirth excited her to dangerous pitch.

Mendelssohn's Spring Song calmed her to normalcy.

Tschaitowsky committed suicide after finishing his "Pathetique."

"Gloomy Sunday" drove several impressionable youths to suicide.

But "Silver Threads Among the Gold" cured amnesia.

tamed them. Oh, the Greeks had a cure for it. Incidentally, Apollo doubled those days as god of music and god of medicine. Hippocrates, No. 1 medicine man in history, turned temples into mental hospitals and employed temple music to cure his mental patients back in 400 B.C.

That mood indigo used to come over George III, pet peeve of the colonies in 1776 and the only way to get him out of it was to play a few snappy numbers. Which makes us wonder if a tongue-tied clarinetist might not have been responsible for the vile moods of said tyrant that brought on the stamp tax and quartering of soldiers.

Military War Bands Can Also Cure War Injured

Military bands are powerful as gunpowder. Queer thing about them is that they aid to cure 'war-injured' just as effectively as they send able ones to the slaughter. Major General Smedley D. Butler, U.S.M.C., Retired, found the U.S. reception camp at Brest, France, a flu colony in 1917. Says "Our regimental band of 60 pieces was a knockout. It was composed of Italians musical to the fingertips, who had been recruited and trained by a band leader whose name was Felix Ferdinando. His father had been leader of the royal band of Italy. Felix, in addition to being a highly gifted leader, had the guts of a real soldier. He marched his Italians up and down the hill day and nite. The played until their drums were soggy to give courage to those poor devils flattened out by the

epidemic. I soon had more than thirty regimental bands in different sections of the camp playing jazz, one-step, stirring military marches in continuous shifts. The doughboys, miserable as they were, were soon shuffling their feet in the mud to keep time to the lively airs."

Moderns Cure Insanity

Moderns are turning to music in treatment of serious mental derangement. Curing insane by music is out of the stunt field. Chief advocate of efficacy of music, Willem van de Wall maintains it stimulates intellectual control, brings associations into consciousness, expresses emotional and intellectual needs of mental patients in forms socially acceptable, aids patients consciously to control impetus to act on desire. Organizes in mental hospitals rhythm orchestras for mentally retarded cases and notes improvement when patients govern motor impulses by stopping at end of tune. Few years ago, after demonstrating music therapy in Pennsylvania and New York state institutions, had 100 patients in Chicago mental hospitals treated by pianist, reported all but few recovered.

Dr. Moissaye Boguslawski, experimenting in receiving ward of Chicago state hospital for insane, gave individual music treatment to large number of patients, reported only one case unresponsive. Each patient listened first to nursery tunes, then to a group of childhood songs suitable for eight- to twelve-year old, then to adolescent music of romantic mood, and finally to national folk songs and popular and classical favorites. Reported a German woman patient, severe case of mental derangement, who had spoken to no one in three months and who showed no emotion whatsoever, listened to first three groups with no interest. But in the fourth group, "Du, du liegst mir im Herzen" brought tears to her eyes and she confided the remembrances of a girlhood romance. She immediately began to show interest in ward activities.

"Silver Threads Among the Gold" Cured Amnesia

Rachmaninoff's Prelude, played for a patient deranged at childbirth, excited her to dangerous pitch. Mendelssohn's "Spring Song" calmed her to normalcy. In Kansas City Research hospital, Dr. Boguslawski

cured amnesia case by playing "Silver Threads Among the Gold."

Music is credited with cure of supposedly insurable cases of shell-shock during World War. In Siberian prison camps, where borach and black bread were daily diet, mental depression became a menace. Organization of glee clubs and orchestras resulted in decided decrease in insanity and suicide.

To cure abnormal fear in operating-table patients, music as an anæsthesia has been used frequently by Dr. A. F. Erdmann, chief anæsthetist in two large Brooklyn hospitals. Dr. Erdmann says "state of nervous fear of patient taxes his strength and reduces his recuperative power." Finds music more potent than old-time prescription, con-

(Modulate to page 14)

SONGS MOST PLAYED ON THE AIR

- That Old Feeling (Felt)
- Have You Got Any Castles, Baby (Harms)
- Roses In December (Berlin)
- Remember Me (Witmark)
- Whispers In The Dark (Famous)
- Moon Got In My Eyes (Select)
- So Many Memories (Shapiro, Bernstein)
- You Can't Stop Me from Dreaming (Remick)
- Blossoms on Broadway (Famous)
- My Cabin of Dreams (Berlin)

SHEET MUSIC BEST SELLERS

- Harbor Lights (Marie)
- That Old Feeling (Felt)
- My Cabin of Dreams (Berlin)
- Remember Me (Witmark)
- Moon Got In My Eyes (Select)
- Have You Got Any Castles, Baby (Harms)
- Whispers In The Dark (Famous)
- One Rose (Shapiro, Bernstein)
- You Can't Stop Me from Dreaming (Remick)
- Roses In December (Berlin)

DOWN BEAT'S CANDID REVIEW



Joe Carbonaro, schooled dog-house man with Mal Hallett, breaks down over the tragic sound of a minor note he is sawing in two. He plays bass and grinnaces good-naturedly for one of the finest leaders in the business—Mal Hallett.



Steve Broadus on his swanky "Rancho Grandview" at Vista, California. Inside he bends his energies on his new Research Laboratory for reeds and mouthpieces while the cash register still rings for Steve at his old stand on Broadway.



The Hoosier "Hot Toddlies" or Hot Shots are a talented barn and kitchen quartet playing everything from washboard, auto horn to horn-shoes. Heard on the National Barn Dance Hour. Otto Ward, Tenor, is the lad who gets off on clarinet; Paul Trietsch who answers to the nickname of Hezzie slides up and down on a song whistle and beats it out on a washboard; Kenneth Trietsch, baritone, stars on the banjo, guitar, and bass sousaphone while Frank Kettering, who writes most of the arrangements, backs the combination up with a solid bass viol.



Hughie Barrett, studio maestro and conductor of Melody Revue, forsakes the lead sheet to give a more righteous up-beat to Della Carroll and her Big Apple.

A Catholic Father Analyzes "A Groove"

A Priest Who Plays Like Teddy Wilson Talks About Rhythm

Editor's Note—(Because of this man's position, it has been requested that his identity not be revealed. However, Down Beat believes his remarks are intensely interesting and significant because of the man's background and culture.)

(As told to Joe Foss)

So you've got a band, eh? And you want it to swing? And you've spent a lot of dough on swing arrangements and still the band don't sound like Goodman? You've rehearsed the guys 'till their eyes popped and their pants dragged and still no go? Then listen, Gate, this article is for you. The advice and stuff of

an eminent psychologist and psychiatrist, who is also an ardent swing fan, is herein translated into United States so we may all understand it. It may not make your band sound like Goodman's but it will give you a good working knowledge of what goes on in the minds (?) of your men while they are trying to swing.

Take any of the great bands of today; whether they are known as swing bands or not and you'll find that the rhythm sections are swinging in the groove every minute. A prearranged groove that every man knows and gets into with the very first note. If you should silence all other instruments except the rhythm, nine out of ten dancers would continue to dance, which proves that it is only human to dance to rhythm. Science proves that prehistoric dances were accompanied by drums; and who are we to go back on our bewhiskered ancestors?

If you put swing men in front of your rhythm section you have the makings of a swing band—if you can find a groove for those men; sweet men in front will give you a sweet band but Joe Public still demands rhythm for dancing. That rhythm section forms the basis of your band, pounding out the simplest of swing. Yet while they swing in the groove they do not primarily conceive this groove.

What the Hell Makes a Groove? Now we've got something there! What the hell makes a groove?

Psychologically, the answer is simple. Musicians are human beings (to the contrary notwithstanding) with likes, dislikes, habits, etc., which form their individual character. Therefor, psychometrically, the personnel of the band determines the groove, or rather the grooves, in which this band can work to best advantage.

It is a psychophysical fact that every musician has a favored tempo for his style of take-off. He does his best work at this tempo because he can feel a definite swing there. Mind and muscle become perfectly coordinated which brings relaxation. There cannot be swing when there is no relaxation. This then is the groove for that particular musician. Usually there are two or three other tempos at which this individual can feel swing with the proper rhythmical background.

Eight Men May Mean Eight Tempos!!!

In organizing the modern eight or ten piece band we may find eight or ten conflicting favored tempos or grooves. It is unreasonable to believe that this band can play that many tempos and still gain the utmost from each man's individual skill. The only logical thing to do then is to find three or four tempos at which the band as a whole can swing. Those tempos then are the grooves for that particular band.

This does not necessarily mean the tempos that the director wants. He, like all other musicians will be prejudiced by his own favored tempos. He is a fit candidate for the psychiatrist if he thinks he can make his band swing at any old tempo! The wise director of today studies his band to find the tempos they can swing. This, obviously requires a patient study of not the individual musician but of the band as a unit, and the rhythm section in particular.

After the grooves are found the rhythm section must be trained to hit those tempos "on the nose," to start swinging on the very first measure, regardless of whether the director starts them off at the prearranged tempo or not.

Musicians Too Suffer from "Psychalgia" (an off-night)

It is an admitted fact that musicians and directors (being human) suffer from psychalgia (periods when there is lack of coordination between the psychogenesis or natural conscious mind, and the biogenesis, regarded as the sub-conscious mind in psychoanalysis). In the words of the profession he has an "off night." Most amateur directors, when they have an off night, try

to ride the tempos up or down to suit their individual mood at the time. Nothing can be more disastrous to a rhythm section, tempos become ragged, out of the groove; the men are tensed, muscles tight, it is impossible for them to get a clean, basic rhythm "on the nose." Consequently, the other instruments are rushed or dragged, their phrasing jerky. The band as a whole is sometimes ruined for an entire evening.



Percy Grainger

This classic pianist has believed in swing for years. Was very active in the National Music Camp at Interlochen, Michigan.

Watch for Holiday Edition of Down Beat.

Unfortunately, the director blames the band because he fails to understand that in psychalgia of this type the psychogenesis takes full charge of psychometrics; he is positive that he is right and the rest of the band is wrong. In a case of this kind the director should start the band and let the rhythm section take the tempos. The old adage "two heads are better than one" can be applied here twofold. In a four man section, at least three sub-conscious minds will fall psychometrically into the prearranged groove and the fourth should catch that groove before the second bar. Only the combined efforts of the rhythm section can offset this condition of psychalgia and swing the band into the groove.

Successful Band Never Uses More than 5 Tempos

The modern, successful dance band seldom uses more than five tempos. To prove this, and spend an interesting evening, take a metronome and check your favorite bands as they come in over the radio. You'll be surprised! And you'll be surprised to find that very seldom

any two bands play any particular number at the same tempo. This is obviously true because their grooves differ as the personnel differs.

If you, as a director, will study your band to find their grooves and check those grooves occasionally with a metronome, you'll find that after a short time you can't blow them out of the groove with dynamite! Their sub-conscious mind will automatically dictate the correct tempo and if a man is suffering an off night he will recognize the fact immediately.

To be sure of your grooves when rehearsing a new number, use a metronome. If you can't fit the number to one of your grooves, throw the number away! Don't play a difficult arrangement at a fast tempo, remember the basic science of swing is its easy simplicity. Simple, swingy phrasing will sell even the most mediocre band if played at the right tempo, which is the right groove.

August Knauer, who is an amateur musician and hornmaker of the Austrian Tyrol, made a horn from the branches of a tree. He was careful to leave as much bark as possible on the instrument, giving it a very rustic effect. The tone of the horn is surprisingly clear and true.

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For Musicians Only

Candid Cartoons By Carl Cons



One note to another: "Quick, pal, brace yourself—here comes that corny trumpet player!"



"So you're gonna be commercial like that Lombardo guy, huh! Just for a few lousy bucks!"



"—and that chap across the court has been playing the Star Spangled Banner all morning."



"I did blow it, Cap'n, but ever since that guy Calloway was thru here, nothin' comes out but bi-de-bi!"



"Listen, Pops—I think we better go back to 'Old Golds!'"



"I practice high 'C's' with Louie for 10 years and now you wanna hand me one of them gadgets!"



"Look, Pops, isn't it cute—He's looking for the last chord."



"Listen, McDoogal, you'll have to get more feeling in your music if you want to stay on First Chair!"



"All right, Giviny, are you coming with us, or are we going with you!"



"Say, Pop, where is the shale on this thing?"



"Port up, Gomerding, there's another beat in the 6th movement of the 9th symphony."

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Do Musicians Despise Critics?

"God Knows That Musicians Should Be First To Admit Their Good"

By George Frazier

In the old days it was different. In the old days you talked about Louis and Bix and you played their stuff, and about it all there was a quite wonderful childish awe. In the old days one did not read about jazz. One did not read about it because of any distaste or because of anything else emotional, but simply because there was nothing to read. And it wasn't bad that way. It wasn't bad at all. But that was a long time ago, and now everything is utterly changed. People everywhere write on jazz and some pretty marvelous stuff has been penned about an art that is itself pretty marvelous.

So it is 1937 and jazz has become "swing" and the land is overrun with critics. Well, that isn't all for the good. A spontaneous art form has been commercialized disgracefully and you don't hear many good records anymore. Not records that can compare with the Beanie Smiths and the old Louis. And the critics can become pretty irritating, too.

But the best of them are good. The best of them are swell.

What provokes this display of indignation is the shabby treatment accorded the critics these days. Musicians pretend to dismiss them casually; "aficionados" (What the Hell does this mean, George?) become coldly furious; and Guy Sykes does a magnificent job of kidding several obvious weaknesses.

But the critics are good, and God knows that musicians should be the first to admit it. You can say what you like, but a sheet such as *Down Beat* has, by way of its appraisals, kept many a gifted improviser from starvation. Don't you believe that formal critical approval has aided artists like Meade Lux Lewis, Frank Newton, Dave Tough, Jesse Stacy, and a host of others? Well, if you don't, then you're crazy. Don't you believe that Benny Goodman's success can be attributed, at least in part, to John Hammond's enthusiasm? Don't you believe that Count Basie owes John a vote of thanks? Well, whether or not you believe so, Goodman and Basie do.

Frowzy Critics But Frowzier Musicians

It is very, very amusing to consider the blasts aimed at the critics. Granted that there are frowzier critics, there are even frowzier musicians. The whole trouble is that jazz criticism is still so new a thing that musicians are not yet used to it. They relish praise, but can't abide a word of an unfavorable review. I've seen Gene Krupa infuriated at uncomplimentary notices. The same Gene, who when asked about the critics, remarked, "Those Guys!" Well, those guys appreciated Gene when he was a struggling artist. They still appreciate him, but they appreciate other drummers, too, and they know that he isn't above reproach. Or Red McKenzie. Red has a deep veneration for genuine improvisational talent; he reverences Muggsy and the late Tesch and countless other stalwarts. We grant him that. But it isn't immediately apparent that he ever made colossal successes out of poor, but unfortunately unpublicized, musicians. Yet Red, in speaking of one critic, has been heard to say, "Why, that guy didn't make so-and-so. Listen, I've made more musicians than that guy will make in a thousand years." Well, what the hell! There are good critics, and it is a grave mistake to underestimate their influence.

Musicians Can Prostitute Their Talent—But!

The best critics, you see, are devout in their attitude toward jazz. They seek perfection and finding anything short of it they have no hesitancy in saying so. If a musician wishes to prostitute his talents, that is his right. Musicians have to live, too. But no sincere criticism should condone shameless commercialism.

And another thing. Friendship has nothing at all to do with criticism. If a friend can't stand an honest appraisal that happens to be uncomplimentary, why, that man is no real friend and much less than a real artist. The greater they are, the more eager they are to learn the error of their ways and to improve their work. It has been said with annoying frequency that the critics like to build a man up and, as soon as he has reached the top, knock him down. That couldn't possibly be any more untrue. It is a fact that the Goodman band has become a little stale. It is still a superb group, but, to deny its world-weariness, is to deny an obvious truth.

"Was Infuriated At Uncomplimentary Notices"



Gene Krupa

Your solid critic rejoiced at the way Goodman played "One O'Clock Jump" for the first time. Your solid critic, you see, likes good jazz. He wishes like all hell that Benny's band played with such verve on all occasions.

Duty to Write Truth as They See It

It is the duty of a critic, whether of jazz or of anything else, to write the truth as he sees it. If a per-

(Modulate to page 25)

"Notes On The Cuff" From A Broadway Blaster

By H. E. P.

Fragmentary Flashes: Tommy Dorsey, Benny Goodman, Phil Harris and several other rhythm maestri may find their ace soloists missing by January, when Joe Marsala's orchestra will be augmented, because several friends of the clarinetist have promised to join his band when it is launched by MCA. . . . Frank Trumbauer has retired from the orchestra field and is devoting his time to promoting a new idea which combines musical instruction books with recorded illustrations from leading soloist who demonstrate on platters, tone and technique. . . . The current strike between members of the Songwriter's Protective Association and music publishers has opened the field wide for amateurs who can click with suitable material if submitted immediately. . . . Chick Webb is having contract trouble with his platter makers which will probably be settled by the time this appears. . . . Japanese record officials have notified American recording companies that hon-

orable I.O.U.'s would not be settled until current disturbances are ended in the Far East.

One of the more humorous stories being repeated in the musicians' haunts concerns a record official who insists on punctuality. Each of his employees must be in the offices at 8:30 a.m. or suffer the consequences. One morning, so the story goes, the exec dropped into the recording laboratory and noticed the engineers working frantically. Turntables were whirling the platters around madly, the control engineer was "mixing the board" feverishly, BUT no orchestra was in the studio.

"What's the meaning of this?" inquired the top man.

"Well," hesitated the engineer, "we begin recording at eight thirty in the morning, READY OR NOT!"

Notes on the Cuff

One N. Y. radio editor still can't make up his mind about swing music. Four times this year he has voiced his distaste for the noisy

(Modulate to page 26)

4 MEN
Built this Saxophone.
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THERE are 4 principal steps in the building of a reed instrument. On a Selmer, each of these operations is done by a single man. This is the guild way. Most makers consider it too slow, so they split each step into numerous parts—simpler operations—that a man can do over and over again, quite rapidly. Thus, the responsibility for a single instrument is spread among a great many workmen. . . . We think that the Selmer way—the guild way—produces instruments that play better and last longer. 80% of the highest-paid saxophone and clarinet artists agree with us. For further proof, consider the large number of veteran Selmers still in daily use and the scarcity of used Selmers on bargain lists.

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But the best of them are good. The best of them are swell.

What provokes this display of indignation is the shabby treatment accorded the critics these days. Musicians pretend to dismiss them casually; "aficionados" (What the Hell does this mean, George?) become coldly furious; and Guy Sykes does a magnificent job of kidding several obvious weaknesses.

But the critics are good, and God knows that musicians should be the first to admit it. You can say what you like, but a sheet such as *Down Beat* has, by way of its appraisals, kept many a gifted improviser from starvation. Don't you believe that formal critical approval has aided artists like Meade Lux Lewis, Frank Newton, Dave Tough, Jesse Stacy, and a host of others? Well, if you don't, then you're crazy. Don't you believe that Benny Goodman's success can be attributed, at least in part, to John Hammond's enthusiasm? Don't you believe that Count Basie owes John a vote of thanks? Well, whether or not you believe so, Goodman and Basie do.

Frowzy Critics But Frowzier Musicians

It is very, very amusing to consider the blasts aimed at the critics. Granted that there are frowzy critics, there are even frowzier musicians. The whole trouble is that jazz criticism is still so new a thing that musicians are not yet used to it. They relish praise, but can't abide a word of an unfavorable review. I've seen Gene Krupa infuriated at uncomplimentary notices. The same Gene, who when asked about the critics, remarked, "Those Guys!" Well, those guys appreciated Gene when he was a struggling artist. They still appreciate him, but they appreciate other drummers, too, and they know that he isn't above reproach. Or Red McKenzie. Red has a deep veneration for genuine improvisational talent; he reverences Muggsy and the late Tesch and countless other stalwarts. We grant him that. But it isn't immediately apparent that he ever made colossal successes out of poor, but unfortunately unpublicized, musicians. Yet Red, in speaking of one critic, has been heard to say, "Why, that guy didn't make so-and-so. Listen, I've made more musicians than that guy will make in a thousand years." Well, what the hell! There are good critics, and it is a grave mistake to underestimate their influence.

Musicians Can Prostitute Their Talent—But!

The best critics, you see, are devout in their attitude toward jazz. They seek perfection and finding anything short of it they have no hesitancy in saying so. If a musician wishes to prostitute his talents, that is his right. Musicians have to live, too. But no sincere criticism should condone shameful commercialism.

And another thing. Friendship has nothing at all to do with criticism. If a friend can't stand an honest appraisal that happens to be uncomplimentary, why, that man is no real friend and much less than a real artist. The greater they are, the more eager they are to learn the error of their ways and to improve their work. It has been said with annoying frequency that the critics like to build a man up and, as soon as he has reached the top, knock him down. That couldn't possibly be any more untrue. It is a fact that the Goodman band has become a little stale. It is still a superb group, but, to deny its world-weariness, is to deny an obvious truth.

"Was Infuriated At Uncomplimentary Notices"



Gene Krupa

Your solid critic rejoiced at the way Goodman played "One O'Clock Jump" for the first time. Your solid critic, you see, likes good jazz. He wishes like all hell that Benny's band played with such verve on all occasions.

Duty to Write Truth as They See It

It is the duty of a critic, whether of jazz or of anything else, to write the truth as he sees it. If a per- (Modulate to page 25)

"Notes On The Cuff" From A Broadway Blaster

By H. E. F.

Fragmentary Flashes: Tommy Dorsey, Benny Goodman, Phil Harris and several other rhythm maastris may find their ace soloists missing by January, when Joe Marsala's orchestra will be augmented, because several friends of the clarinetist have promised to join his band when it is launched by MCA. . . . Frank Trumbauer has retired from the orchestra field and is devoting his time to promoting a new idea which combines musical instruction books with recorded illustrations from leading soloist who demonstrate on platters, tone and technique. . . . The current strike between members of the Songwriter's Protective Association and music publishers has opened the field wide for amateurs who can click with suitable material if submitted immediately. . . . Chick Webb is having contract trouble with his platter makers which will probably be settled by the time this appears. . . . Japanese record officials have notified American recording companies that hon-

orable I.O.U.'s would not be settled until current disturbances are ended in the Far East.

One of the more humorous stories being repeated in the musicians' haunts concerns a record official who insists on punctuality. Each of his employees must be in the office at 8:30 a.m. or suffer the consequences. One morning, as the story goes, the exec dropped into the recording laboratory and noticed the engineers working frantically. Turntables were whirling the platters around madly, the control engineer was "mixing the board" feverishly, BUT no orchestra was in the studio.

"What's the meaning of this?" inquired the top man.

"Well," hesitated the engineer, "we begin recording at eight thirty in the morning, READY OR NOT!"

Notes on the Cuff

One N. Y. radio editor still can't make up his mind about swing music. Four times this year he has voiced his distaste for the noisy (Modulate to page 26)

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Death Is My Partner I Shall Not Want

Editor's Note—(Because of the widespread use of marihuana among musicians and the almost unbelievable ignorance concerning its origin, effects, etc., the Editors of Down Beat have interviewed doctors, psychiatrists and musicians (both smokers and non-smokers) in order to present an honest, authentic picture of the weed, what happens to and in the minds of its smokers. So that all may know the extent of its injurious effects, or if it really is only the harmless kick of "Happy Grass" so many users claim for it.)

Marihuana came up from Mexico. Like ivy inching up a wall it has spread northward with nature's often perverse persistence until today "the weed" is smoked on Park Avenue and in practically every tank town from the Gulf to Canada. Musicians, who as a class burn it in astounding quantities and must accept responsibility for hastening the advance of this narcotic phenomenon, find it aids them in

swinging a tune (or so they rationalize). No jam session is worthy of that exalted title without a stick or two of "tea" to pass around. Wardens discovering marihuana sprouting in prison yards have been compelled to censor bird seed mixtures before permitting the feeding of the canaries kept by convicts in their cells. Sportsmanwriter Hemingway once called it the poor man's opium, but what once was the poor man's pleasure is now the popular drug of America.

Perhaps you know it under an alias, for marihuana circulates from one section of the country to another taking on different names like a wrestler in a barnstorming stable. Various the cigarettes made out of the dried green leaves of the Indian hemp plant from which is derived hashish as well as rope are referred to as "muggles," "reefers," "loco weed," "Mary Warner," "mooters," "grifo," "sonadora," "grass," "hay" and "tea." From below the Rio Grande and in our own Southwest where Cannabis Sativa has flourished wild for centuries, slowly the custom of cultivating, curing and smoking has been carried over the forty-eight states, chiefly by way of Denver and Kansas City, so one is told. Now many a nook in this nation shelters this potent member of the nettle family, clumps of roadside marihuana nod benignly to every summer zephyr. Last year the Supervisor of Narcotic Control of New York State estimated that nearly 200 tons of the plant were destroyed in the vicinity of New York City, Buffalo, Rochester, and Erie County. And that's a lot of "tea."

Public Ignorance Protects It

The remarkably widespread dissemination of marihuana can be measured only by the colossal public ignorance which protects it, despite allusions, usually in the protective jargon of the viper, or weed smoker, appearing again and again in our popular songs. Such titles come to mind: "Chant of the Weed," a signature tune of a name band announced via the airwaves on occasions innumerable; "Mellow as a Cello"; Stuff Smith's "Youse a Viper" (catch those lyrics!); and Englishman Reginald Foresythe's "Garden of Weed." A musical film—was it "Murder at the Vanities"?—included a number labelled "Sweet Marihuana" and nobody seemed to mind. Old as tunes go, the Mexican "La Cucaracha" jumped into favor and had country girl and city slicker humming about "marihuana que fumar."

Particles of the language of Harlem drift downtown, bringing with them occasionally expressions originally conjured up in a cloud of reefer fumes and sounding very silly when lipped casually by the bringdowns (there's a term straight from the vipersmen themselves) south of Lenox Avenue. Remember E. Sims Campbell's article and drawings of Harlem dancing and dancers in the February issue? (of *Esquire*). Well, he glossed, "the stuff is right here and it's mellow" and "likening one's self or what one does, as an entertainer, to fine whiskey." Now "the stuff" is not whiskey, nor even liquid. Mr. Charley, the diety gent from dusky uptown, might well have volunteered this mild version to a curious ofay, jigs being always talkative and ever equally uninformative. Albeit, one suspects Mr. Campbell knew better and certainly struck closer to the truth than James W. Polling (in *Esquire*) in "Music After Midnight" who got things bass backwards in explaining that when a musician plays "in the groove" his performance is unimaginative, stereotyped. Exactly the opposite. When a jammer is sailing down that special groove more than likely he's carving everybody in the house with his assorted riffs and licks. Then it is that the cats mutter, "Out of this world, Gate, a solid sander!" Deep

lads hit the luh while we go swinging along down—lightly. Pops, lightly. Torch up that roach, Jackson, it's meller as a cheller.

Nonsensical whimsy to you perhaps, but passwords pungent with meaning to the jovial brotherhood.

Now among the angles converging on the marihuana situation, there is one indicating not only the normality of the people who have adopted this side-line pleasure, but the vulnerable spot at which the International Narcotic Association should, and in a small way are, aiming its propaganda. Vipers want to know about the stuff they're using. Granted that a key has been discovered to a Fool's Paradise, what precisely is the entrance fee? This attitude of honest curiosity is characteristic. There must be a payoff somewhere, the weed smoker will say, or else the best things in life are genuinely gratis, and the lift one gets from messing around with

into the swift coinages of language heard wherever show people and hep guys gather has penetrated the inspiration of "marihuana que fumar."

Smoking Spread Despite Secrecy
So the cats continue to jive and

DESTINY



Another of the George Physter works depicting swing music. Last month's "The Student" dealt with the gut bucket phase of swing while the above is an attempt by the artist to idealize the arrangers who had the colossal crust to write the stuff back in the pre-swing days of "Mickey Mouse."

"Destiny," the title of the above may be interpreted in many ways and probably will be but the artist's conception may be described thus: The arranger, even though stimulated by intermittent puffs from his stick of "tea" which may be observed lying half burned on the edge of his table, has gotten up to relax after fiddling with the position of his pen and pencil until they are "just so," a phase of his artistic temperament. This vision predicting the immortality of swing appears before his tired eyes. You will notice that the skull is transparent and casts no shadow. Your conception may be different and just as acceptable as the artist's. Physter got the inspiration for this drawing while playing with Jimmy Garigan at the Fontenelle in Omaha which he says may or may not have some significance.

the legion of locoheads suck on their sticks of tea in private solace. The shades have been drawn intentionally. The reasons: obvious. In the first place, the initiates of the Fraternity of Reefermen were almost exclusively types of humanity that never would have been candidates for dope addiction in the ordinary understanding of what that means, and, naturally, feeling that they had stumbled on a good thing which nevertheless would be branded as immoral, insidious and thoroughly evil, they risked no embarrassment. But the Brotherhood added members by the hundreds despite preserving the while a greek letter secrecy. What's more, the modern streamlined version of hashish was hard to get so why aggravate matters by attracting converts? Let the

a muggle is what man has looked for down through the ages in alco-

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holic beverages—and never quite attained.

How Is It Harmful?

Of course, newspapers have done some sensationalizing, dwelling upon the traffic among school children and running through many picaresque point out the highly dubious opinion that this daintier of drugs possesses the qualities of an aphrodisiac. Charter members, for all their devotion to Mary Warner, the dis-syng siren of the smoke rings, rise up in wrath when the charge is made that her company is of the teaser variety. Moreover, weed-smokers swear that marihuana is not habit forming. Indeed, they emphasize that point with great conviction, declaring that a lack of these exotic gaspers fail to cause the uncomfortable craving common even to the tobacco smoker. Authorities admit that the drug as it is grown and used in the United States creates extremely few addicts. The jittery, half-crazed dope fiend mad for his ration belongs to another, more serious class of narcotic allegiance.

So little wonder is it that sane and authentic information on the physiological effect of the country cousin of Indian hemp is being eagerly sought. What—imagine just for fun—would be your reaction to a brand of booze that picked you way up into the stratosphere of stimulation, higher than you'd ever dreamt of, though undetectable to the severest scrutiny, and leaving you after the bargain without the slightest suggestion of a hangover? Correct. Right away you'd temper your delight with a cool dash of suspicion, thinking that somewhere some portion of the anatomy was absorbing punishment and thereupon the quest for medical knowledge begins. Thus it is with Mr. Reeferman, who tells his whiskey drinking friend with typical pleasantries, "I'll be standing on the corner high, when they bring your body by."

"For you see," the Daddy of all the Vipers will confide, "I've been chugging away on grass ever since I was a kid in Texas. Just the other day the insurance doctor o.k.'d me as the best of risks; sound as a drumhead. Yet the reformers yammer about physical wreckage and mental decay. Well, I've never seen any signs of it with me or any of the rest of the cats."

Light of Medical Inquiry Should Be Focused On It

"Once I took time off and spent a day at the Public Library to find out just where I was on the path to that everlasting bonfire. What little literature I could find, and most of it is very recent in spite of the fact it has been used as a smoke since, and probably by the Indians, read just like those pamphlets against tobacco. In fact, the arguments were almost exactly paral-

lel as far as I could make out. See what you can find and if the stuff is hurting me I'll drop it quicker'n an adder. But recognize the propaganda when you see it. Hurry back."

Well, here's the dope on the dope, Reeferman, so when the next shipment of moot comes in from Oklahoma (at \$65 a pound), let your conscience be your guide.

Marihuana and the Indian hemp plant are synonymous, but the latter name is frequently applied to the soft brown resin extracted from the dried, unfertilized flowering tops of the female plant. More exactly known as hashish in one form or another, it has been utilized as a narcotic in many countries of Asia and Africa since time immemorial. The oldest known drug in Turkey, in India its narcotic traditions trace back as far as the Vedas. Hashish, a full-fledged, hard-hitting drug, injurious in the extreme though not prevalent in this country to any alarming extent, represents one of the chief narcotics combated by the League of Nations Committee.

Strength of Narcotic Depends On Climate

Only one species of the Indian hemp plant exists (cannabis sativa) with fairly numerous varieties. Cultivated and growing wild on practically every continent on the globe the strength of the narcotic content of this plant depends largely upon the climate and altitude of the region where it grows—and the degree of cultivation. Plants raised in suitable altitudes under the beating sun of India, Turkey, Africa and Mexico contain a greater resin (Modulate to page 14)

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The "Mad-House" Takes "Rap" When 'Hangers-On' Squawk

Too Much "Throat-Cutting" and "Foul-Play" in Our Racket Says Prominent Broadway Brass Man

Editor's Note: Tom Gott, well-known trumpet player and a Broadway veteran, took time out between sets at Ben Marden's Riviera to jot down the following thoughts that will prove of interest to every young musician. Tom knows his way around and has been featured on trumpet in big-time New York bands for a good many years.

By Tom Gott

While talking over conditions with some of the boys the other day (bending ears we call it), I was asked why I didn't write a few lines about some of my experiences while fighting the "Battle of Broadway" these twenty years—so here goes!

An informal chat on a few points about conditions and one way to make the "grade."

Of course when things go wrong, our poor union gets the blame for everything—somebody must take the "rap" for a lot of the boys' "short comings."

From time to time as I visit the "Mad House" (Local No. 802), I've noticed the different kinds of musicians and remember when a lot of the boys had good jobs playing shows, recording, or in Vaudeville Houses, doing their two-a-day. That work is gone, and these men are victims of present times—they can't do anything else but play, since that is what they have been doing all their lives and it's too late for them to take up another profession now.

The "Hangers-On" and "The Squawker"

Then we have the "hangers-on" as they are frequently called. I don't believe I have ever seen one of them working, but they manage to get along in some way. Maybe that's where some of our taxes go. (?)

One of our most popular types is the "squawker." To hear him talk, everybody and everything "stinks."

When jazz music was first introduced—Oh Boy—wasn't it awful, to hear them talk? So then we took the curse away by renaming it "Swing." It still "stinks" to those that can't do it. That's the answer! You'll find the biggest noise coming from those that can't do it.

Let's take some of the boys that can, and that do it well. A few of them are heading their own bands, such as—Benny Goodman, Bunny Berigan, Russ Morgan, the Dorsey boys and numerous other lads I've seen grow up out of the business to a national success. "Oh, they're just lucky," we hear. Well, try and take off on one of their choruses and see how much luck you have, Mr. "Squawker."

I think I know most every successful musician and performer in the business and I can assure some of you younger lads, they didn't become that way by chewing the rag on 48th Street and Broadway or at some stage door. You've got to de-



Tom Gott

liver! This new crop of musicians we have in the field now, are good ones—most of them. So, old timers, get going.

Bound to Be Throat-Cutting

Of course there is a lot of foul play in our racket—politics, etc. With so many in it, so many out of work, and so many different nationalities, there is bound to be "throat-cutting."

So young fellows—you lads that are starting out on a career in the music game—take a tip from an old "stager." Make sure you can out-play, out-guess, and out-dress for that matter, the other fellow in your line, and remember, "One good listener is worth forty good talkers."

Another way to learn is to work hard, master your instrument and be a gentleman at all times—ever bearing in mind that in this game you have to make it quick, because

when you get a little older they can't use you. Earn the trademark—"He is one of the best."

From time to time I may write you a few secrets on selling your ability—something you can't get from books. It's a great feeling to stop a show, and you can do it, if you play the right material and sell it.

If you have enjoyed reading this "chatter" and if I can help you solve some of your problems, tell your editor and I will do all I can to help you or suggest what might be wrong.

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HOW ABOUT A HOME FOR STRICKEN MUSICIANS??

Last spring DOWN BEAT and Bob Crosby's orchestra got together and threw a rhythm concert to help a brother musician. After expenses had been paid, we were able to send Joe Sullivan a check for \$1,500. Later Bing Crosby, with the aid of some regular guys and musicians, threw another concert in Hollywood, and helped Joe considerably more.

Since that time, the Editors of DOWN BEAT have received several letters from other musicians whose cases were just as worthwhile as Joe's but who are not so well known.

It's tough to be flat on your back, especially when a wife or children depend on you. And it's doubly tough, when not only your income is shut off but your OUTGO is doubled or trebled with doctor bills, hospital expenses, etc.

And what happens when you run out of dough?

Many fine musicians, who have been laid low without any warning are at the mercy of local charity (which is often hopelessly inadequate) or the generosity of their friends (who themselves not always can afford to be helpful). Sometimes the ravages of disease keep a man down for many months and even years. And there are many hundreds of musicians scattered all over the country in different sanitariums, trying to recuperate but terribly handicapped by lack of proper treatment, or by the nervous wear and tear of worry for their dependent loved ones.

Can't we do something about it?

DOWN BEAT's idea is a foundation, incorporated for non-profit, with 100 of the most reliable, prominent band-leaders and musicians as a board of governors. A public audit of all funds received. And DOWN BEAT, with the aid of leading band-leaders to raise funds by sponsoring Swing and Symphony concerts all over the country.

We want to know what you think?
 What are your ideas?
 Please write the Editors today.

"DO BIG NAME BANDS THINK EVERYONE ELSE ARE DUMMIES??"

Rochester, Minn.
 October 10, 1937

Dear Sirs:
 I am writing you this letter because I think you are fair and impartial to musicians the country over in your magazine. I think you can do the music loving public a great good by rectifying a condition that exists in our "sticks" and perpetrated by the so-called name bands that barn-storm through this country every summer. Far be it from me to "gripe" but inasmuch as these name bands are earning plenty of the good old lucre by their visits, and by the popularity of their radio public, why, oh why, gentlemen, do they—when they play out here in the tall corn, put on an exhibition that would shame a third rate high school band. I am not going to mention names, neither do I expect to get this published, because it is going to hit someone, and if they are true musicians; hurt someone else.

I could if so minded, list you ten bands, and I mean BIG SHOTS, of national and in some cases, international repute, that I have driven miles to hear, spent my hard earned bucks to pay to listen to: paid a substitute to work for me, and when I get there, what do I hear? And worse than that—what do I see? A bunch of boys cutting up on the job—the director not on the platform half of the evening, a program that wouldn't interest anyone, and a mess of corn, jiving and fluffing off of everyone whether they

have a square hair cut or not. Why do musicians, because they are musicians, think that everyone else in the world are dummies? That particularly, is beyond my poor powers of comprehension. In some cases I have heard these bands in Chicago where for a reasonable fee you could hoist a few, have a good feed, dance plenty if you desired and I have yet (no exceptions) to see them treat the public and their positions in such a manner as they do on the road. And still, I presume, some of the has-beens, (and some never were—which you can prove if you have a phonograph and a few old records) wonder why they slip—why people don't go for them, and why, above all, when they make a second or third trip a year or so later, that they flop. I have even had a nationally known leader advise me that they really don't play programs out here, but seeing there are some musicians in the house that they will play some arrangements. And they did and they were very good. But why not regardless of the local cats? Do they think we don't have radios out here. Why not play to a public that has come to give them adulation and receive a peck of corn in return.

I wish one of your good writers would editorial this, or words to this effect. We like a bit of jive now and then, but we don't like it shoved at us. Thank you for reading this.

Yours truly,
 Pat Arsers and his band.

FATS & CATS

(Continued from Page 1)

band, Ben Young and his orchestra, in one damn fine bunch of Texas bushwackers. A good band with plenty of drive, they seem slated to carry the mail, and we'll be looking for their name in neon any day now. One Claude Lahey with this outfit plays a mammoth slew of tenor.

Ina Ray Hutton, the lightning change artist, played a week at the Palace. As one critic said, "It's fine, but what does it have to do with music!"

The union has considerably curtailed jamming by the after-midnight boys, though really trying to put the thumb on spots that sponsor jam sessions instead of paying for music. One local b. & t. spot, though is particularly conducive to bashing, being hidden in an alley and complete right down to two pianos, blue lights, and a bar on which to hang. A recent session there, though, fizzled. Too many guys who wanted every chorus and would rather hear their own than anyone else's.

This is another one of those towns where a band with a style that can't be categorized, is tagged as a "sweet swing" band—ah, *horribili dictu!* Oh, swing, what crimes are committed in thy name!

One of the busier giffin' bands is the Rhythm Club, bunch of Case students, with Ann Schulte handling the vowels and consonants in a manner a la mode. Poison Gardner now heads the band at the Heat Wave bar. At the Nuthouse are two knockout colored men—one Cobb who makes the cats chew their ears with his trap work.

Aint It The Truth?

by Danny



CHORDS AND DISCHORDS

"They're In The Mail Bag"

Panics Force Cat to Be Part-Time Flatfoot

Joplin, Mo.

Dear Sir:
 Thanks for printing my letter in your May Down Beat. Am trying again. Bad breaks and panic bands have finally beat me down.

There are no jobs here in town so know what I'm doing? I'm working extra on our Police Force. I am going to get back in music as soon as possible.

When I get too old to play even in panic bands, my only hope is that I can get a nice little "swing" band in a home for the insane, and play some Saturday nite "get-off".

Here's to Down Beat—it keeps me going.

Bill Redd, V. S. Guitar

"Why in Hell Give So Much Space to Negroes?"

Dear Sir:
 I started reading your magazine with the May 1937 issue, and as a whole, I think it's swell, but why in hell you insist on giving so much space to Negroes is more than any of my friends who became Down Beat readers, and myself can understand. We do admit that a very FEW Negroes have good bands, but so many white orchestras are so far ahead of them, there's no comparison. We can't see why your writers insist on mentioning white and Negro organizations in the same breaths and sentences.

Hoping you will take these suggestions, or about ten of us quit reading Down Beat, to heart, I remain,
 Sincerely,
 J. F. X. Gordon.

Krupa Is Best of "Suitcase Swatters"

Cleveland, O.
October 3, 1937

Dear Editor:
 Have read your "jive sheet" for a long time now, and find that like a broken drum, "it can't be beat."

All these self-appointed critics who pan Gene Krupa must either be blind or deaf or both. That "cat" gives out with more honest-to-God rhythm than any of the other so-called "suitcase-swatters." Not only does he send the men in the band, but he succeeds very well in sending "Joe Public." It's not only what Krupa beats but how he beats it. His technique is unbelievable!

Many a "long-haired, corn-fed musician" claims that he stands out too much from the assembly. All I can say to them is, it's damned well about time drummers woke up to the possibilities of their instruments.

Goodman was in Cleveland on September 28 at the Trianon, and all the cats were there. I've seen this band in other parts of the country and this Cleveland crowd was a

very pleasant surprise. At least fifty per cent were older people, and swing is supposed to be the music of youth. (?)

Krupa is a pioneer in a new larger field of dance drumming. Come on you "head-gates," let's have more like him.

Very sincerely,
 Bill Webb (a drummer)

"Sonata in F" by "Hoboken"

Altoona, Pa.
 Gentlemen—Just returned from a two months tour of Europe and the Scandinavian Countries and whether you like it or not I had a fellow in Stockholm ask me "How do you like the music paper in your country, Down Beat?" You should have heard what I told him. Now I'm telling you, "I like it."

This old music game still has its funny sides. Some years ago a local young musician called for Moonlight Sonata in F by Hoboken—and would brook no correction. Today I was on the sales floor and a fellow asked for LOW DOWN. To be sure I knew what he meant and sold him Down Beat with the information vouched by myself that Down Beat always has the low down on matters musical.

Cordially,
 Arthur E. Winter
 Winter Music Store

If Carpenters Fixed the Can "For the Fun of It"

Ottawa, Illinois

Dear Editor:
 First and most important, find the buck enclosed—hang another chorus of my subscription. You're really doing a sweet job. Thank God, you've had the guts to expose the pension steal. On the Q. T. the boys around here figure its a rotten deal but have got so used to being screwed they don't expect anything else.

Things looking a bit better through here. Plenty name band competition and taverns killing the idea of dancing and paying for it. However, the big thing throughout the country is the "kid band." "Pa" buys clothes, eats, smokes, drinks and often furnishes car and music. The kids just "love to play" and will for a plugged nickel.—Here's the pay-off! We pay through the nose in school taxes to teach kids in school bands how to chisel ourselves out of work! Imagine the fireworks in a carpenter or plumbers' union if kids in high school came out and built houses or fixed the can for the "fun of it." I sincerely believe that with a "guty" sheet like our Down Beat fronting for us, we can again make a living at the game and not have to use the game for a sideline.

Here's a suggestion to pass on to the gang. An ordinary dime store finger nail clipper makes a peach of a reed trimmer for any size reed. Use same as cutting finger nails,

taking several cuts. Practice on a few old reeds.

How about putting name and number on records on your recommended solos? We cats from the sticks have a hell of a time trying to mail order records. Local music stores seldom have new lists of even one make of records let alone all.

Yours for a bigger and better (if possible) Down Beat.
 A. B. (After beat) Can't you persuade Les Lieber to groove a couple of "them air" fife solos? I still can't believe it. God how he sends me with that tin-whistle! Put me down on the list for at least a record if you can get him wheeling on it.

How About Osborne and Hallett?

Wellesley Hills, Mass.

Gentlemen:
 I am a great lover of Swing Music and have a few requests that I would like to make. I would like to know a little more about Will Osborne and his orchestra. also I would like to know why he isn't mentioned or talked about in the many magazines on Swing. I would like in some way to obtain a good sized picture of him and also Mal Hallett. Do you know now of any firm in which they have pictures of all the different orchestras. I would be very thankful to you for this information. I remain a great lover of Swing.
 Chuck White

Takes Guts to Turn Down Business

October 23, 1937

Editors, Down Beat,
 Chicago, Ill.
 Gentlemen:

A few weeks ago I saw some ads in your magazine that put me in a bad mood and made me think thoughts that required language that you would not use in your columns. You can imagine very easily what some of them were. I was about to obtain some asbestos paper and write to you when I learned that a protest was being made and I then sat by to await results.

I want now to commend you upon cleaning your columns of the cut-throat ads. I know what a temptation it is to take all comers at a time like this when it takes all the ingenuity one can muster to pull in the legitimate advertiser. It takes real guts to turn down any business at all but you have them and I am for you. A surety of your advertising columns leads me to believe that you have perhaps profited by turning those down. I notice that your magazine is well filled with ads of good sound business houses now.

Very truly yours,
 M. D. Ritchey

In order to produce sound all musical instruments require a vibrating wave of air. Therefore ALL musical instruments are "wind" instruments.

"HOT AIR"

By Harold Jovian

A suggestion from your scribe is that you clip this column and place it near your radio set for immediate reference.

Amateur Nite in Merion-WMCA (570 kilo.)-Wed., 11 p.m. (A live amateur session from the stage of the Apollo Theatre, NYC. Milred-CBS-Singaling Hill, having served a nice hot circle as a member of Jam carrels on with hubby Norm (listed elsewhere) with ear-pleasing vocals. Brown, Cleo-NBC Blue split and west coast network-Mon., through Fri., 11:30 a.m.; WMAQ (570 kilo., Chicago), carries broadcast of Tues. and Thurs. NBC Red-Fri., 5:15 p.m. (Booby Wooley pianist plus a bit of song interpretation.) Bryan, Willis-WOL (710 kilo.)-Sun. and Wed., 1:30 a.m. (Plantation Cafe, NYC.) Bughouse Rhythm-NBC Red except WEAF-Fri., 7:45 p.m. Burns, NBC Red-Sun., 11:45 a.m. (Marionette Club, NYC.) NBC Blue-Wed., Thurs. and Fri. 12 midnight. WMAQ (570 kilo.)-Sat., 11:30 p.m. (Chaz Pava, Cal.) Callaway, Cab-CBS-Sunday, 11:30 p.m. and Thurs. 11 p.m. (Cotton Club, NYC.) If sudden spurt of sensational tenor sax with Cab should send you, be it known that Chu Berry, now of Calloway caliber is the tender. Crosby, Bob-CBS-Wednesday and Saturday, 12:30 a.m. (Palomar Ballroom, Los Angeles. That dandy disjunct band back on a regular radio stand are cutting contagious capers with many a splendid, spirited solo by Bobby Haggard (basist) Ray Baucus (drums), Bob Zurke (piano), etc. Daley, Frank-CBS-Scattered schedule (Meador Brook Country Club, Cedar Grove, N. J.) Dance Exchange-CBS-Wed., 3:30 p.m. (The Columbia web is offering NBC (British Broadcasting Co.) diater-lanets and the American air audience a varied selection of sentimental salade and swing stuff weekly at this period. Cab Calloway's cats lead off on the first "over the seas" show and rhythmpation of a different musical crew will be given weekly.) Davidson, Trump-NBC-Red-Friday, 12 midnight (Club Equino, Toronto, Can.) Dawn, Dolly and her Dawn Patrol-CBS-(With Geo. Hall listed elsewhere.) These vocal ventures land an "empious" uplift for Dawn Band cats. Dorsey, Jimmy-NBC Red-Saturday, 11 p.m. NBC Blue-Sunday, 11 p.m.; Tuesday, 11:30 p.m. WMAQ (570 kilo.)-Wednesday through Friday 11:35 p.m. (Hotel Congress Casino, Chicago.) Dorsey, Tommy-NBC Blue-Friday, 9:30 p.m. (Raleigh-Kool Cigarettes); MBS-Monday, 12 midnight; CBS-Tues., 11 p.m. Wed., 12 mid. (Hotel Commodore, NYC.) Sentimental slide and Tommy's direct distinction as the stand-out in airwingcaport holding down spots on all three networks, the NBC series being a commercial of that. Douglas, Tommy-KXBY (1530 kilo.)-Nite, 1 a.m. (Antlers Club, Kansas City.) Here's a high-powered, prize-packet of livin' jamsters that can certainly lay it in the groove. Doing duty recently at the Trianon Ballroom in Reno, Nev., the boys went over at what bang wows, making those Canadian cats "maw" for more. Eldridge, Roy-WBBM (770 kilo.)-Nite, except Sat., 1:15 a.m. (Three Deuces, Chicago.) Engel, Charles-WBBM-Sun., Mon., 1:30 a.m.; Tues. through Friday, 1:45 a.m. (Harry's New York Cabaret, Chicago.) Egan, Bob-CBS-Thursday, 6:15 p.m. Four of Us-NBC Blue-Monday and Wednesday, 5:15 p.m. Freeman, Jay-CBS-Sunday, 11 p.m. (Paradise Cafe, NYC.) Goodman, Benny-CBS-Tuesday, 10 p.m. (Camel Cigarettes); MBS-Thursday, 12 midnight; CBS-Wed. and Sat., 11 p.m. (Hotel Penn, NYC.) Gray, Gene-CBS-Monday and Friday, 11 p.m. (Hotel New Yorker, NYC.) Hall, George-CBS-Mon., Tues., 6:35 p.m.; Thurs., 6:45 p.m.; Saturday, 12:30 p.m. (Hotel Telf., NYC.) A supple of real rhythmic and plish boom, plish boom, plish boom, and cocktail hour (not to be confused with Harris, Phil-NBC-Red-Sunday, 1 p.m. West coast rebroadcast, 11:30 p.m. (Lafayette Hotel recordings-WDAS (1370 kilo.)-Nite, 10 p.m. (Jerry Stone, WDAS publicity chief tells me that Hot Air enthusiasts are keenly interested in his air[ing] of hot recordings. Conducted by Ed Robson, this announcer, the program has built a tremendous audience among swing addicts because of the old time swing tunes played. In many instances they are the old acoustic discs, and what they are in technical perfection, they make up for in the excellence of the musicianship displayed in these old recordings as cut by the old masters. Listeners not only request "air" selections, but cut very often bring in players to the station. Maw's, Bob, Red Hot and Lowdown-WAAF (770 kilo.)-Daily except Sunday, 3:30 p.m. (Recording.) Marking, Erskine-MBS-Sunday, 11 p.m.; Monday, 1:30 a.m. (Merion Uproar House, NYC.) Erskine is a wizard of the trumpet, with liches of Eldredges and Armstrong's ability, and has a fast riding crew as support. Mauer, Johnny-NBC Red-Monday, 11 a.m.; Thurs., 6 p.m.; WTAM (1070 kilo.)-Scattered schedule. (Mayfair Cafe, Cleveland, Ohio.) Henderson, Horace-WBBM (770 kilo.)-Nite, except Saturday, 2 a.m.; Sunday, 11 p.m. (Swingland Cafe, Chicago.) Hines, Earl-NBC Red-Sunday, Monday and Tuesday, 12:30 p.m. NBC Blue-Wed., 12:30 p.m.; Fri., 12:30 a.m.; WMAQ (670 kilo.)-Tues. and Thurs., 11:15 p.m. (Grand Terrace Cafe, Chicago.) Hines has gone through a "stage of separation" but has grouped a crop of satisfying soloists and at the same time retaining a certain solidness. The band seems better than ever! Land on ear and here are using specialty groups. Howard, Bob-WHNN (1010 kilo.)-Nite, 12 midnight (Radio's Ambassador of Rhythm.) Hunter, Alberta-NBC Red-Monday and Friday, 6:35 p.m. A Chicago product, Alberta left Duke Ellington's band at the Cotton Club back in the "crash days" of '29 and achieved sensational success in Continental saleros from London to Jerusalem. She offers some torch series in this bar first regular American radio series. Jacobson, Stan-WTMD (420 kilo.)-Regular pickup. (Wisc. Roof Ballroom, Milwaukee.) Jan Sessio-WCFR (970 kilo.)-Mon. through Fri., 9 p.m. (A warm-up for the studio cut with a guest thrown in occasionally.) Jan Sessio-WTMD (420 kilo.)-Sunday, 6 p.m. (Frank Wark conduct.) Jans, Isham-MBS-Tues., 11:30 p.m.; Sat., 12 midnight (Hotel Lincoln, NYC.) Old-time Isham is back in the swing and very often plays a variety of styles and moods. Kemp, Hal-CBS-Friday, 6:30 p.m. (West coast rebroadcast, 11:30 p.m.) (Charleston Cigarettes.) Kincaid, Frank-NBC Red, west coast only-Wed. 1:30 a.m.; NBC Blue, west coast only-Sat., 1 a.m. (Tapey's Road, San Francisco, Calif.) King, Harry-NBC Blue-Tues., Wed. and Fri., 11:30 p.m.; WMAQ (570 kilo.)-Tuesday through Sat., 1:30 a.m. (Lafayette Hotel C.N.) Lopez, Vincent-MBS-Wed. and Fri., 12:30 a.m.; NBC-WGN (720 kilo.)-Chicago to the west coast-Tues., 2 a.m.; Sat., 2:30 a.m.; WGN-Sunday, 4:30 p.m. and 12 midnight; Sat., 10 p.m. (Drabe Hotel, Chicago.) Lee, west coast network-Nite, 2 a.m. (Sebastian's Cotton Club, Culver City, Calif.) Inventing the west coast region, the Harlem Hurricane is laying Cotton Club customers in the aisles with terrific tempo. Marsala, Joe-WMCA (570 kilo.) Inter-City network-Mon., Thurs. and Sat., 12 midnight. (Policay House, NYC.) Ed Farber's and Mike Kiley are playing grounds in giving graciously the best of Joe Marsala, clarinet virtuoso. Rumors have it that this swing alley cat combination will blossom forth about New Years in the big time. McShaw, Jay-KXBY (1530 kilo., Kansas City)-Wed., 2:45 p.m. (Listen to this young Negro "pounder of the ivories" from the land of Andy Kirk and Count Basie.) Meakin, Jack-NBC Red, west coast only-Wed., 8:30 p.m. (Swing music intermingled with new "opening dates" of bands throughout the land.) Nite Watch-WIND (560 kilo.)-1 to 5 a.m. nite. Norro, Red-CBS-Sun. and Thurs., 12:30 a.m. (St. Francis Hotel, San Francisco, Calif.) The great "Red Fellow," wailing the wood-pile, is climbing steadily to orchestra stand role, currently at this exclusive west coast hotel. Organ Grinders Swing-WTMD (420 kilo.)-Nite, 1 p.m. (Jack Martin cuts capers on the organ. Send in your rug-cutter requests.) Oakie's Jack, College-CBS-Tues., 9:30 p.m. Originalities-NBC Blue split, Chicago to the west coast-Tues. through Fri., 11:35 a.m.; Mon., 3:15 p.m. (Eddie Bellafante and his swingline trumpet, plus, give in the sweet and swing vein.) Ott, Tommy-WIND (560 kilo.)-Daily except Sun., 1:15, 1:45 and 10 p.m. (Swing tapering console.) Panic, Louis-NBC Red split network west of Chicago-Mon., Wed., Thurs. and Fri., 7 p.m.; NBC Blue-Sat., 2:30 p.m.; WGN (570 kilo.)-Nite, except Tues., 1 a.m. (Oriental Gardens, Chicago.) Pellatier, Jules-NBC Blue split-Tues. Wed. and Thurs., 5:30 p.m. (Leaving a local Chicago station recently for network lines, Jules lands a light litling lift in pianology and vocalization.) Prime, Leon-WSMB (1120 kilo.)-Sun., 12 midnight; Mon. through Sat., 11:45 p.m. (Prima's Nite Club, New Orleans, La.) Repp, Barney-NBC Red-Sun., 12 midnight; WLW (780 kilo.)-WSAI (1120 kilo.)-widely scattered. (Beverly Hills Country Club, Newport, Ky.) Rays, Martin-CBS-Tuesday, 8:30 p.m. (West coast rebroadcast, 11:30 p.m.) (Rise-Lite-Booy.) Wild ope and big fatella's scotch swing tingling. Rhythm Nightcaps-WTMD (420 kilo.)-Sat., 1 to 4 a.m. (Here's a three hour recorded session to mix with Saturday a.m. capers.) Rockin' in Rhythm-WVAE (1200 kilo.)-Tues. and Sat., 2:30 p.m. Rhythm of Noon-WBBM (770 kilo.)-Sun., 1 to 2 p.m. (Dodge Dealers.) (Rendering an assisting interlude among the ordinary Sunday afternoon radio fare, sponsors of this show give and give plenty. It's a solid band of solid swinging with stars, Clio Brown, Rudy Rhythm, Art and Earl McKee and the Three Notes.) Rhythm Griddle-WHD (600 kilo.)-Monday through Friday, 9:45 a.m. Saturday Nite Swing Club-CBS-Saturday, 7 p.m. (Having offered the tops in terrific swing techniques, this item continues weekly on its way as Radio's only real tribute to King Swing.)

Trumpet Best Expresses The Soul And Spirit Of Jazz

By Jeff R. Aldam

The best of those in whose work the Bix influence is shown is Jimmy McPartland, though his tone and phrasing are rather more rough. He took Bix's place when that star left the Wolverines and carried on nobly in the tradition. In fact the later discs, in which Jimmy played, seem to have more swing than the earlier Gennetta. He also played in a few sides by a revival group using the old name, recently re-issued by Commodore.

His later playing was simpler and rather dirty, and he developed a liking for varying the tone-and, incidentally, the pitch!-by moving his hand over the bell, as in Condon's "Makin' Friends" and Goodman's "Room 1411" and "Jungle Blues." His best efforts, to me, are those grand Okehs he made with McKenzie and Condon's Chicagoans. Those McKenzie-Condon recordings also brought to our notice Muggsy Spanier, grandest of all white trumpeters. He is the supreme example of the axiom, "the minimum of notes and the maximum of effect." He likes to play muted, and confines his work to quite a small compass, using the same handful of notes with great effect, and producing colossal swing. His obligato work is really grand. Listen to him in any of Ted Lewis' Columbias and, even if the vocals do bring you down, you will near some of the grandest trumpet ever. Ted's "Someday Sweetheart" is one not to overlook, not forgetting the glorious "Lonesome Road."

I think that the best work Muggsy has ever done is his two choruses at the end of McKenzie's "Darktown Strutters Ball." He has to follow a terrific exhibition by Hawkins, but he goes even one better, cuts Hawk and steals the record-no mean achievement. A triumph of simple, yet enormously effective phrasing.

Charlie Teagarden is one of the grandest of present day players. His mind travels along quite similar channels to that of his brother Jack, and the similarity in their playing is remarkable. At the beginning of the Charleston Chasers' "Beale Street Blues," for instance, trombone takes over from trumpet and at first hearing it is difficult to say which is which. To my mind, Charlie's finest solo is in the Venti-Lang "Someday Sweetheart," and produces a broad and flowing melodic outline in the true Louis tradition. He can also be heard in Trumbauer's "China Boy" and "Break It Down," Nichols' "Rockin' Chair," Whiteman's "I see a Mug-gin," etc. Nor must we forget his grand work in "Texas Tea Party" (Columbia).

Mannie Klein has recorded for almost everybody, though not many solos. A good example of his playing is in the Dorsey's "By Heck" (Brunswick). Other discs by the Dorsey Brothers first introduced us to Bunny Berigan. A great admirer and friend of Muggsy, Bunny certainly got his ideas from the right quarter. He favors open tone and broad Louis-like outlines, but with a distinctly personal note. He is also an artist at the muted style of obligato playing (Muggsy influence) and the Dorseys used him a good deal on their accompanying sessions. It is he that takes the glorious introduction to Mildred Bailey's "Is That Religion."

Since the heyday of the Dorseys, Berigan has come on tremendously. His grand work can be heard in dozens of recording units over the last few years. Goodman's "King Porter," Trumbauer's "Troubled," the Gifford Victors and Red Norvo's Octet discs will give you an idea of his value. Now that he has become a band leader in his own right, Bunnie seems destined to go right to the top, along with Benny and Tommy.

Max Kaminsky is a promising player, who did well in Mezzrow's Victors and Benny Carter's 1934 Chocolate Dandies group. He also shines in Condon's "The Eel" and in some of Tom Dorsey's Clambakes, etc.

The early Clambake Victors had well work by Sterling Bowes, as had some of Goodman's large band records. Another nice spot of clean and sending Bozo trumpets is in Mr. T's Columbia of "Rascal."

Yank Lawson of the Crosby crew has a happily restrained style in these days of shriekers and any of that bunch's platters will show him off. Benny Goodman has had so many different brassists that it is hard to keep track of them. In passing, though, I'll mention Nat Kazebier, who played so well in "Blues of Israel," Chris Griffin, Ziggy Elman and, by far the best to date, Harry James, one-time Pollack cornet man, with grand tone and ideas.

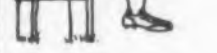
(To be continued)



Bob Dayton is teaching guitar in Chicago, associated with Lyon and Healy. Guitar students get a break here as Bob can give them the lowdown on the "whats" and "nots"- remember how he filled the chair with Zex Confrey when Zex was popularizing his famous "Kitten on the Keys"? Haven't heard of Zex for some time-perhaps some one can write and give me a lift on this.

Greatest in the world! How often have you heard that one? Let me remind you that each and everything we have or do in this country is NOT necessary the largest nor the greatest in the world-other countries do things now and then. Go over to Times Square some time and get a copy of Melody Maker, from London. Look around also and see if they have a copy of The Australian Music Maker or The Australian Band News; the first from Sydney and the latter from Melbourne. They may not have these two but if interested write for a copy of each. These Australian sheets almost made me knock a key off my typewriter when I tried to duplicate some of their stuff.

HELP! YE CONDUCTOR OF THIS COLUMN BIDS YE BOYS AND GIRLS TO SEND IN ITEMS OF INTEREST ABOUT GUITAR, BANJO AND MANDOLIN PLAYERS-TELL US SOMETHING ABOUT THEM THAT EVERYONE DOES NOT KNOW-A BIT OF "KEY-HOLE" STUFF WILL DO-THANK YOU.



Attention class! I want you to meet a guitar player about whom you haven't heard much yet, but for whom I am not in the least afraid to prophesy great things because he has what it takes-Watts Clark of Bethlehem, Pennsylvania. Watts is an exceptionally fine player, a real musician, personality plus and a hard worker-I wish you could hear him play "Flight of the Bumblebee," Eddie Lang's "April Kisses," "Stage Fright" and all the other guitar solos, plus those difficult pieces he has worked out from foreign guitar music. Watts is now playing with the leading bands in the Lehigh Valley and has teaching studios in the Waldon Music Store in Allentown. You are going to hear more of Watts Clark.

DID YOU KNOW-John Law, one time captain of the Notre Dame Football Team plays a guitar? He is now Director of Recreation at the Woodbourne Institution, Woodburne, New York. Yes, and Lou Warneke and Pepper Martin play hill-billy music on guitar; they sing too!

From Honolulu to New York came a delightful chap in Richard Choy. "I wanted to get some of that New York technique," said Dick. I'm afraid he got little that was new to him except possibly some new songs-he could already go places on that Gibson guitar he carried from place to place.

SAW ROY SMECK AT 50TH AND BROADWAY THE OTHER DAY. NEED I SAY THAT HE WAS IN A TERRIBLE HURRY WITH A GUITAR UNDER ONE ARM AND A UKE UNDER THE OTHER?-PERHAPS ANOTHER RECORDING DATE.

Had Roach's party in Hollywood for Vittorio Musacoli, son of Il Duca, had Eddie Valencia's Beach Combers, a Hawaiian Band playing their guitars out beside the swimming pool.

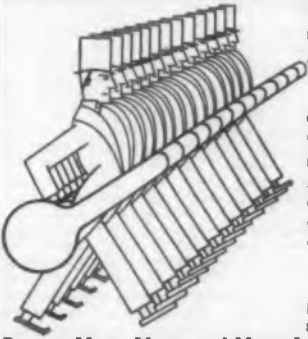
Whether it's North Carolina or Iowa it is still Burlington to me. Both are about the same size and both have about the same number of guitar players. Let's start a contest between them-maybe Joe Riddle and C. B. Ellis will help. I'll name Perry Botkin, Tommy Gahegan and Lanky Neal as judges. You may have heard of the prospective mother who moved to Ohio so her son would have more chance of becoming President-these towns of Burlington seem to have the same effect on guitar players.

Strong protest from the listeners who are players and those who are just listeners on the absence of Nick Lucas from the Al Pearce Ford Program. Come on class-tell your local Ford dealer, "We want Nick-or else!"

Coincidence - three well-known guitar players in Philadelphia answer to the name of Marty-Marty Benson, Marty Magee and Marty Landis. Anyone know of other Marty's in Philadelphia who play guitar? Also of note in Philadelphia is Billy LaPata who has a son 15 years old who is a comer-playing since he was four. After seeing Billy I went over to KYW and saw Dick Whar-ton, playing guitar with Jan Savitt. By the way, do you know where Chic Chicarini is playing? Last time I was in Philly I saw him at "Benny the Bums" where he played some fine solos for me.

Turn The Spot On-Dick McDonough and Carl Kress' recording of "Heat Wave" and "Chicken Ala Swing"; Jack Blanchette for his part in making the one nighters of Glen Gray's band so successful (new attendance records wherever they went); John Cali's fine playing along with Tony Gottuso in their new Victor guitar disc "Satan Takes a Holiday" and "Study in Brown"; Joe Wolverton of NBC, Chicago for what he did over the air one Saturday night a few weeks back; George Smith for his continued outstanding work at Paramount Studios.

A bird that whistles "Dixie" is owned by Mrs. A. Bryan of Ancon, C. Z.



"Pleasing the 'Cats,' Customers At Same Time is Tough!"

"I Love Swing" Says J. Dorsey, "But It's Beaten In The Ground By Most Bands"

"Pleasing the Cats and the Customers at the same time is tough!" almost shouted Jimmy Dorsey between high "C's". "I love this mellow atmosphere (The Three Deuces) and nobody can play too loud for me (Roy Eldridge) but there are too many people who disagree!"

And that's Jimmy anchored in ink . . . A Musician's musician . . . who loves the blast and the unrestrained blare of the jam cellar . . . A Sensitive Realist who will shush his band to lease an elderly party . . . An intelligent leader who realizes he must please the patrons who take the checks . . . and having pleased them, still the musician who must play ARRANGEMENTS, and the way HE FEELS.

Jimmy is the oldest half of the famous Dorsey Brothers. His band is the old Dorsey Brothers orchestra with a few changes. A "Leap-Year" kid, he has had only eight birthdays! On February 29, 1904, Jimmy joined the Thomas F. Dorseys, and at six he took up cornet. Tommy came along two years later, started out on trumpet too, but didn't make the grade. (That is, on trumpet). Their father played cornet and taught brass banda. So when Mary Dorsey entered the scene, he organized the first "Way Back When Dorsey Orchestra." The Dorsey Quartet (they were all weaned on cornet, says Jimmy) consisted of Mary on Ballet Horn Eb, Pop Dorsey on baritone sax and cornet, Thomas, Jr. on tenor sax and euphonium, and Jim (now 12 years old and in the gawky stage) on cornet and alto.

At 16, Jimmy and Tommy formed what they called their "Way Back When Dorsey Brothers Orchestra" and went to Baltimore, Md. They followed the Louisiana Five into Carlin's Park there. "We all made \$45 a week," says Jimmy, "except the piano player. We paid him \$60 because he was married! But here's the pay-off; when we got set up for the job, the man told us we couldn't play any of the publisher's tunes. So all we played from that time on was the Blues. Blues Fast. And Blues slow. Blues in Eb and the Blues Bb. But the job lasted about 16 weeks, anyway, before we returned home to Lansford, Pa.

"Then I was offered a job with the Scranton Sirens for \$90 a week. I never thought there was that much money, but I went with them, and sure enough, I got it! Those were the days when the Williams Sisters first started out, and Hannah (now Jack Dempsey's wife) was about 10." And many a night in rompers and with dirty faces they fell asleep in Jimmy's arms in the big Peerless car they traveled in when on the road doing one-nighters.

(Editor's Note: Jimmy will tell of many of the interesting experi-

"Milk Bottle Toppers" . . .



LEFT TO RIGHT—(Back Row) Leonard Whitney, Bob Eberle, Bruce Squires, Jack Ryan, Ray McKinley, Fred Slack, Shorty Cheroke. (Front Row) Don Matteson, Roc Hillman, Charles Frazier, "Toots" Camarata, Dave Matthews, Bob Byrn, Jimmy Dorsey in front.

The Men . . .

Jimmy Dorsey—Tommy nicknamed him the "Lad" but to the boys he's "Jimmy." Golfer of note, shoots in low 80's. Has riding habit for sale, prefers riding a chorus (on clarinet) to riding a horse. Smells a barbecue pit for miles, loves barbecued ribs. Hates cheese (apologies to Kraft) and the whites of eggs. Likes to lounge around home in his dressing gown. Has weakness for haunted houses or mysterious movies, whistles while driving, drives a Packard. Thinks Bing Crosby is world's No. 1 vocalist. Unassuming modest nature.

Leonard "Deems" Whitney—tenor sax—27 years old, born Elmira, N. Y. Spent 4 years at the Ithaca Conservatory of Music, played with Patrick Conway, later arranged in studios in Hollywood. Very thoroughly trained in music including symphony as well as modern swing music. Married to Suzanne Frank, formerly singer on N.B.C. Hollywood. Favorite pastime is originating screwy song titles of which he thinks "Children's Day at the Morgue" is the best. Original double-talker, started in 1923. Believe it or not!

Charles "Gafe" Frazier—tenor sax—27 years old. From Newark, N. J. high school band. With Jimmy one year. Married four years; his little blonde son, Charles, Jr., will

be a great sax player. Loves jamming and beer, very jovial sort. A first class amateur chef, specializes in spaghetti a la pizon. Very "unadept" at road-finding on one-niters. Very domestic nature, loves the fire-side and family circle next to his tenor and jamming. Optimistic sort—favorite prophecy, "Everything's gonna be all right."

Dave "Herb" Matthews—alto sax—born in Chagrin Falls, Ohio, migrated to Oklahoma, raised in McAllister, Okla. Started on clarinet in high school band. His mother was dean of the organ school of Chicago Musical College where he studied for 5 years; Bachelor of Music degree in 1930. Arranged and played with Ben Pollack before joining Jimmy Dorsey in California. Plays tenor and alto equally well; likes to jam. Favorite musicians are Jimmy Dorsey, Harry James, Red Allen. Has lovely wife from Texas who specializes in Dave's favorite dish—fried chicken.

Noni "Butch" Bernardi—1st alto—25 years old, born in Standard, Ill. Married and has baby girl three years old, calls her Jo-Jo. Formerly with Joe Haymes, Hank Biagini, Bob Crosby, Casa Loma, Red Norvo, Tommy Dorsey; newest

member of Jimmy's band. Very fond of spaghetti. Drives a Dodge but would rather have a Chrysler; loves road trips. World's fastest and most accurate copier. Related to Hank Biagini.

Roscoe "Muscles" Hillman—guitar—27 years old, born in Arvada, Colo., lived in Denver. Married to a lovely Denver, Colo. girl. Was on the stage in an act with his father as a youngster, played bass fiddle as well as guitar. Played bass in high school, later switched to guitar. Always composing a new song hit, latest being "Just Lately," recently published. Original health man, runs around three blocks every morning before breakfast; the athlete of the band. Is detour sleuth on road trips. Favorite dish is "puffed wheat." Roscoe is one of the members of the original Dorsey Brothers band.

Freddie "Pops" Slack—piano—27 years old, married, born in Viroqua, Wisconsin, lived in Chicago. Studied at American Conservatory of Music at Chicago. At 12 years of age was a star xylophonist and won the Wisconsin State contest. Favorite dish is spare ribs—ardent collector of pipes. Found in restaurant at all times. Competent arranger.

Jack "Cags" Ryan—bass—25 years old, born in Whitehall, New York. Studied violin as child, switched to bass later. Studied with Herman Reinshagen of New York. Been with Jimmy one year, formerly with Louis Prima in Famous Door in New York and Hollywood. Likes to play swing music but has a secret yen to play more serious music. Great impersonator; favorite expression, "You said it, but say it again." Loves parties and likes to tell stories. Favorite comedian—Sammy Cohen. Would have loved to have been born one of the four Marx brothers. Has a girl in every city and hamlet; sharp dresser—owns 12 pairs of shoes.

Ray "Tex" McKinley—drums—age 27, born in Fort Worth, Texas. Quit high school in 2nd year to (Modulate to Page 13)

LUCAS SETS RECORD IN ST. LOUIS

St. Louis, Mo.—Clyde Lucas and his California Dona seem to be holding their own as far as drawing cards are concerned. Nov. 5 when Clyde and his boys opened at the Chase Hotel the management had to open two extra rooms to take care of the overflow that attended the opening.

MCCOY TAKES COAST BY STORM

Seattle, Wash., Oct. 30—Clyde McCoy's "Sugar Blues" Band jammed them in at the Trianon on his first trip to Seattle. McCoy packed the Palomar in Los Angeles recently but due to other bands being contracted for this spot he will have a return engagement after the first of the year.

"Way Back When" Dorsey Orchestra



LEFT TO RIGHT—Mary Dorsey, Tommy Dorsey, Jimmy Dorsey and Thomas F. Dorsey, Senior.

There was no swing in those days, but concerts at Church socials! "Once," recalled Jimmy, "we played a whole overture that lasted a half hour. One of those things that go on for days. And after we finished each page, we would stop and wipe our lips and look around. The orchestra this time consisted of Tommy on alto, and myself on cornet. That's all! And we were so young, we didn't know when to get off . . . and the poor devils in the audience had to listen."

When Jimmy was 12 (and this must seem amazing to Dorsey, the swing maestro of today) he had an offer to go with Herbert Clarke as a soloist, when that fine musician left Sousa to organize a band for a Leather Company in Canada.

ences of the Dorsey Brothers next month, so watch out for his reminiscences in December, and pardon us if we get back to his ideas now.)

Jimmy believes that Relaxation is the key to a band's success. "As much as I love Swing, it's being beaten into the ground by most of the bands," he says. "Music is music, and there are all kinds but Swing is only one limb on a tree. Contrast, expression, and interesting harmonies have been overlooked too long by dance bands." Listen to Jimmy's arrangement on "Parade of Bumble Bee." There is the contrast, color and a kind of beauty in the Milk Bottle Tops" and the dance music which James Dorsey believes will please both the cats and the cash customers.—Amen.


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J. DORSEY'S BAND

(Continued from Page 12)

play "out of town." Later attended several universities as a special student. Has been with Jimmy since the brothers organized their band in March, 1934. Reads as often as possible, thinks there's nothing as frightful as "swing" music. Conversely, gets his greatest kick from the real funny man on the Kraft Show. Gets a boot out of Meade Lux Lewis and Albert Ammons. Recently, and rapturously married. Still thinks it's a swindle for 95% of married men. Drives a Buick. Having fun on his own hook (nose plucking), as he always retorts, is one of nature's greatest gratifications. Very original in dress—loves

Borsilano hats a la Rodeo style.

Salvador "Toots" Camarata—1st trumpet—24 years old, born and raised in Verona, N. J. Family of musicians. Spent several years at Julliard School in New York. Arranged many of the hot numbers on the Kraft program for Jimmy with whom he has been for two years. Formerly with Joe Venuti and Red Norvo. Single, but loves to buy automobiles for his girl friends. Very fond of an old grey felt hat until he was paid to throw it away. He is "The Mystery Man." Hobby—Amateur moving picture photography.

Clarence "The Wolf" Chorock—2nd trumpet—20 years old, born in Minneapolis, Minn., went to school in Gary, Indiana. Started trumpet at 5, soloist with band at 10. With Jimmy since July, joined on the coast. Formerly with Dell Coon,

Frankie Masters, Ben Pollack. Favorite trumpet players are Bix Biederbecke, Harry James. Loves food but hates all waitresses. Queer for all genuine leather goods—buys anything made of leather whether he needs it or not.

Robert "Speedy" Hyra—1st trombone—19 years old, youngest in band, product of Detroit, Michigan, though born on the Harrisburg Pike south of Pleasant Corners, Ohio. Father was director of Detroit Public High School Music Department; Mother accomplished pianist. Bob played piano first, flute, harp and cello and later finally trombone which he has played in Jimmy's band for 2 1/2 years, having joined when Tommy left in 1935. Took his first piano lesson when 2 1/2 years old. Has amateur pilot's license; hobby is building airplane models

and having target practice. Once blew a hole in the back of his car by accident, another time through the windshield. Favorite pastime is naming the note of any sound he hears.

Bruce "Squibb" Squires—2nd trombone—27 years old, born in Berkeley, Cal., married. Had always had a yen to play trombone so finally he bought a horn and taught himself how to play. Loves to jam if in the right company. Formerly with Earl Burnett and Ben Pollack. Great comedian but thinks it corny. Quiet, serious nature but great sense of humor.

Don Mattoon—3rd trombone—27 years old, born in Nebraska, lived in Denver, Colo. Played in high school band, attended Colorado University and Denver University. Formerly with Smith Ballew. Member of the

original Dorsey Brothers orchestra and with Jimmy since 1934. Original necktie man—Barney Oldfield of band. Likes sleeping, likes Texas girls.

Bob "Hot" Eberis—vocalist—21 years old, from Hoosick Falls, New York, and proud of it. One time banjo player and has a picture to prove it. As a boy traveled with a local minstrel show—still somewhat of an end man—won fame on Fred Allen's Town Hall program in 1934 and at Roxy Theater, New York. Joined Dorsey Brothers in 1935. Awkward, always falling over music racks, etc. on bandstand. Likes parties but likes sleep best. Champion necktie wriggler; flat feet from waiting for street cars in New York. Favorite expression—"So what's new?" Single—likes girls but prefers sleep.



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—SEND FOR PHOTO OF JIMMY DORSEY AND HIS BAND—

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Death My Partner I Shall Not Want

(Continued from page 8)

nous content. This brown sticky substance at one stage of the plant's life exudes from the surface of the leaves and is gathered according to one method by sending a man clad in a coat similar to an oilskin walking along the rows, brushing against the hemp. When the coat becomes heavy with this potent gum, it is scraped off and made into a crude narcotic. Though the marihuana thriving in the more temperate climate of America is somewhat less lethal, in the Southwestern states a type grows that is no weakling.

For many years it has been illicitly cultivated and extensively used in Mexico where the first recorded recognition was made during the Conquest in 1621 by one of Cortes' men who ripped out its fibers to make sandals. When the persecution of the Inquisition cracked down upon the Indians, penalties were established for addicts. Soon quantities were being smuggled into the army barracks and prisons. The inspiration of the Revolution and continuing campaigns to eradicate it have resulted in curtailing its use among soldiers, who nevertheless represent today seven per cent of Mexican weed smokers.

Got Started in U.S. Among Sugar Beets

Though not indigenous to the United States, this rangy rogue ran wild across the border. Mexicans sowed the seeds of their favorite smoke liberally, particularly where they worked among the sugar beets. So rapidly has it taken root that marihuana, looking very much like the nettle, can be found growing as a roadside weed in nearly every state of the union.

In October, 1934, a haul was made by the New York police department indicating the ease with which marihuana or sorts may be—and is—grown even in populous areas. Information being received from an official of Governors Island that marihuana was circulating among the soldiers and C.C.C. workers, two detectives were assigned, one as a laborer, the other as an assistant cook, to discover the source. After gaining the confidence of a kitchen helper who directed the aleuths to a place in Brooklyn where they could obtain any amount, the arrest of two men followed the purchase of a can of weed for \$2.00. In a back yard flanked by tenements from which scores looked down daily upon an innocent looking clump of rank weeds, enough viper's delight was found to roll up into about 10,000 cigarettes.

Discovered Growing in a Prison Yard

Marihuana was discovered flowering in the San Quentin prison yard; a southern California orange grower inadvertently had sown as a cover crop six acres of cannabis sativa, and was, blissfully unaware, supplying the reefermen of the neighborhood; in the town of Azusa in the same state \$25,000 worth was nodding in a cornfield—and so on.

Gathering and collating first-hand information from steady users leads to the conclusion that smoking the weed effects various types of people differently. Unimaginative humans have tried it and scoffed. With intelligence quite often the practice is found to be completely under control, the subject resorting to it only under certain circumstances such as a brace of highballs are imbibed for relaxation and a spur to pleasant conversation. There are, however, some stark tales of tragedy and violence in the narcotic archives which cannot be ignored. Before reviewing a few together with what the reformers have to say it will perhaps make more sense in the long run to turn first to the confessions of a weedhead.

(Continued next month)

Music Can Cure or Kill

(Continued from page 4)

versation. Radio too undependable. Relies upon selected phonograph records. Even sings for and after operation to soothe patient. For doubters, quotes Congreve: "Music hath charms to soothe the savage breast, to soften rocks, or bend a knotted oak."

Playing More Effective Than Listening

Active musical participation is more effective than passive listening, says A. H. Pierce, M.D., Coatesville, Pennsylvania Veterans Administra-

Kandid Kamera Katches Crosby Krew Kavorting

by Nappy
Lamare



(Upper left)—Matty Matlock, pipe-man and pencil-pusher (clarinet and arranger, youse dopes) wets his whistle to soften the old "chins-weds." Matty, the scholar, calls it his morning "ablutions." Matty, the man, just calls it face-butcher. (Upper center)—"To B natural or not to B" is the question. A Crosby copyist the morning after. (Upper right) Self portrait of "Nappy" Lamare in his favorite position. (Lower left) Ray Bauduc trims the old face-hedge with a gashing machine (well, that's what it cuts like, says Ray). (Lower center) "Down Beat is read

everywhere." (Lower right) Zeke "Zilch" Zarchy, the corn-et man, alias the windy G. whizz, at full mast, needing only a sheet and a draft to get under sail. Yais, Yais!! Poppe, swing that kamera some more.

tive Facility. "Music," he says, "profoundly affects the mental process and lives of our patients." Has provided for musical entertainments twice a week; broadcasts daily at noon and early evening; choir and choral club; group singing in wards; harmonica band, orchestra. Advises some easy music to prevent discouragement, warns against severe discipline at rehearsal. Believes music has thoroughly cured one introverted "orchestr" member; quotes another as stating orchestra is his major interest in life.

Another Vet doctor, W. G. Richter, Augusta, Georgia, is enthusiastic about his Facility band. Cites case of jeweler sent to state hospital in 1920; eloped, sent back as dementia praecox; discharged, was arrested and brought back; on every parole got egotistical and combative, drank, got arrested; suffered from delusions. Doctor tried to teach him cornet, but it was too difficult. Tried alto horn and got into band, grew more cooperative and pleasant, delusional system was submerged. Was

furloughed April, 1930; discharged as cured, July, 1930.

Ancients believed music drove evil spirits away, thereby curing mental disease. Theories are multitudinous. Early moderns concluded that music made patient dance and thus sweat trouble out of him. Newer theory is based on intellectual and emotional, not physical reaction.

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"Diggin' Da Doit" Wit Bill Boiton

The column this month starts off with a real sock in the eye . . . Joe Dale, drummer with the Mitchell Ayres Orchestra was sporting a black eye last month . . . It seems a few race horse touts objected to the highly romantic moods of Joe Dale and Mona Joy Gearty (sue, of the Hollywood Restaurant chorus) . . . Andy Piccasso drummer, formerly with Emerson Gill has name-changed to Andy Peard . . . Heard Benny Fields, and believe it or not, the guy actually sang four bars in tune . . .

Bruce Wilkins, saxophone with Woody Herman's Orchestra recently married Lynn Martin, popular songstress . . . Understand Connie Beewell had a winning parley that paid the limit last month . . . Seen at the World Series—Charlie Spivak (getting a little heavy) and his lovely wife . . . Mr. & Mrs. George Hall with Dolly Dawn . . . Nat Burton, popular song writer with his sister, Ada who incidentally is an excellent cook . . . Blaise Cohen with three male talent scouts munching hot dogs and drinking pop . . . New Yorkers witnessed the most outstanding openings in years last month when Glen Gray and the Casa Loma Orchestra opened at the New Yorker Hotel, Benny Goodman at the Pennsylvania Hotel, Tommy Dorsey at the Commodore Hotel, Guy Lombardo at the Roosevelt Hotel and Al Donahue in the very exclusive Rainbow Room . . . These (Modulate to page 34)

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Hammond's Column

(Continued from page 3)

generally he knows what he is doing. Generally speaking it is the ensemble of the band that gives it its chief claim to fame. The bands of Teddy Hill, Eddie Mallory, and Chick Webb have all been on the opposite stand and they all have very often been outswung by this enthusiastic bunch of kids, who possess not even the trace of the professionalism of so many of our big bands. There is but one glaring weakness in the band, the clarinet playing of the erstwhile leader, whose section also work fortunately makes up for the deficiency.

Chick Webb's Standard of Musicianship Too Low

As an ardent admirer of Chick Webb and his ability I would like to express the hope that he will make full use of the opportunity that now is facing him to become one of the more successful bands in the country. At least partly because of Ella Fitzgerald the band is extremely popular these days, but I'm afraid that its musicianship is far below the standard Chick ought to set for himself.

On the stage Chick exhibits both the best and the worst in the band. Instead of giving the public the swing it desires and the kind of stuff he can do best, he bores them with the sweet genteel work of a

saccharine male vocalist, elaborate, badly scored "white" arrangements, a "comedian" saxophonist, and an athletic director who jumps around but contributes not a whit to the musical proceedings. Of course, Chick himself is terrific on the stage, and it is he alone who maintains the prestige of the band with the public.

In dance halls, he is given to another fault, that of playing tune after tune at a tempo which is fast enough to start with and increases right along, making dancing all but impossible. But Chick is such a swell performer and Ella so great a personality that crowds usually overlook such deficiencies. In 1931 Chick had a band with

Jimmy Harrison, Benny Carter, Benny Morton, Truheart, and other real topnotchers. It was one of the great bands of its day, and I think Chick would admit that it would have given his present bunch more than a run for its money. All I hope is that Chick does some soul-searching and gives to himself and to his public a band that will conform to his own standards, and one that makes no compromises for expediency's sake.

Luise Rainer is one of the few actresses who like "mood music" played for them between scenes. But unlike the others she has no syncope-moods. She likes Brahms, Bach and choirs.

Radio "Tune Detective" In Chi

Chicago, Illinois—Dr. Sigmund Spaeth, radio's "tune detective" and noted music educator, was recently appointed the new Dean of the Wurlitzer School of Music and gave a very interesting talk here in Chicago on October 25th. Dr. Spaeth spoke in detail on the development of music and teaching in America and gave some astounding facts about the great number of musical students throughout the country.

A SHORT SHORT STORY

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By M. W. Stearns

CHAPTER VII—COLORED BANDS
The Low-Down on Oldster Sidney Bechet

When the jive swings over to black-stick men, the old-timers camp on Ol' Sidney. There was a man! The grand-daddy of the clarinet and soprano-sax. Leon Rapollo, the handsome star of the New Orleans Rhythm Kings who cracked up back in the 'twenties, is supposed to be an ancient legend, audible only on beat-up Gennett platters. But they say that "Rap" got his stuff from Bechet. And even those little-known New Orleans clarinet men like George Baquet, "Big Eye" Louis Nelson and the better-known Johnny Dodds went to school with Bechet for an impromptu teacher. Ol' Sidney was the mid-wife at the birth of swing in New Orleans. Well, he's still going today on recent records, but good.

You can tell from the French sound of names like "Bechet" and "Baquet," that they're genuine New Orleans products. The French were early settlers in New Orleans and the aristocrats of the town. Sidney Bechet was born in New Orleans before the turn of the century. He's over forty years old today, which gives him a lead of a few years on Louis Armstrong. He was twelve years old when his brother picked up an old gobble-stick patched up with elastics and gum to keep it together. Sidney would have sold his soul to get it, and luckily his brother got tired of it and gave it to him. After not too many lessons, Bechet landed a job with the "Young Olympians," the junior off-shoot of that famous old organization, "The Olympians," which practically fathered swing-music before the white musicians knew from page nine. They say that this gang furnished plenty of stuff for the Original Dixieland boys to copy before they crashed the headlines. This is on the authority of Frank M. Davis, who has been in a position to get the genuine story for years, and who knows his stuff. And incidentally, a vote of thanks to Davis for these intimate details.

No Gram Under Bechet's Feet

Sidney Bechet didn't let the grass grow under him, and in less than a year was taken up by the senior organization. And make a note in indelible ink of the personnel. This was the "Olympians" of early New Orleans days. "Big Eye" Louis Nelson, leader and clarinet, Freddy Keppard the original hot horn, Billy Moran bass, Henry Zeno drums, and Herbert Lindsay and Jimmy Pala violins. Big Eye Louis was the top black-stick man at the time. He was old enough to retire in 1910.

Sidney got his break when several of the Olympians got a job out on California's Barbary Coast. Did you ever hear that swing hit the Barbary Coast long before it came to Chicago? That's one sample that occurred in the 'teens. The new Olympians included Joe "King" Oliver, who took Keppard's place. And Sidney stuck with them while they toured Texas in 1915 with Clarence Williams. Shortly after, he came to Chicago. At the Deluxe Cafe, Sidney met Jim Europe and tried out for the band. He still had the old clarinet held together by chewing gum and elastics. Jim was killed shortly after, so Bechet went with Cook's Southern Syncopated Orchestra.

Cook's Band Plays Before Prince of Wales

Cook's band was the marvel of its time. It toured Europe and actually introduced this new thing called "jazz," at the Philharmonic Hall in London. This led to a command performance before the king. The Duke of Windsor, who was then Prince of Wales, caught the band and told his father, King George V, about it. The program included songs by the quartet accompanied by a few of the instruments. This went over okay,

but the bang arrived when Cook called for Bechet and Sidney broke up the session with his terrific clarinet playing. Jazz had really arrived.

After the band broke up, Bechet remained abroad for some time, playing in bands all over Europe. In 1922 he came back to open with two new shows, "How Come," and "Seven Eleven." This led to his joining a revue featuring Josephine Baker, and took him right back to Paris in 1925. It was at this time that he caught some more big kicks. An all-white band was being formed in Berlin, and wanted to feature Bechet. He joined the group and was so fine that he was chosen to represent America at the World's Fair of Music at Frankfort-on-Main in the famous Beethoven Hall. Those days were out-of-the-world.

Although born in New Orleans, Bechet has spent his share of time abroad. Still in Paris in 1926, he joined Noble Siasle who was playing there at the time, and so started the close relations of these two men that we hear so much about today. Sidney had been around a lot before he joined Siasle, but today's fans think of him as having always been with that band. As a matter of fact, he has stuck with Siasle ever since, with one notable exception. That was when he left the band in New York to start a clothing establishment. The business was fine, but Sidney couldn't stand it. It was a matter of months before he was back with Siasle.

And the cream of the story is that you can hear Sidney Bechet today. Besides four sides on Variety platters, he has been featured on the CBS Saturday Swing programs.

His Father Dies



Duke Ellington

Washington, D. C.—Duke Ellington's father died Oct. 28. Misfortune seems to follow the Duke. Tricky Sam is down with pneumonia. Freddy Jenkins is recuperating from a throat operation and Arthur Whetsol is also stricken with illness.

He's still first-rate, too, according to those who should know. His clarinet has something that was lost in the recent mad scramble to copy Goodman. And that is simplicity, a natural tone, and above all, genuine feeling. If you know your swing you fall out when Ol' Sidney starts to go.

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Jives of the Jitterbugs

By M. W. Stearns

(Ed.'s Note: Questions may be mailed direct to M. W. Stearns, 20 Lake Place, New Haven, Conn., enclosing a stamped envelope if a personal reply is requested.)

First Ya See It Then Ya Don't From Youngstown, Ohio, Johnny Treudley sounds off on a pip of a poser. He picked up "Georgia on My Mind—I Can't Believe That You're in Love With Me," on Clarion (of all brands!) by the Tennessee Music Men with Jack King vocalizing. This would be fair enough only he can recognize Coleman Hawkins on tenor-sax, Muggsy Spanier on cornet, and Red McKenzie vocalizing. Still fair enough, it must be that Mound City Blue Blower's Okeh (41515). But no, neither the catalogue nor matrix numbers jibe. Well, it looks like a rare and different master of a fine classic. What a platter. Answers to questions: Cliff Leeman is the fine new drummer with Art Shaw. The guitar on Paul Mares' "Maple Leaf" is still unknown.

Frank Davis, the famous newsman, raves about Kansas City's George Lee. He was tops around 1921 and could play all the instruments, but especially sax. He made exactly two platters. His band fought plenty of battles of music with Moten's gang at the Paseo Dancing Academy, and didn't lose either. When last heard of, Lee was

beating it out in a K. C. honky-tonk and planning to team with Buster Moten in a new act.

Personnelities

From Los Angeles, Earle Cornwall wants to know the brand and number of Roy Eldredge's "That Thing." It's a Vocalion 3577, and what a platter! John Hoving of N. Y. C. submits too many questions (29 in all), but here goes for the hot ones: What does corny really mean? Well, define it by the actual word itself. Corny—cornob—barnyard—old-fashioned. Slatta Long plays clarinet for Decca 641 (Reilly-Farley). Johnny Mince plays black-stick with Tommy Dorsey. And I think it's Buster Bailey on those out-of-the-world Vocals featuring Maxine Sullivan on vocal with Claude Thornhill's band.

Art Ross of Berkeley, Calif., wants to plug a rare record. He thinks Benny Moten's "Kansas City Breakdown—Get Low Down Blues," (Victor 21693) is colossal although it has never been mentioned by any of the critics. There's a gang of Moten platters that have yet to be lined up, but they're all very fine. Answer: Bix isn't on the Varsity Eight's platter of "Sister Kate." And for a finish, does anyone know what the phrase "Eagle Rock Me," means? Or "Paswonky?" The former is on a lot of race records, including Bessie's "Baby Doll," but why?

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College Is The Best Place To Start A Band

Campus Cats Change Bachelors Of Art Into Bachelors Of Jazz

By Robert Barrett

(Continued from last month)

The Casa Loma band has as its director Glen Gray, a product of Illinois Wesleyan University. This orchestra composed partly of collegiate musicians first won favor on their tours of college engagements and their fame was increased with radio broadcasting. Their special arrangements which are vibrant with rhythm and swing have made the band famous. The orchestra is unique in that it is organized on a cooperative basis with the members sharing equally in the profits and expenses. Any important matters are discussed and voted upon by all the players at meetings called by Gray. Cooperation and discipline are necessary for success in such an organization and fines are levied for various offenses. To miss a rehearsal without permission draws a fine of \$25 and being late on the job costs another \$25. Excessive elbow bending costs the guilty one \$50 for his laxness.

Noble a Graduate of Cambridge
Ray Noble is another campus director and he is a graduate of Cambridge University and the son of a famous English surgeon. Noble has come into fame through his recordings which have a distinctive quality which immediately stamps the selection as a Noble record. Musicians call the quality which is detectable over and above the individuality of his arrangements "room-tone," and many American orchestras have attempted to duplicate it without success.

Meyer Davis was a law student at George Washington University in Washington, D. C. in the early days of jazz when a friend suggested this idea to him: "You should start an orchestra. Society here is tired of dancing to the old familiar bands. It would go crazy over lively music, like they play on the Barbary Coast in Frisco." Davis followed the suggestion and starting in a modest way, soon became a busy booker for society functions in Washington and other large cities. Today Meyer Davis is called the magnate of jazz and directs the destinies of over 100 orchestras from a triplex penthouse office with an annual business of over four million dollars. Atwater Kent once paid Davis \$7,490 for the services of his orchestra at one house party and a Philadelphia publisher paid him \$10,000 for a single night's work at the Ritz Carlton. It is interesting to relate that Davis had both these checks photostated and he framed the photostats.

Ben Bernie Was an Engineer That "Drifted"
Ben Bernie studied at Cooper Union to be an engineer but drifted into vaudeville and then started as a maestro at the Hotel Roosevelt. Bernie, with a shrewd sense of showmanship introduced a new feature in radio advertising which eliminated the dull monotony of a great deal of ether plugging. Ben's kidding, his popular expression and imaginary quarrels with Walter Winchell have done a great deal to make him one of the best known personalities in radio.

Eddie Duchin Traded "Pills" for Pianissimo
Eddie Duchin is a graduate of the Massachusetts College of Pharmacy and started in the music business as a pianist for Leo Reisman. His piano solos played at intermission periods at the Central Park Casino won him a host of debutante admirers and he was made the director at the Casino. Duchin's unique style of piano playing plus his knowledge of what tempos and numbers please the society crowd have brought him popularity.

Was An Engineer That "Drifted"



Ben Bernie

Ted Weems went to the Towne Scientific School of the University of Pennsylvania where he majored in mechanical engineering and led the school's football band. While still at Penn Ted shrewdly reasoned that a good orchestra could be recruited from the leading musicians playing on the campuses of the leading colleges of the country and so after graduation he made his plan an actuality. This All-American orchestra made up of instrumentalists and singers was an immediate success and its rhythmic music and excellent entertainment have placed Ted Weems among the leading figures in the orchestra world.

Buddy Rogers and Clyde Lucas Were Classmates

Although Buddy Rogers has been primarily a movie actor he has also devoted some time to the business of being a professional maestro. Buddy worked his way through the University of Kansas as the leader of a six-piece unit which played at various social functions. He has capitalized on his proficiency with many musical instruments and plays certain specialty numbers during the course of which he picks up practically all the instruments in the orchestra to play the various choruses. Clyde Lucas was a classmate and one of the most capable musicians on the K. U. campus at the same time.

Will Osborne graduated from St. Andrew's College of the University of Toronto and his family wanted him to become a doctor but he went to Broadway instead. Will was one of the pioneers in the field of crooning and slow rhythm music and the similarity of his style and that of Vallee led to many bitter disputes

the piano in a Harrisburg hotel changed his mind and he has been in music ever since. Black is famous for his original and modern ideas of orchestral arrangement and instrumentation. He is also responsible for the vocal arrangements of the Revelers quartet in which each vocalist sings the part of an orchestra instrument.

Bob Crosby is another of the college maestros for he attended Gonzago University for two years where he was active in sports.

Shep Fields Was Going to be a Lawyer

Shep Fields once had ambitions to be a lawyer and attended St. John's College in Brooklyn for several terms but his saxophone and his Rippling Rhythm have paid him good dividends.

Les Brown organized his band on the campus of Duke University and first won fame in the South. The Duke Blue Devils are now nationally known as a fine swing band.

Sammy Kaye started his orchestra at Ohio University. He played at the Varsity Inn and was such a success that he bought the inn in his senior year. His collegiate band, featuring a sweet style, has won a large following throughout the country due to their many radio broadcasts.

Space does not permit mention of the many other name maestros who graduated from college into professional music but the list given is fairly representative. These directors and also many other directors with their new ideas in musical presentation have made very valuable contributions to the entertainment world and their great popularity and the size of their incomes proves conclusively that intelligence and original ideas pay handsome dividends even in the highly competitive field of catering to the amusement needs of people. The directors and orchestras have certainly gone collegiate with a bang and parents should not object too strongly to an undergraduate son who has visions of being another Fred Waring or Horace Heidt provided he has more than average musical talent and the necessary ambition.



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Does A Highbrow Have To Step Down In The Movies?

WHY STOKOWSKI TURNED TO HOLLYWOOD

To bring great music in its most understandable form to everyone—that is the unique mission which the motion picture has, declared Leopold Stokowski, noted conductor of the famed Philadelphia Symphony Orchestra.

Stokowski was in the midst of an extraordinary sound-film recording session at the Philadelphia Academy of Music. He was directing the making of the musical sequences for the picture "100 Men and A Girl," in which he is currently appearing with Deanna Durbin, and which were later to call forth the fulsome praise of the newspaper picture critics and the louder praise of the motion picture industry. He had consented to talk to newspaper interviewers for a moment, during a lull, in which the musicians mopped brows and puffed cigarettes and sound engineers from the RCA Victor laboratories across the Delaware River at Camden were adjusting an imposing array of film recording mechanisms in the basement of the famous old Academy.

Why Turn to Hollywood?

Why had he cut down some of his other activities and turned his attention to Hollywood? he was asked. "My chief object is to make great and inspired music available to everyone all over the world. That is why I am working in motion pictures and that is why I have made so many experiments. I have discovered certain technical principles which I am going to try to apply and put into practice."

Did he think that a recording of a symphony orchestra can be made to convey the same shades of meaning as in an actual concert? "That is exactly what I want to do," he replied. "I am trying to preserve the individual color and character of each instrument and each group of instruments when recorded for motion pictures. In the modern symphony orchestra there are 100 or more instruments. In recording orchestral music the contrast of weight of tone and volume of tone between the various groups of instruments should, in my opinion, be very marked so that certain of the instruments or groups of instruments are brought into high relief at the right moment."

Experimenting with Tonal Perspective

"I have also been experimenting with 'tonal perspective.' I mean by that, that sometimes instruments should sound near, at other times far away. Sometimes they should sound high in the air, at other times as if coming up out of the earth, sometimes from the left and at other times from the right."

By what methods was this "tonal perspective" and delineation of the instruments and groups of instruments to be accomplished?

"In my experiments, I have discovered certain technical principles which I am going to apply and put into practice. The research laboratories of RCA are giving me all the equipment of a special kind for which I have asked, and which will be necessary to record music by these new principles. These new principles are too technical to describe, but I hope the result will give musical pleasure."

Ultra-Violet Ray Photographs Sound on Film

From the RCA Victor sound engineers more information was forthcoming about Mr. Stokowski's "new technical principles." These engineers had recently developed an ingenious ultra-violet light recording system which makes it possible to photograph sound on film with absolute accuracy. Mr. Stokowski requisitioned no less than nine complete systems of this new type and had them installed in the basement of the Philadelphia Academy of Music. Instead of a single microphone, which is ordinarily used, he arranged for fourteen mikes to be acoustically suspended over the musicians who had been carefully grouped together.

Each choir of instruments had its own microphones, which in turn carried the music to one of the

many recording channels in the basement. Thus six separate recordings were made simultaneously. Later at the Universal Studios these six sound tracks were run through as many reproducers and passed into a common mixing control. Stokowski himself, sat at the mixing controls and re-directed this orchestra by blending the woodwinds, the brasses, the strings and the percussion instruments into the perfectly balanced and breath-taking pianissimos and sonorities for which the great musician was striving.

Does a Highbrow Have to Step Down in the Movies?

Leopold Stokowski is no stranger to the complexities and mysteries of modern electrical transmission and reception of music. In broadcasting and in phonograph disc recording he has made many valuable technical contributions which have measurably advanced the skill with which these media reproduce great symphonic music. His most recent contribution to sound movie technique, however, promises to be most important.

Does music of the so-called highbrow type have to be brought down

"Toscaninni of Light Music"



Marek Weber

to a lower average level to be understood by motion picture audiences?

"I shall never 'step down' great music," he said with great emphasis. "On the contrary, I am convinced that the public will love to hear great music if it is well presented with clearness and inspiration and sincere feeling. I shall always try to present such music in its true greatness and in such a form that everyone can understand and enjoy it."

Toscaninni A "Bring-Down" To American Composers

New York, N. Y.—At Christmas time, the National Broadcasting Company is presenting its own symphony orchestra for which Arturo Toscanini has been imported to conduct. Probably few maestri enjoy the reputation and popularity of the aged leader and his return to the States and to radio especially, appears to be happy tidings for many, just as it is a bring down to a smaller group of striving American composers who resent the alien musical convictions of the Rhodes of rhapsodic music.

Although Mr. Toscanini has captured huge sums of money from the American public, he has never shown an interest in American music, which even at its worst cannot be so bad as to warrant his complete disregard for its composers. At times, he has brought forward new European works, mainly from Italian scores, and by repeated performances has made Respighi's name as well known to American audiences as Charlie McCarthy's and Harpo Marx's.

But it is his lack of interest in

new American efforts that should inspire every person interested in the advancement of our native music, particularly students in our conservatories, to protest to the National Broadcasting Company for allowing their symphonic programs to be crammed with standard selections and almost void of contemporary American works.

The more enterprising Columbia Broadcasting Company has shown a decided interest in promoting American music this year by commissioning native composers to write music expressly for radio, revealing such interesting works as Roy Harris' "Time Suite," Louis Gruenberg's "Green Mansions" and William Gran Still's "Lenox Avenue."

At best, NBC's forthcoming programs can only be labeled, "symphonic." Regardless of the weight it will carry with Toscanini conducting, it will prove only be a little above or below the standard set in symphonic circles, but by pioneering with American music it can accomplish much more than merely filling in time for cold winter evenings.

"Waltz Must Make Audience Squirm & Sway In Seats" Says Weber

Chicago, Ill.—Here to broadcast, make records and organize an orchestra, Marek Weber, known as "The Toscaninni of light music," is a hazel-eyed, compactly built little man of 42—quiet, sedate and composed. That is, until he gets around to talking about the waltz, as he did at the Hotel Stevens during a short interview.

And about playing waltzes Mr. Weber said:

Must Make Audience "Squirm & Sway" in Seats
"It must make an audience squirm and sway in its seats. It must gladden your heart and make your whole body tingle with joy. A waltz cannot touch, because no true waltz is sad."

Mr. Weber belongs to that dynasty of "waltz-emperors" founded by the great Johann Strauss. Unlike his predecessor, he confines himself to conducting and arranging music.

"There can be only one possible effect from a well-played waltz," Mr. Weber continued, speaking in simple, rapid German, "and that is the impulse to dance."

Mr. Weber, a native of Poland, was a pupil of the great Joachim, and European critics have hailed his playing for its "warmth and vibrancy."

"Unthinkable Without the Violin"
"In Europe," he went on, "I am unthinkable without the violin."

An amateur collector of violins, he owns a Guadagnini, a Nicola, a Testori, a Stradivarius, a Klotz, a Viellaine, among others. The Guadagnini is the only one he uses in public.

Mr. Weber has the reputation of having made more records than any other man in Europe. His repertory includes waltzes—Viennese, French, English, Italian, and American—folk song potpourris, and opera "fantasies."

He showed the writer glowing testimonials from Stressemann, Franz Lehar, Oscar Straus, Robert Stolz ("Zwei Herzen in 4 Takt") and others, and he told how Puccini was "thrilled and moved" by his "Fan-

tasy" arrangement of "La Boheme." Mr. Weber was asked what he particularly sought in interpreting concert waltzes.

"In every art," he replied, "it isn't what you're looking for, but only what comes from the heart that matters. I never search and I never find. I play only what I feel, and the way I feel it makes it vibrate with a *kolossal* nerve."

Mr. Weber didn't mean to be funny. The phrase denotes nothing more than "tremendous nervous energy."

The best waltzes, according to him, have a "light and natural joyousness" (that rules out Sibelius' "Valse triste," for one), and the Viennese waltzes of Lanner, Ziehrer, Komzak, and, of course, the Strauses are saturated with this quality.

Lehar, Oscar Straus, and Robert Stolz belongs to the tradition, but the flavor is not the same, just as Brahms belongs to the Bach-Beethoven tradition, but is still different.

"The color, and the patterns are different," Mr. Weber explained, "but the Viennese character none the less dominates in their works."

As for what he described as the Anglo-American waltz, best illustrated by Victor Herbert, Friml, and Romberg, it is usually "quiet, pretty melody," but not as "lustig" as the Viennese brand. The waltz, he feels, belongs to the people, like the ballad and the folk song.

"In the last analysis," he said reflectively, "jazz is also volkstuemlich."

For his German and English recordings Mr. Weber has drawn upon the Berlin Staatsoper orchestra and the London Philharmonic for additions to his nucleus of fifteen men, whom he describes as "fanatics of music like myself."

"My musicians don't spare themselves," he said, "for they know, as I do, that a waltz by Johann Straus, to be played well, is just as difficult as a symphony of Mozart."

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REEDS

Eddie The Greek Leads Fine "League Of Nations" Band

By Bill Rose

Chicago, Ill.—A few notes on the fellows in Wayne King's NBC Lady Esther orchestra . . . There's another Wayne in the orchestra—Wayne Barclay, saxophonist, who's considered the Beau Brummel of the outfit . . . Johnny Kosel, guitarist, and Bert Bivens, sax, have been with the band 11 years . . . Bert Bivens and Wayne King have written the new popular tune, "Just Josephine" . . . Kosel's hobby is photography . . . Bass player Bill Alexander has just dry docked his 24 foot sailboat . . . for old hobbies include Drummer Lee Keller who raises birds of many species . . . Lou Henderson, trumpeter, announces the arrival of his fourth child, a girl . . . Emil Vandas, violinist, goes in for deep reading—his specialty, however, is biography.

And here are a few personalities in Ted Weems band, which furnishes the music for NBC's Fibber McGee and Molly show . . . Ted often teams up with Country Washburne, drummer, to write tunes . . . Art, Ted's brother, plays trumpet with the orchestra . . . Elmo Tanner, the whistler, is the horseman of the group . . . Red Engle, who plays sax and doubles in clarinet, violin and a raft of other instruments, is pretty much a jack of all trades. He even cooks, and when the gang gathered recently to celebrate Ted's birthday, baked a cake for his maestro . . . Ted shoots skeets . . . Ross McHargue, sax, makes arrangements and plays tennis . . . Parker Gibbs, also plays tennis and the sax . . . The rest of the gang all say that they think they are golfers . . . (If you care for notes on the members of other NBC orchestras, drop Ye Editor a line, and he'll try to cover one or two an issue).

Dave Rose to Hollywood

Dave Rose, NBC staff composer and arranger, has left Chicago for Hollywood to write and arrange music for the movies and to continue his radio work on the West Coast. Rose has been with NBC for nine years, having joined the organization when he was 18 years old. He has arranged and played for such top-notch orchestra leaders as Ted Fio-Rito, Ferdi Grofe, Harry Sosnik and Paul Whiteman. During the past Grant Park Concert series in Chicago, his original tone poem, "Shadows," received high acclaim.

The Walt Anthony's (he trumpets with Emil Flindt's orch at O Henry Park, Willow Springs, Ill.) are expecting their first heir, or heirs, early in December. Doing a Walter Winchell, we predict a twin "babou" because for generations back twins have arrived in Mrs. Anthony's family. Mrs. Anthony is the former Alyce Whitig of Davenport, Iowa. "League of Nations" Band

There is a cosmopolitan background to the Eddie Varzo orchestra, heard over NBC in broadcasts from Chicago's Bismarck Hotel. Eddie is of Greek parentage; Paul Lyman, second violinist, is Irish; Ralph Hancock, bass, is Scotch-English; Ted Hermanson, accordion, is Norwegian; Drummer Milton Chalfoux is of French descent; Pianist Nate Farber is Russian and Cornetist Charlie Tamburino is Italian.

Varzo is not new to radio audiences, although his distinctive American Gypsy music is. Varzo, now 27, was special director for Veloz and Yolanda, famed dance team, at the Waldorf-Astoria Hotel, New York and at the Palace Theater, Chicago, when he was 24 years old. He's been heard on the air from many a ballroom and hotel since.

Harry Buddinger, drummer and xylophonist, is the new hero of the Carnation Contented Hour on NBC. The Lullaby Lady was in the midst of her lullaby the other night when the xylophone slipped to the edge of the orchestra platform and was about to crash to the floor when Harry grabbed it and eased it back. Allan Grant, staff NBC Chicago pianist, has written a children's suite in three parts. Each of the parts—"Snowflakes," "Funeral March for a Pet Rabbit," and "High Adventure on a Hobbyhorse"—carries a lyric story explaining the music. The suite was published recently. Henry Busse was taken to task by an admirer the other night for not smiling as most band leaders do every time they wind up a hot tune. "Too many people in the world smile when they don't mean it," the maestro replied. "When you see me smile—I really do mean it."

During the world fair of 1893, which was held in Chicago, John Philip Sousa was presented with a huge brass horn which stood six feet high and weighed ninety pounds!

Plays With 92 Men



Misha Mischakoff
New York—On Saturday nights from 10:00 to 11:30 p.m., EST., beginning November 13th, hear the series of major symphonic concerts of the newly created NBC Symphony Orchestra under the direction Arturo Toscanini, Arthur Rodzinski and Pierre Monteux.

The orchestra's personnel will include ninety-two of the world's most brilliant instrumentalists and is the complete fulfillment of NBC's promise to assemble an orchestra that will meet the strictest artistic demands of Toscanini and his fellow conductors.

WHERE IS?

WHERE IS . . . ? In an effort to bring together friends who have lost track of each other, *Down Beat* publishes the Where Is column. If you wish to get in touch with an old friend, include in your letter to this column the name of the person you are seeking, instrument played, orchestra, date and place last heard from. Also include your name and address.

The AIR ANGLE

By Paul K. Damal

The success of Freddy Fisher from up Minnesota way, and his subsequent build-up over air and in movie shorts, prompts me to persist in asking "What Price Style?" Fisher's boys are definitely different—no doubt about it, and obviously there's no band extent which wouldn't claim they were different from Freddy!

Yet look at Fisher. For all his unwanted "differentness" he is recording in slews, has a New York engagement, swell air spots, movie chores and wotnot; everything except a really good musical note. Unquestionably this band has a personality! And damnif we don't think they're sincere about it all. It's too much to believe they're the world's best actors.

If you have a recalcitrant trumpet man or wheezy clarinet player in your group and you want to teach him how not to play, tune in Freddy Fisher as an object lesson. Success in the dance music biz is a funny thing. Sometimes we wonder if the public knows what's good!

Fisher's publicity man is sending out vital statistics to panting radio eds on what Freddy eats for breakfast. Easy to see it's not Wheaties. The paste-pot and shears, so appropriately rampant on the coats of arms of radio columnists, is threatened at last. They're talking of gumming the backs of publicity sheets now.

Still many movie mags feed such stuff to fans and it's not odd to find the diet spreading to radio. Radio is going Hollywood in more than two ways at that. There was a wholesale exodus of old and new shows out to L. A. this fall. It is problematic just how much was gained by moving out there thus. Comics doubling in films was the main cause. Dramatic film stars, outside of lending superior "name" value, really are inferior in the radio histrionic category.

In music, gain is microscopic. Hal Kemp's there, of course. But beyond that, practically a blank. Trotter's a disappointment, Phil Harris has just been gag gruel for Benny, and so on down the line. Even Paige has a long way to go to equal Kostelanetz.

Nope, for the best air programs, musical or otherwise, we'll still stick to dear ole' Gotham, and if you compel us to choose a single district for second place . . . well, give us the big WLW outlet in Crosley's Cincinnati. Naturally, N. Y. offers the choice in dance orcha and likewise in production programs, be they swing or symphonic.

Stock crashes usually mean depressions, temporary or otherwise. The low prices at time of writing may cause budgets of sponsors to be slashed drastically. We wonder if the effect will be felt in radio programs? It will be interesting to note.

Notice we decline to state if such an effect would be bad or good. If sponsors did decide to drop some of their super-super stuff, orcha might be able to make themselves heard above the din of drama, comedy and yodeling. Then too, many a good orcha can't be heard because of themselves—the blanket of augmentation.

In our occasional switches to the Short Wave bands of our receiver we've gathered some dope. Germany broadcasts dance music each Monday night, making sure to clear each composition thru the front office to check the complete Aryan blood of the composer. Poor, mild stuff. Two orcha have caught our attention on London's short-wave. These are Nat Gonnella and his Georgiana, and Harry Roy—both rather w-k to phq nographic addicts.

Gonnella has a patent method of opening his numbers soft, sweet, low, but not corny, then in the second chorus swinging out. It's fetching, it potentially tiresome.

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MANY FACTORIES USE MICRO PRODUCTS AS STANDARD EQUIPMENT

CROSBY & T. DORSEY IN DEAD HEAT FOR SECOND PLACE

HAL KEMP LEADS THE SWEET BANDS

Chicago, Ill.—First reports from Down Beat's Popularity Contest, reveal that Benny Goodman's band is still the musician's first choice. But there are two bands whose rise to prominence has been phenomenal the last year. From 7th and 8th places last year, they now run neck and neck for second. Casa Loma, always in the top ranks of favorites of both swing and sweet, drop from 2nd last year to 4th this year in swing but is second only to Hal Kemp this year in sweet band voting.

Strange, however, is Lombardo's popularity among musicians. Both last year and this he is a strong third choice, with bands like Kostelanets and Willard Robison far down in the list.

SWING BAND

Table listing Swing Bands and their popularity scores. Includes Benny Goodman (475), Bob Crosby (247), Tommy Dorsey (244), Casa Loma (201), Duke Ellington (184), Count Basie (184), Jimmy Lunceford (145), Jimmy Dorsey (142), Benny Berigan (97), Chick Webb (82), Red Norvo (80), Raymond Scott (27), Hudson-DeLange (18), Frank Dalley (17), Artie Shaw (16), Fletcher Henderson (15), Woody Herman (14), Andy Kirk (13), Glenn Miller (12), Cab Calloway (12), Louis Armstrong (12), Don Redman (12), Dick Robertson (10), Roy Eldridge (10), Hal Hallett (10), Claude Hopkins (10). Those under 10 not listed.

SWEET BANDS

Table listing Sweet Bands and their popularity scores. Includes Hal Kemp (484), Casa Loma (146), Guy Lombardo (83), Fred Martin (79), Wayne King (71), Tommy Dorsey (69), Andre Kostelanets (69), Henry King (52), Horace Heidt (48), Will Osborne (48), George Olsen (41), Hudson-DeLange (27), Russ Morgan (24), Shep Fields (18), Willard Robison (17), Frank Dalley (15), Anson Weeks (14), Jan Garber (14), Ozzie Nelson (12), Richard Himber (12), Paul Whiteman (8), Eddie Duchin (8), Ted Weems (8), Isham Jones (7), Raymond Paige (7), Artie Shaw (5). Those under 5 not listed.

VOTE HERE! For your favorite musician and band send your selection to contest editor, care Down Beat—608 South Dearborn St., Chicago, Ill.

PICK YOUR ALL-AMERICAN BAND

Form for picking an All-American Band. Includes sections for SWING-BAND, CORN BAND, and NOW NAME THE FOLLOWING "BEST OF 1937". Lists instruments like 1ST TRUMPET, 2ND, 3RD, 1ST TROMBONE, etc., and names of bands like SWING BAND, SWEET BAND, RECORD, ARRANGEMENT, VOCALIST, SOLOIST, YOUR NAME, ADDRESS, INSTRUMENT.

Who Are The Greatest Musicians Today ? ? ? FIRST RETURNS OF BALLOTING

Table of musician popularity scores by instrument. ALTO SAX: Jimmy Dorsey (306), Johnny Hodges (226), Tab Smith (69), Toots Mondello (65), C. Hutchinson (62), Glen Gray (62), Benny Goodman (59), Hymie Schertzer (58), Fred Buco (44), Willie Smith (44), Frank Trumbauer (41), Dick Stabile (40), Johnny Mince (35), Vido Musard (32), Otto Hardwick (37), Don Redman (26), Les Marasa (25), Mike Doty (20), Noni Bernardi (20). Those under 20 not listed. PIANO: Teddy Wilson (376), Bob Zurke (326), Jess Stacy (91), Fats Waller (66), Duke Ellington (66), Earl Hines (21), Mary Lou Williams (21), Howard Smith (20), Bill Kyle (20), Art Tatum (20), Frank Signorelli (19), Mel Grant (16), Claude Thornhill (14), Dick Joseph (13), Frank Froeba (12), Les Marasa (10), Joe Sullivan (10), Frankie Carle (10), Cloe Brown (10). Those under 10 not listed. TRUMPET: Bunny Berigan (488), Harry James (483), Louis Armstrong (429), Roy Eldridge (368), Pee Wee Irwin (119), Rex Stewart (114), Yank Lawson (114), Chris Griffin (65), Sonny Dunham (106), Cootie Williams (104), Mannie Klein (66), Ziggy Elman (50), Red Allen (48), Chas. Teagarden (46), Bobby Hackett (46), Charlie Solovak (31), Taft Jordan (32), Shorty Chereck (16), Red Nichols (14), Jonah Jones (18). Those under 10 not listed.

TENOR SAX: Chu Berry (227), Bud Freeman (208), Eddie Miller (181), Kay Weber (181), Coleman Hawkins (102), Lester Young (66), Herbie Haymer (39), George Auld (32), Arthur Rollini (32), Joe Dixon (28), Saxie Mansfield (28), Charlie Barnet (20), Dave Harris (20), Joe Masck (20). Those under 20 not listed.

GUITAR: Carmen Mastrea (243), Allen Russ (196), Hylon LaMare (141), Dick McDonough (101), Karl Kress (29), George Van Eps (23), Eddie Condon (15), Dave Barber (14), Bernard Addison (13), Red McCarver (10), Albert Norris (10), Lawrence Lucie (10). Those under 10 not listed.

TROMBONE: Tom Dorsey (623), Jack Teagarden (508), Juan Tizol (54), Jay Higginbotham (53), Red Ballard (49), Murray McEachern (49), Benny Hunt (45), Pee Wee Hunt (42), Joseph Nanton (29), Warren Smith (29), Bruce Squires (26), Joe Yuki (23), Ward Silaway (22), Lawrence Brown (20), Warren Smith (20), Claude Jones (15), Sandy Williams (14), Joe Harris (14), Don DeLillo (10). Those under 10 not listed.

CLARINET DOUBLING SAX: Benny Goodman (419), Artie Shaw (140), Buster Bailey (61), Mattie Matlock (58), Jimmy Dorsey (58), Harry Carney (55), Johnny Mince (49), George Auld (33), George Auld (22), Eddie Miller (22), Hank D'Amico (21), Arthur Rollini (20), Barney Bigard (20), Mike Doty (20). Those under 20 not listed.

VOCALIST: Ella Fitzgerald (238), Mildred Bailey (189), Kay Weber (152), Bing Crosby (114), Edythe Wright (89), Martha Tilton (76), Kenny Sargent (72), Dolly Day (40), Ivy Anderson (32), Billie Holiday (29), Louie Armstrong (26), Pee Wee Hunt (25), Connie Boswell (25), Peg LaCentra (20), Al Eldridge (20), Jack Leonard (20), Helen Wiley (20), Marsha Rave (18), Cab Calloway (15), Skinny Ennis (15). Those under 15 not listed.

SOLOIST: Benny Goodman (217), Tommy Dorsey (181), Lionel Hampton (111), Harry James (104), Benny Berigan (68), Eddie Miller (67), Bob Zurke (58), Teddy Wilson (47), Louis Armstrong (44), Gene Krupa (35), Artie Shaw (34), Johnny Hodges (32), Red Norvo (26), Art Tatum (32), Barney Bigard (30), Johnny Mince (19), Coleman Hawkins (15), Fats Waller (15), Joe Marasa (12), Toots Mondello (11), Dick Wilson (10), Lester Young (10), Dave Harris (10). Those under 10 not listed.

Tops Dog-House Players



Bob Haggart

Sensational, is young Bob Haggart's popularity. Unknown 18 months ago, this 21 year old bass player and arranger is today the best known, and liked man on his instrument. He leads almost 4 to 1 last year's veteran and colored bass slapper, Pops Foster.

DRUMS: Gene Krupa (411), Ray Baudere (363), Dave Tough (64), Chick Webb (55), Ray McKinley (49), Sonny Greer (29), Johnny Williams (29), Cozy Cole (22), Sidney Catlett (21), George Wettling (20), Walter Johnson (17), Joseph Jones (16), Cliff Leeman (16), Kenneth Clarke (10), Tony Briglia (10), Pete Jacobs (10), Lionel Hampton (10), Zutty Singleton (10), Ben Thishnen (10). Those under 10 not listed.

BASS: Bob Haggart (372), Pops Foster (102), Gene Traxler (60), Israel Crosby (51), John Kirby (44), Pete Schooba (35), Harry Goodman (34), Stanley Dennis (27), Walter Page (15), Eric Shapiro (15), Ted Walters (15), Hayes Alvis (14), Pete Peterson (14), Robert Yaquierre (10), Dick Fullbright (10), Moses Allen (10), Joe Carbonaro (10), Orin Crippen (10). Those under 10 not listed.

ARRANGEMENTS: Benny Goodman (126), Tommy Dorsey (82), Duke Ellington (82), Benny Goodman (61), Bob Crosby (61), Benny Goodman (45), Tommy Goodman (43), Raymond Scott Quintet (41), Tommy Dorsey (38), Benny Goodman (35), Benny Goodman (34), Fletcher Henderson (28), Bob Crosby (24), Jimmy Dorsey (24), Goodman Quartet (22), Casa Loma (19), Bob Crosby (18), Tommy Dorsey (18), Benny Berigan (14), Duke Ellington (14), Bob Crosby (12), Claude Thornhill (11), Bert Ambrose (10), Jimmy Dorsey (10), James Mundy (10), Jimmy Lunceford (8), Jimmy Dorsey (7). Those under 5 not listed.

RECORDS: 1. Sing, Sing, Sing (Benny Goodman, Victor, 230), 2. Powerhouse (Tommy Dorsey, Victor, 106), 3. Roll 'Em (Scott Quintet, Master, 79), 4. Song of India (Benny Goodman, Victor, 74), 5. Song of India (Tommy Dorsey, Victor, 69), 6. Gin Mill Blues (Bob Crosby, Decca, 41), 7. Caravan (Duke Ellington, Master, 37), 8. I Can't Get Started (Benny Goodman, Victor, 35), 9. Bugle Call Rag (Benny Goodman, Victor, 32), 10. Peckin' (Bob Crosby, Decca, 29), 11. Satan Takes a Holiday (Tommy Dorsey, Victor, 26), 12. Twilight in Turkey (Scott Quintet, Master, 25), 13. Caravan (Benny Goodman, Victor, 24), 14. Moonlow (Goodman Trio, Victor, 23), 15. Parade of Milk Bottle Tops (Benny Goodman, Decca, 20), 16. East St. Louis Toodle-0 (Duke Ellington, Master, 20), 17. Buzzin' Around with the Bee (Lionel Hampton, Victor, 19), 18. Pagan Love Song (Bob Crosby, Decca, 16), 19. Liza (Goodman Quartet, Victor, 15), 20. China Stomp (Lionel Hampton, Victor, 14), 21. Little Joe (Mildred Bailey & Red Norvo, Brunswick, 12), 22. Minnie the Moocher's Wedding Day (Benny Goodman, Victor, 12), 23. Jam Session (A group of all-stars, Victor, 11), 24. Swingin' at the Daisy (Chain, Decca, 10), 25. Study in Brown (Bob Crosby, Decca, 10), 26. Tea for Two (Goodman Trio, Victor, 10), 27. Loch Lomond (Maxine Sullivan & Claude Thornhill, Vocalion, 9), 28. Pianoology (Earl Hines, Vocalion, 8), 29. Muskrat Ramble (Bob Crosby, Decca, 8), 30. Posin' (Fletcher Henderson, Vocalion, 7), 31. Stardust (Hudson-DeLange, Master, 6), 32. S. O. S. (Bert Sheffer's Octet, Victor, 6), 33. Boogie Woogie (Jones-Smith, Inc., Vocalion, 5). Those under 5 not listed.

BUSSE & McCOY AGAIN LEAD THE CORN BAND

LOMBARDO HEADS THE SAXES

Chicago, Ill.—Again, in the spirit of good fun, Down Beat gives musicians an opportunity to blow off steam, by selecting an All-Corn Band, composed mainly of musicians who in leaning more toward the tastes of a large public acquire a stylish musicians term as "Corn-fed." "Off the Cob" etc., their selection do not mean they are bad (although some "Corn" musicians are notoriously bad) but only means musicians do not think their styles are in good taste.

The musicians receiving the largest number of votes invariably are well-liked and popular with the public. Maybe that is the main reason a majority of musicians "kid" them. Anyway, we hope you all take it with a generous sense of humor. And if you haven't sent your ballot in yet, please do so today. If you haven't sent in your ballot yet please do so today. Thanks, the Editors.

CORN TRUMPET: Henry Busse (408), Clyde McCoy (340), Louis Panico (214), Lebert Lombardo (83), Wingy Manone (26), Lou Halmy (24), Louis Prima (20), Russ Case (18), Jerry Bowne (13), Earl Geiger (11), Harry Johnson (10), Clayton Cash (9), Dave Frankel (8), Micky Bloom (6), Buck Clayton (5). Those under 5 not listed.

CORN TROMBONE: Ted Weems (303), Buddy Rogers (259), Russ Morgan (204), Ernie Passoja (42), Pee Wee Hunt (41), Ed Kusboraki (20), Ford Leary (19), Roger Pryor (16), Ken Stewart (12). Those under 10 not listed.

CORN SAXOPHONES: Carmen Lombardo (376), Ted Lewis (311), Wayne King (308), Boyd Senter (196), Bud Freeman (87), Hal Kemp (87), Rudy Vallee (68), Benny Krueger (36), Saxej Dowell (34), Art Kassel (20), Benny Meroff (19), Sammy Kaye (15), Lix Riley (14), Gray Gordon (10), Dick Stabile (10). Those under 10 not listed.

CORN PIANO: Eddie Duchin (370), Little Jack Little (71), Vincent Lopez (64), Ted Fio Rito (22), Henry King (21), Milt Hirth (19), Frankie Karle (16), Anson Weeks' man (11), Joe Sander (10), Fats Waller (10). Those under 10 not listed.

CORN GUITAR: Harry Reser (294), Alvino Rey (72), Eddie Peabody (40), Nick Lucas (32), Mike Pingatore (27), Tom Morgan (12), Clark Yocum (10), Pinky Tomlin (10), Frank Saputo (10). Those under 10 not listed.

CORN BASS: Candy Candido (329), Jack Shirra (36), Bob Haggart (24), Harry Goodman (20), Delmar Kaplan (12), Artie Miller (11), Country Washburne (10), Walter Yoder (10), Eddie Edwards (10). Those under 10 not listed.

CORN DRUMS: Abe Lyman (301), Skinny Ennis (66), Phil Harris (20), Buddy Rogers (14), George Olsen (12), Poly McIntock (11), Dean Stevenson (10), Ben Pollack (10), Ed O'Hara (10), Joe Daniels (10). Those under 10 not listed.

ORCHESTRATION REVIEW OF THE MONTH

By Tom Mundy. Here's a tune written by that powerhouse man, Harry James, and arranged by Jim Mundy, which makes it almost strictly a Goodman affair. Don't pass judgment on this until you have heard Ben Pollack's interpretation of it on Variety Records. The writer was not particularly impressed with the arrangement until he heard Pollock play it correctly and effectively at a slower tempo. Good tune upon which to work up a novelty provided you have a southern dialectician in the band. Mundy sends the tune off with an effective intro after which are two straight melody choruses for brass and saxes. Would suggest putting the accent on the second melody note instead of the first as marked in the orchestration. There are two 16 bar repeat choruses after the verse for clarinet and trumpet. Last chorus is very fine with a trumpet staccato passage taking the pickup to a scream brass figure with dropped legato eighth notes and off-beat sax figures which should be heavily accented.

By Jack Mason. A very simple tune repeats with half and quarter notes which Mason has dolled up into a nice bit of music. Intro is merely a roving bass figure which continues on through the first chorus behind muted brass melody. You can dress this up considerably by having the piano and drums play romp rhythm in the Busse manner against the heavily accented bass. The third chorus is split up between trombone and ride trumpet and tenor. Last ensemble chorus of 16 measures is full and effectively voiced with a Goodmanish ending.

By Bob Haggard. A guy who really understands and plays dixieland has arranged this grand old swing tune and the combination will warm the cockles of any two-four man's heart. This is basically the same arrangement that Bob Crosby band plays and for simon-pure dixieland it's the real thing. Eighth note phrases should be played as semi-legato dotted eighths and sixteenths. There are several different strains to this tune the first two of which come at A and B. D is a repeat chorus for tenor the first time and trumpet the second. Yank Lawson's solo is written out note for note on the latter and you will notice how fundamentally simple are the licks the true dixieland artist uses. E and H are ensemble choruses and G and I are likewise in the barrelhouse style.

By Tommy Dorsey and Paul Wetstein. Don't try this on the job because Mr. Trombone man will probably do plenty of razzlin' around before he gets the intro down to where it

Herrick sounds like Mr. T. Dorsey. Anton Dvorak would turn over in his grave (providing he's dead) upon hearing this swingaroo on the immortal "Humoresque," but it's a swell arrangement, nevertheless. Trombone has the intro and first chorus in front of clarinet figures. Bunny Berigan's record ride chorus is reproduced at B and outside of a high "E" and a few "D's" can be played with "little or no trouble." At C you'll play one of the sweetest ensemble riff choruses you've ever run across. E has ride clarinet with a brass whole-note organ and Howard Smith's much discussed dixieland piano chorus is reproduced at F which will also require a little additional wood-shedding. Trombone man will do a little more sweating at G where he plays "Way Down Upon the Swanee River" with a D flat top against clarinet melody with muted trumpet figures. Brass opens up on the last six bars for a ride out.

By Edgar Battle. The arranger here has done good work with a tune which must have been a problem child. There are so many eighth notes in this that it must have been difficult to use embellishments which would not conflict too much with the melody. First two choruses are ensemble. Chorus at D is tenor with brass figures which are just a little too complex behind a ride man who plays a lot of notes. Trombone has the bridge and tenor the last eight. The last chorus is exceptionally good and really romps with ride trumpet taking the lead at the bridge. Last eight bars are brass lead with echoing sax.

- ALSO RECOMMENDED**
- The Folks Who Live on the Hill Chappell, arr. by Jack Mason.
 - Baby Won't You Please Come Home? Clarence Williams, arr. by Larry Clinton.
 - I'm Coming Virginia—Robbins, arr. by James Mundy.
 - Delighted to Meet You—Popular Melodies, arr. by Jack Mason.
 - I'll Take Romance—Berlin, arr. by Paul Weirick.
 - Roses in the Rain—Shapiro Bernstein, arr. by John Klenner.
 - Worried Over You—Donaldson, D & G, arr. by Larry Clinton.
 - The Loveliness of You—Miller, arr. by Frank Skinner.
 - I Want a New Romance—Famous, arr. by Larry Clinton.

The most extraordinary soprano the world has ever known was a man! Carlo Broschi Farinelli (1705-1782) a native of Naples, Italy, had 7 to 8 notes more than the ordinary voice, and could hold one note for six minutes. His tones were sonorous, equal, and clear. As a boy he sang in the male soprano choruses of ecclesiastical choirs.

He Turned Over Ash-Cans



Tommy Tompkins

"I'd rather play trumpet than eat." This from trumpet playing Tommy "Red" Tompkins, although not too original, expresses better than volumes of studied three syllable words the exact temperament and make-up of this very young, ambitious and talented maestro.

Recalling the not-so-long ago, Tommy tells us that when most boys were out playing ball or busy overturning ashcans, he was diligently studying the intricacies of the trumpet. At the age of fourteen young Master Tompkins had become so adept at the mastery of his instrument that he was acclaimed the best trumpet player in Philadelphia, winning a city-wide contest. News of particular interest travels fast and far, and it wasn't long before Tommy received word to report to the RKO office in New York ready for work. After traveling all over the United States for more than five years as a member of an RKO unit, Tommy decided it was time to form his own orchestra. In an attempt to create a band that would literally express musically his own feeling for modern jazz, Tommy spent months choosing and discarding musicians of every type and description until he was satisfied that he had collected the proper men to fit in with his scheme of the perfect combination. Those who have been fortunate enough to get an earful of this swingiest of dance bands agree that Tommy has that muchly sought-after "something different." Tommy's idol is the peer of all trumpeters, Louis Armstrong. . . Tommy has never been stage struck . . . his favorite band is Waring's Pennsylvanians . . . his pet aversion is green neckties . . . he keeps a nondescript mongrel dog for a pet . . . he can pick up a "cold" trumpet and get the clearest tones immediately . . . the funniest thing that ever happened to him was the time his boys stuffed the valves of his trumpet and he couldn't blow a

TIN PAN ALLEY

Many Famous Composers Write Tunes For Fiest During 40 Years

Editor's Note:—Down Beat believes that the story of the development of fine rhythm music isn't complete without the vital part that the song publishing firms have played in its development. We have invited some of the leading firms to submit a brief sketch of their progress.

By the Fiest Publicity Dept.
Broadway, U.S.A.—With the popular hit, "That Old Feeling," as number one song in the Fiest catalog and number one song on the nation's networks, Leo Fiest, Inc., celebrates its fortieth year in the music publishing business.

It was back in 1897, when "Tin Pan Alley" was located down around Twenty-eighth street that Leo Fiest organized Fiest Music. Since that time this company has published many of the most popular songs of the day, being instrumental in bringing about the "jazz" craze of the Dixieland Jazz Band with the ever popular "Tiger Rag." Early Fiest hits include "That's How I Need You," "The Curse of an Aching Heart," "M-O-T-H-E-R," "Dark Town Strutters' Ball," "I'm Sorry I Made You Cry," "Peg o' My Heart," "When You Were a Tulip," followed by "Over There," "Good-Bye Broadway—Hello France," "K-K-K-Katy," "Three O'Clock in the Morning," "Hot Lips." The firm was the largest and most successful in the music industry during the twenties when such tunes as "Wonderful One," "Linger Awhile," "I'll See You in My Dream," "I'm Sitting on Top of the World," "Sleepy Time Gal," "Horses," "In a Little Spanish Town," "Peggy O'Neil," "Alice Blue Gown," "The Song of Love," and numerous others. During the first years of the redominance of radio, Fiest clicked with "My Blue Heaven," "At Sundown," "Romona," "Jeannine," and "I'm Just a Vagabond Lover."

Famous Composers Who Wrote for Fiest
Such world famous composers and authors as Victor Herbert, Ferde Grofe, Rube Bloom, Jerome Kern, Harry Tierney, Joe McCarthy, Percy Weinrich, Theodore Morse, Sam Lewis, Joe Young, Werner Janzen, Lew Brown, Sigmund Rom-

berg, Caruso, Mabel Wayne, Con Conrad, Benny Davis, Walter Donaldson, Cole Porter, Ray Henderson, Nacio Herb Brown, Arthur Freed, Jimmy McHugh, Harry Woods, Charlie Tobias, have written under the Fiest banner.

In 1929, Fiest again showed its leadership with "Honey," and "Rio Rita." Quickly following these with "It Happened in Monterey," "Moonlight Saving Time," "Paradise" and "The Waltz You Saved for Me."

When Fiest became part of the group of Robbins, Fiest and Miller, that this record was continued is easily evident in view of such recent Fiest hits as "I'm an Old Cowhand," "Rainbow on the River," the successful score from "New Faces," which included "Penthouse on Third Avenue," and "Love Is Never Out of Season," "Where Are You" from "Top of the Town" and the best seller of the current season, "That Old Feeling."

Bergman Becomes General Manager
A recent development in the rejuvenation of the Fiest concern has been the appointment of J. J. Bergman to the office of General Manager. He has secured top rank executives to direct its destinies under his supervision, and through the recent decision to make Fiest the exclusive music publishing representative of Metro-Goldwyn-Mayer pictures, together with working arrangements by which they will also publish some of the picture scores from 20th Century-Fox, Universal, R.K.O. and United Artists, the Fiest organization gets its share of outstanding picture hits, and he has accordingly further strengthened that organization by establishing offices in a dozen important cities. Writers of international repute are associated with "The Big Three," comprising in addition to the Robbins Music Corporation and Leo Fiest, Inc., the Miller Music Co., one of the more recently acquired subsidiaries.

It is forty years since Leo Fiest first coined what has become known as the greatest slogan in the music publishing industry, "You Can't Go Wrong with a Fiest Song," but that slogan has withstood the test of time, and is today an actuality in the case of one of the music industry's most enterprising, alert and successful firms.

-And Again It's "DUPLEX"



RECENTLY joining the ranks of modern drummers who have switched to DUPLEX is LEONARD PALMER of Dayton, one of Ohio's fast coming drummers. Leonard is most enthusiastic in his praise for his beautiful DUPLEX outfit purchased from Ray Lanman's Music House of Cincinnati, a real drummer's service station. A free trial will convince YOU why modern drummers everywhere acclaim DUPLEX "The World's Finest." Ask your dealer today, or write Dept. D for colored folder.

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"One English Band Can Give U.S. Bands Run For Money"

"For Sheer Uniqueness Ambrose Band Has Edge On Many Of Our Bands"

By Paul Eduard Miller

Despite the scarcity of jazz culture in England and the classical leanings of Mr. Reginald Foresythe, there is one English band which bids fair to give American maestros a run for their money. I refer to Bert Ambrose and his orchestra. For sheer uniqueness of style this band has the edge on a good many American orchestras, and there is no getting around the fact that this group can interpret our jazz with the necessary spirit of vitality.

Some of our own orchestra leaders might lend a willing ear and due consideration to Ambrose's effective use of the tympani, for example. While we occasionally have heard drummers double on this instrument and use it to obtain needed crescendoes, the idea of having one man handle tympani alone is apparently original with Ambrose. Here is an instrument which, for all practical purposes, is new to the jazz band. New, at least, in the manner in which Jack Simpson, the Ambrose tympanist, handles it.

In the tenor chorus of Caravan the tympani assumes an important role; short bursts of power from it give the rhythm section a snap surprisingly different from most rhythm sections. And in the chorus immediately following, tympani again produce that dramatic crescendo effect, this time giving a peculiar lift to the entire ensemble.

Ambrose's Caravan (Decca) follows the general contours of the stock arrangement. And yet the rolling rhythmic quality of the percussion and background, the incisive string bass plucking, and the brief tympani swells avoid the suggestion of stereotyped treatment.

The same may be said of Twilight in Turkey. The percussions seem more animated by the presence of the tympani, which lends only a slight touch, but upon analysis, just the right touch. The pianist can plainly be heard plunking away at chords; the string bassist is most noticeable on the off-beat. The tenor man (probably Billy Amstell) offers rousing solos on both sides. (A-1 Twilight in Turkey, Caravan—Ambrose and his orchestra—Decca.)

BUNNY BERIGAN (Victor)

A-1 Caravan. An eerie, satanic interpretation in slow tempo of Juan Tizol's noteworthy melody. It testifies to the steady improvement of Berigan's group, and is far and away the finest of its recordings. The significance of the disc lies in the fact that it is an exceptional and unimitable arrangement which never for a moment hesitates to utilize the most colorful harmonies and techniques at the command of the modern jazz orchestra. Against a coherent and deftly articulated background of clarinet choir, strongly accented percussion led by bass saxophone and sub-toned clarinet, and delicate pianissimo brass figures, Berigan introduces the theme on solo trumpet. It's sensuous and feverish, and played with tremendous feeling; its phrasing and intonation complete the bizarre atmosphere conjured up by the background counter-themes. Except in finale, which returns to the opening motif, the source is ensemble. Unity of design, however, is so well maintained that the concerted unison choirs, with their crescendoes, diminuendoes, and modulations, create powerful climaxes in keeping with the original mood. Wettling's drumming considerably strengthens the driving rhythmic background. All in all, this is a fit companion piece for the Ellington and Ambrose versions.

B-1 Study in Brown. Larry Clinton's tune, based on a series of repetitious and monotonous riffs, is here given a creditable work-out. Features above average solos by trumpet, clarinet, trombone, and tenor.

TEDDY WILSON'S QUARTET (Brunswick)

A-1 Just A Mood (2 parts). A great record, accomplishing the pur-

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 1. Top-notch performance
 2. Stereotyped performance
 3. Bad performance
- B—MEDIocre TUNE
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pose which its title suggests. Quiet and restrained, it is marred by no strained or sensational attempts to startle the listener.

Each featured soloist takes four choruses, while the finale is a simple ensemble re-statement of the theme. In a sombre vein, Harry James begins the piece, gradually his playing becoming more animated, but always in keeping with "the mood." Accompanied by Wilson and Simmons (percussion) and Norvo (background), James narrates an incantatory tale, a story of inner emotions. His phrasing, his tone are flawless—masterful trumpeting.

With a bare suggestion of string bass accompaniment, Theodore Wilson gives his version. In sketchy lines he molds a delicate, almost elusive design. Soulful and expressive, his technique displays a firm grasp of "the mood" psychology—far-away, subconscious wanderings of the mind. There can be little doubt about Wilson's rapidly improving pianoforte style.

A fairy-like enchantment pervades the next interpretation. We are conscious of the artistry, the soft yet clearly enunciated notes tinkling from the Norvo xylophone. In the final summing up, we realize that here is a fanciful mood picture in music, created by a chamber group extraordinaire.

BENNY GOODMAN (Victor)

A-1 Sugar Foot Stomp. Joseph Oliver's great tune in the finest recorded performance to date. Oliver's band waxed three versions of the number, while Fletcher Henderson's orchestra has done no less than five. The present Goodman interpretation combines most of the best features of all.

The arrangement used by Goodman incorporates the essentials of Henderson's first Columbia version, in which Armstrong plays the trumpet solo. It does not, however, utilize the inventive tenor and trombone solos of Henderson's Melotone disc.

Goodman's section choirs and ensembles are powerful and well articulated; the clarinet choir especially deserves a citation for its broad, deep phrasing. The trumpet

Simply Terrific



Maxine Sullivan

Claude Thornhill's sensational discovery who changed her name from Williams to Sullivan, and started out singing Scotch songs. Sings swing songs with more finesse and feeling than any other vocalist of her type. Her recording of Luch Lamond is simply terrific.

solo, dramatically rendered by Harry James, is flexible and tastefully phrased. Although it's a combination of the Armstrong (Columbia 395) and Oliver (Vocalion 1033) versions, effective ad lib touches and improvisations are added by James, making it the finest of the lot. A creditable achievement!

Goodman's clarinet passages are smooth and melodic—faultlessly executed. The final chorus displays a concerted unison saxophone choir assisted by fanfarish brass rhythm.

C-1 Minnie the Moocher's Wedding Day. Trenchant rendition, but you'll hardly recognize the original melody. Reed and brass choirs are in perfect accord, especially in the third chorus, which is the best part of the platter. Too much ensemble riffing makes things generally monotonous.

ART SHAW (Brunswick)

A-1 Nightmare. Not a new arrangement of the old tune of this name, but an original by Shaw. A compact, weirdly diabolical musical concoction. The setting: 3 A.M.—sombrous darkness full of witchery and the pale stillness of the night. The subconscious mind releases lush, distorted images with maddening persistence, creating phantasms of stupendous proportions. Yet, when the spell is lifted, their misty unreality vanishes.

Such a background is supplied by ingenious scoring. Shaw's clarinet passages, especially his solo, offer abundant quantities of the kind of watery, fluid notes required for an interpretation such as this.

B-1 Shoot the Likker to Me John Boy. Free Wheeling. More originals by Shaw. Here again the use of stereotyped riffs, conventional scoring, and a hodge-podge of melodic themes keeps this platter from getting a higher rating. Both sides, however, are free and easy swing, with many commendable passages. In its own characteristic way, Shaw's orchestra is acquiring a technique and manner of presentation fully as interesting as Good-

man's, Crosby's, Berigan's, or the Dorsey's. Most appetizing portion of both sides: the clarinet solos of Shaw and tenor work of Tony Pastor.

SIDNEY PHILLIPS (Variety)

C-1 Annie Laurie. Coming Through the Rye.

ART SHAW (Brunswick)

C-1 It's a Long, Long Way to Tipperary. What with Shaw's Tipperary, the Blue Rhythm Band's Irish Eyes, and Phillips' Annie, there seems to have sprung up a feeling among jazzists that persons of Irish extraction will find particular delight in swing versions of traditional Irish tunes. While this may be a fashionable approach to swing, it is, unless my customary prognostication wallops me in the pants, nothing more than a commercial attempt to catch the public fancy. And just now that public is making an off-tackle en-masse rush for "swing" renditions of sundry types of music having no legitimate relation to genuine hot jazz.

In the end this inevitably will cause the same criticism to be made of swing that repeatedly has been made of jazz in general, to wit, that it is merely a method of playing instead of a technical means to a musical end. Sid Phillips' recording group of London instrumentalists do a capable job, which, like most pseudo-swing, is well performed but meretricious as music. Featured solos by clarinet, tenor, trombone, alto, trumpet, and piano.

The use of folk music whose cultural background is so remote from that of jazz will, we insist, never be a medium for the hot orchestra. I do not mean to imply that such trite folk ditties could not be vastly improved upon, but why a fine band like Mr. Shaw's should accept the responsibility remains a riddle.

To those bands who in the last several months have found it necessary to record When Irish Eyes are Smiling, Liebestraum, Dark Eyes, etc., etc., I offer without charge the suggestions that they have overlooked the possibilities of The World is Waiting for the Sunrise, Somewhere a Voice is Calling, as well as the entire repertoire of Beethoven, Ravel, and Sibelius.

BARNEY BIGARD (Variety)

B-1 Jazz a la Carte, Demi-Tanor REX STEWART (Variety) B-1 Sugar Hill Shim Sham, Swing Baby Swing. Originals by Ellington in collaboration with (in order of tunes named) Stewart and Bigard, Car-

Personnelities

TEDDY WILSON'S QUARTET

Teddy Wilson, piano, Harry James, trombone, Kenneth (Red) Nerve, xylophone, John Simons, string bass.

EDGAR HAYES QUINTET

Edgar Hayes, piano, Rudy Powell, clarinet, Kenneth Clark, drums and vibraphone, Andy Jackson, guitar, Elmer James, string bass.

BUSTER BAILEY'S RHYTHM BUSTERS

Buster Bailey, clarinet, Frank Newton, trumpet, Fats Brown, alto, Doc Frye, piano, John Kirby, string bass, James McInnis, guitar, O'Neil Spencer, drums.

DORSEY'S CLAMBAKE SEVEN

Tommy Dorsey, trombone, George (Pa Wee) Irvin, trumpet, Bud Freeman, tenor, Johnny Minca, clarinet, Howard Smith, piano, Gene Trause, string bass, Carmen Matras, guitar, Dave Tough, drums.

LIONEL HAMPTON & ORCH.

Lionel Hampton, vibraphone and vocals, Ziggy Elman, trumpet, Vido Musso, clarinet, Arthur Rollini, tenor, Jesse Stacy, piano, Casey Cole, drums, John Miller, bass.

SIDNEY PHILLIPS & ORCH.

Sidney Phillips, arranger and conductor, Max Goldberg, Paul Fenhouzel, Ted Heath, George Rowe, Eric Tenn, brass; Joe Crossman, Dave Shand, Ernest Alton, George Evans, reeds; Monia Littor, piano; Jack Jacobson, drums; George Gibbs, bass; George Elliott, guitar.

BARNEY BIGARD'S JAZZOPATERS

Barney Bigard, clarinet, Rex Stewart, trumpet, Harry Carey, baritone, Juan Tizol, trombone, Duke Ellington, piano, Sonny Greer, drums, Billy Taylor, string bass.

CHOO BERRY'S STOMPY STEVEDORES

Leon (Choo) Berry, tenor, Frederic (Keg) Johnson, trombone, Irving (Moose) Randolph, trumpet, Milton Hinton, string bass, Benny Payne, piano, Danny Barber, guitar, Larry Murray, drums.

CAB CALLOWAY & ORCH.

Cab Calloway, vocalist, Choo Berry and Walter Thomas, tenors, Garvin Bushell and Andrew Brown, altos, Lamar Wright, Irving Randolph and Adolphus Chatham, trumpets, Claude Jones, Frederic Johnson, and De Fried Wheeler, trombones, Morris White, guitar, Larry Morris, drums, Milton Hinton, bass, Benny Payne, piano.

TOMMY DORSEY & ORCH.

Tommy Dorsey, Walter Marcovic, Les Janthin, trombones, Andy Ferrelli, George Irvin, and Leo Castello, trumpets, Bud Freeman, Sheets Horner, Johnny Minca, and Fred Sluts, reeds; Carmen Matras, guitar, Howard Smith, piano, Dave Tough, drums, Gene Trause, string bass.

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Record Reviews

(Continued from Page 24)

ney, Stewart, Alvia. The melodies are distinguished by few of the characteristically Ellington touches, although the style of these small Ellington groups is jelling and solidifying. For bouncing swing executed with finesse, their renditions are ideal. The featured solos are a model of perfection. Rex Stewart's trumpeting was never better: neatly phrased, sharply articulated, with good tone and plenty of punch. All four tunes have possibilities for further development by full orchestra. There is little excuse for the silly, misleading titles of the Bigard group. A la Carte is the most engaging melody of the four, with Sugar Hill not far behind.

BUSTER BAILEY (Variety)
B-1 Afternoon in Africa, Dixie Debutante. Originals by Bailey, the first in collaboration with Don Fyfe. Appropriate vehicles for Bailey's clarinetting. In that now famous giding, running style, he offers an abundance of technical virtuosity and nimble phrasing which, coupled with a clear, thin but strong tone, marks him as a genuine jazz virtuoso.

FRANK NEWTON (Variety)
B-2 The Onyx Hop. Credited to Newton, this sounds suspiciously like a phony mixture of Ruminin' Wild and Honeysuckle Rose. In slipshod fashion Newton improvises a sketchy melody reminiscent of Ruminin' Wild, while the background is obviously Honeysuckle. Scott (tenor) and Hall (clarinet) insert short but competent solos. On the reverse side (Who's Sorry Now C-2) Edmund Hall's clarinetting is the best spot.

TOMMY DORSEY (Victor)
C-1 If the Man in the Moon Were a Coon, Night and Day, Josephine, Smoke Gets in Your Eyes, Tripe from the New York and Hollywood Popular Ditties, Inc. First tune named, done in fast tempo by the Clambake Seven, is best of lot. Dorsey, Irwin, Mince, and Freeman seize the opportunity and let loose; and drummer Dave Tough and string bassist Gene Traxler let down their hair. Next three titles are slightly better than average popular stuff, done in the smooth Dorsey style.

LIONEL HAMPTON (Victor)
C-1 Everybody Loves My Baby, I Just Couldn't Take It Baby. Goodman soloists, plus Hampton on vibraphone and vocals. In spots there's some pretty wild jamming which rates C-2, but on the whole the performance is above average. Powerful percussion renders able assistance. Musso's mellow toned clarinet takes the spotlight (in vocal of Couldn't Take It) from Hampton, while in the first portion of the following chorus, piano and vibraphone team up, obtaining a delightful passage.

MILT HERTH (Decca)
A-1 Satan Takes a Holiday. In spite of the inevitable jerky effect produced by the electric organ, Herth competently executes a well arranged version of the Clinton opus. Gershwin's Somebody Loves Me is the backing.

COUNT BASIE (Decca)
B-2 Good Morning Blues. Delicate, beautifully played piano work by Basie rates a top-notch performance. But the rest of the disc bogs down. Rushing's vocal (three choruses) is ardent, but it's old stuff, this type of blues singing. The fortissimo finale spoils the mood of the pieces, although the trumpet solo is restrained and in keeping with the pace set by the piano.

EDGAR HAYES QUINTET (Decca)
C-1 Love Me or Leave Me, So Rare. It's unfortunate that commercial jazz was used to introduce this new chamber group. Star performances by Kenneth Clarke (vibraphone) and Rudy Powell (clarinet). Suggestion to Mr. Hayes: personnel of quintet might better be Joseph Garland (tenor), Henry Goodwin (trumpet), Rudy Powell (clarinet), Kenneth Clarke (drums) and vibraphone, Edgar Hayes (piano).

BEN POLLACK (Decca)
C-1 Song of the Islands. More pseudo-swing material. This just isn't the stuff out of which hot jazz is created. Excellent performance by ensemble, clarinet, and piano.
C-1 If It's the Last Thing I Do, You Made Me Love You. Pollack's Pick-a-Rib Boys swing out. Personnel on both these platters next month.

LEON (CHOO) BERRY (Variety)
C-1 Ebb Tide, My Secret Love

Affair. Former tune the better side. If you must have more of Berry's superb tenoring, here it is. Other Calloway soloists show up to advantage also. Final jam ensemble is loud and loosely constructed.

WINGY MALONE (Bluebird)
B-2 Jass Me Blues, I Ain't Got Nobody. Mannone vocals and trumpet solo. Vocal on Jass Me Blues is erotically tinged with the suggestive. Platter saved from complete mediocrity by Babe Rusin's virile tenoring.

WILLIE FARMER (Bluebird)
A-3 Alligator Crawl. Thomas Waller's fine composition, ineptly treated. Best spot is tenor solo.

B-3 Midnight in the Madhouse. An interesting Larry Clinton number which some top-notch band might use to advantage.

"The Star Spangled Banner" was written by Francis Scott Key while aboard the British frigate "Surprise" during the bombardment of Fort Mchenry, Maryland, September 13-14, 1814. He had gone aboard to entreat for the release of a friend, Dr. Beanes, who was being held prisoner of war, and had been temporarily detained on board during a surprise attack.

Ace-In-The-Hole



Ace Brigade
A caricature of Brigade now playing at the Trianon Ballroom, Cleveland.

"Hoagy" Carmichael's Prolific Pen Brings Movie Dough & Success

Hollywood, Calif.—Since Hoagy Carmichael scored his first picture for Columbia late last fall, the notes from his prolific pen have been caught in the sound tracks of nearly all the major studios in Hollywood. Never at a loss for musical ideas, Hoagy's genius has been allowed to run the gamut of its expression in meeting the demands of picture requirements. Whether a picture is a musical or only requires an occasional melody for song or background, the melodic content must form the foundation for sequence in the picture and to this deservedly popular composer the challenge to his ability and inspiration has been met with enthusiasm and success.

After his work for Columbia, Hoagy went to Hal Roach to work in music for "Topper" and in this his "Old Man Moon" will undoubtedly be remembered as the outstanding melody in the picture. He completely scored a musical while on the Roach lot which has been titled "Road Show" but which has not yet gone into production.

Along with his work here on the coast he found time to score a New York musical which is due on Broadway this coming season.

Hoagy has won many new friends here in Hollywood through his personality and lack of affectation. Perhaps no other spot in the world offers so great a chance of becoming a "victim" of success; the inability to weather the adulation and remuneration which comes as a reward for achievement here, without "going Hollywood" has proven the downfall of many who have known a lesser success than Hoagy Carmichael.

Will Build Home "When He Can Find the Lot" He enjoys working here for he does most of his work at home where he can take time out occasionally for a few sets of tennis, and through the combination of work and play feels he is getting a lot out of life. He hopes to build his own home here as soon as he can find the lot."

For the past month, music for Every Day's a Holiday for the Mae West picture at Paramount has been his assignment. And in this, he has a melody which he believes is the equal of "Star Dust." It is called "April in My Heart." To everyone who loves that classic of popular songs . . . Star Dust . . . this announcement by its composer will send a thrill of anticipation and though the picture release is still some two months away it is to be hoped that the melody will be previewed on the air within a few weeks. A production number called "Fabilee" in the same picture is also Hoagy Carmichael.

But to the lovers of "Star Dust" . . . Hoagy Carmichael gives YOU, "April in My Heart" as a token of his appreciation of your reception of "Star Dust."

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pose which its title suggests. Quiet and restrained, it is marred by no strained or sensational attempts to startle the listener.

Each featured soloist takes four choruses, while the finale is a simple ensemble re-statement of the theme. In a sombre vein, Harry James begins the piece, gradually his playing becoming more animated, but always in keeping with "the mood." Accompanied by Wilson and Simmons (percussion) and Norvo (background), James narrates an incantatory tale, a story of inner emotions. His phrasing, his tone are flawless—masterful trumpeting.

With a bare suggestion of string bass accompaniment, Theodore Wilson gives his version. In sketchy lines he molds a delicate, almost elusive design. Soulful and expressive, his technique displays a firm grasp of "the mood" psychology—far-away, subconscious wanderings of the mind. There can be little doubt about Wilson's rapidly improving pianoforte style.

A fairy-like enchantment pervades the next interpretation. We are conscious of the artistry, the soft yet clearly enunciated notes, tinkling from the Norvo xylophone. In the final summing up, we realize that here is a fanciful mood picture in music, created by a chamber group extraordinaire.

BENNY GOODMAN (Victor)
A-1 Sugar Foot Stomp. Joseph Oliver's great tune in the finest recorded performance to date. Oliver's band waxed three versions of the number, while Fletcher Henderson's orchestra has done no less than five. The present Goodman interpretation combines most of the best features of all.

The arrangement used by Goodman incorporates the essentials of Henderson's first Columbia version, in which Armstrong plays the trumpet solo. It does not, however, utilize the inventive tenor and trombone solos of Henderson's Melotone disc. Goodman's section choirs and ensembles are powerful and well articulated; the clarinet choir especially deserves a citation for its broad, deep phrasing. The trumpet

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Ruth Royal, appointed Musical Director of KCKN (then WLBK) in 1935, has had a varied and wide experience in the musical entertainment world.

Her professional career started in San Diego, California, as dance pianist with local orchestra, and on KFSD. She then went into vaudeville with an all-girl revue... "Music Box Revue"... traveling all the major vaudeville circuits including Orpheum, Loew, Pantages, Publix... and appearing on most of the major radio stations during the itinerary.

She was featured on WREC, Columbia station in Memphis, for a year in 1929, and a year on National WMC in 1930.

She then joined the "Band Box Revue," in which she was headlined as leader of the orchestra and singer. The act also played deluxe picture houses in the South as a Presentation act.

After being featured on the Columbia Network in a series originating from KMBC in 1933, Ruth Royal joined KCKN (then WLBK) in the same year as "The Girl of a Thousand Songs."

SCOTT STOMPS OFF MOVIE LOT INTO FAT CONTRACT

Los Angeles, Calif.—Add Hollywood Ironies: Earlier this year, Raymond Scott gathered his musicians and stamped off the Selznick lot, where the picture "Nothing Sacred" was being filmed, because the director insisted that his quintet appear in knee breeches and wigs for the "Minuet in Jazz" number. Scott refused to subject himself, his boys and his music to the attire, suggesting that Milt Britton's band be obtained for the scene. According to reports a month later he was signed by Twentieth Century-Fox, with Cantor's "Ali Baba Goes to Town" as his first assignment, in which film he and his boys will appear with beards and Arabian costumes!!!



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Skinbeaters Get Boogie-Woogie Lick After 2 Burned-out Generators

Dear Boss Cons: Well, while Colonels Burrs and Joe Sanders are shoving their flat-bottomed boat around in the mud of some Arkansas river, I suppose you have your hands full as Boss-Man at *Down Beat*. This month I've got a flock of new material from Ray. This is one of his Transcontinental Columns—started in Washington, D.C. and finished in Tucumcari, New Mexico. (I guess there is such a place after all and not just a vaudeville gag). His final material was prepared after a little jaunt of five hundred miles and two burned out generators. I think he has something here in this Boogie Woogie business. The inspiration for same came from Pine Top Smith's Boogie Woogie, and now that all bands are playing it I know that drummers will get their kicks in the way a few of these phrases are played by Bauduc in the Crosby band. These phrases are strictly Boogie Woogie,

any idea that you may come across or may think up yourself.
2. I notice some drummers with big name bands use 4 or 5 cymbals. If you could only afford two, what size and thickness would you say?—A. P., Minneapolis.
Ans. For the small thin cymbal I would use an 11" or 12" and for the large I think you can get just as much out of a 14" (pretty thick) having a heavy solid tone, as you can out of a 15" or 16", and also the 14" fits inside the counter hoop of snare drum and makes it very convenient for packing.
3. I do a lot of club work with different men and while they are usually good musicians and our work is mostly jamming, still I can't seem to inspire them. How would you go about making yourself so good that you would fit in with any pick-up band?—E. J. K., Los Angeles.
Ans. The first thing I would do is



can be used in that particular style. After running them through the laundry, Ray says they stand the acid test, so here goes:

Well, skin-beaters I see our column is beginning to grow. I finally caught Ray in Detroit and got his answers to those questions, so go ahead and tell the drummers to shoot their questions to *Down Beat* and we'll get them to Ray. While the band is on the road it's hard to catch him and get the answers in for the next issue, but he'll do his best and endeavor to answer any questions that are sent in. Ray favors the idea because he plans to have the answers prepared by specialists in every line of drumming to which questions particularly refer. Here are the questions and answers on the first lot:

1. Should a dance drummer know Rudiments first before he learns the finer points?—T. W., Chicago.

Ans. Yes. The Rudimental foundation means a lot to any drummer. After knowing rudiments you will have acquired sufficient technique and knowledge to execute almost

to try and set a good solid foundation for the full band with the rhythm section. I mean try different rhythms to get the band swinging, surely you should be able to get one or two rhythms that would make the band sound good. Then as you say "mostly jamming," well, I would do the same for individual or sectional choruses. Just before someone gets set to take a chorus, take the last two bars or ending of chorus and cut a Riff—then break right into something that you think would sound good with soloist. If it doesn't work, next time try some other kind of rhythm. The first thing you know you'll cut the Riff and discover the rhythm soloist likes and this will seem to lift him right out of his seat and he'll be gone.

Dean Hudson and the Florida Clubmen are now at the Tantiilla Gardens, Richmond, Va., and will remain through November 5th, after which they will make a tour of the southern colleges for three weeks.

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Will Hudson Answers Modern Arranging Problems

By Will Hudson

Question: At present I am writing for a combination of eight men consisting of four rhythm, one trumpet, two alto saxes and one tenor sax. Will you please give me the best method of writing ensemble choruses for this combination.—Guy Anderson, Reading, Pa.

Answer: There are two methods used in writing ensemble choruses for this combination. One is to write the trumpet and two alts in trio form and double the trumpet lead with tenor sax an octave lower. The second, and I think the best, method is to write close or open four part harmony with trumpet lead. Written in this way, the combination will sound very full and will be much more interesting to listen to.

Question: In writing trios for three trombones, is it necessary to keep the melody trombone above the other two? In writing these trios in this manner, the third trombone part sometimes goes so low that the balance is destroyed. I will appreciate any advice you can give me.—Frank Robertson, Boston, Mass.

Answer: Trombone trios can be written in either of two ways. The conventional method is to give the first trombone the melody and give the other two trombones the two harmony parts below. In this method, however, the range of the melody must be short, otherwise, as you have already mentioned, the third trombone part will be too low to be practical. This can be overcome by placing the melody trombone in between the other two, giving the second trombone the first harmony part above the melody, and giving the third trombone the first harmony part below the melody. This method produces a very pleasing and interesting effect.

Question: I have heard several bands play passages written for two trombones, tenor sax and baritone sax. I have tried to write these passages, but so far my attempts have been very bad as far as balance is concerned. Can you help me out?—Martin Herchel, Washington, D. C.

Answer: This combination is written in four part harmony, and can be written for either a tenor sax lead or a trombone lead. In writing the lead for tenor sax, give the first harmony part to first trombone, second harmony part to baritone sax, and third harmony part to second trombone. In writing the lead for trombone, give the first harmony part to tenor sax, second harmony part to second trombone, and third harmony part to baritone sax. Another method is to write the lead for trombone, give the tenor sax the first harmony part above the lead, give the baritone sax the first harmony part below the lead, and give the second trombone the second harmony part below the lead. Any of these three methods will sound rich and full.

Question: In one of your previous columns, you explained what was meant by a "double augmented chord." I will appreciate it very much if you will explain how this chord would be written for five brass.—Thomas Fletcher, Cleveland, Ohio.

Answer: As I explained in my other column, a double augmented chord is a six note chord made up of two augmented chords a whole tone apart. For instance, the combination of a C augmented and a D

augmented chord would produce a chord in which the six notes would be C, D, E, F sharp, G sharp, A sharp. In writing this chord for five brass, one of these notes must necessarily be omitted. Below, I am giving examples of two this chord would be written for five brass. Either of the two examples is correct.



Below is an example of how a double augmented chord would be written for six brass.



MUSICIANS DESPISE

(Continued from page 7)

former or a performance stinks, it is the critic's duty to say so. The person who sets himself up as an entertainer or as an artist should be willing to take the critical consequences of an inadequate job. Inefficient clerks are fired every day in the week, and many of them happen to be utterly charming, hard-working persons. Yet no one denounces that inefficiency calls for censure and even dismissal. Well, that is or should be—the way with jazz. The Hammonds, the Panassies, the pre-Mills Oakleys, and the Niesens write as they hear. That they are enormously unpopular in certain circles is a deep tribute to their acuteness and honesty. You can't buy them off with a Scotch and soda or a firm handclasp. They are, you see, jazz critics—good jazz critics—and their allegiance is to the art itself and not to the charlatans who sully it.

Racs Pali was a famous Hungarian violinist. He was the father of 48 sons and each son became a famous violinist!

No "Victim" Of Success



Hoagy Carmichael

PORTLAND BAND HAS TOO MANY ARRANGERS

By Bob Mitchell

Portland, Oregon—The Uptown's policy of better bands was definitely proven when Nick Stuart and his band were booked for two weeks. Swing bands, incidentally, are definitely "in" at the Uptown. Stuart's smooth-working band of four brass, three sax and four rhythm makes an impression marred by one detail only. Too many arrangers. Six exactly. Though each arrangement is doubtlessly of superior quality, their diversity of type tends to dissolve any unity of style or distinction. Jerry Mann's scoring of Schubert's Serenade in swing tempo is really a something. Henry Halstrad follows Nick Stuart at the Uptown.

"Hoagy" Carmichael's Prolific Pen Brings Movie Dough & Success

Hollywood, Calif.—Since Hoagy Carmichael scored his first picture for Columbia late last fall, the notes from his prolific pen have been caught in the sound tracks of nearly all the major studios in Hollywood. Never at a loss for musical ideas, Hoagy's genius has been allowed to run the gamut of its expression in meeting the demands of picture requirements. Whether a picture is a musical or only requires an occasional melody for song or background, the melodic content must form the foundation for sequence in the picture and to this deservedly popular composer the challenge to his ability and inspiration has been met with enthusiasm and success.

After his work for Columbia, Hoagy went to Hal Roach to work on music for "Topper" and in this his "Old Man Moon" will undoubtedly be remembered as the outstanding melody in the picture. He completely scored a musical while on the Roach lot which has been titled "Road Show" but which has not yet gone into production.

Along with his work here on the coast he found time to score a New York musical which is due on Broadway this coming season.

Hoagy has won many new friends here in Hollywood through his personality and lack of affectation. Perhaps no other spot in the world offers so great a chance of becoming a "victim" of success; the inability to weather the adulation and remuneration which comes as a reward for achievement here, without "going Hollywood" has proven the downfall of many who have known a lesser success than Hoagy Carmichael.

Will Build Home "When He Can Find the Lot"

He enjoys working here for he does most of his work at home where he can take time out occasionally for a few sets of tennis, and through the combination of work and play feels he is getting a lot out of life. He hopes to build his own home here as soon as he "can find the lot."

For the past month, music for Every Day's a Holiday for the Mae West picture at Paramount has been his assignment. And in this, he has a melody which he believes is the equal of "Star Dust." It is called "April in My Heart." To everyone who loves that classic of popular songs . . . Star Dust . . . this announcement by its composer will send a thrill of anticipation and though the picture release is still some two months away it is to be hoped that the melody will be previewed on the air within a few weeks. A production number called "Jubilee" in the same picture is also Hoagy Carmichael.

But to the lovers of "Star Dust" . . . Hoagy Carmichael gives YOU, "April in My Heart" as a token of his appreciation of your reception of "Star Dust."

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"Notes On The Cuff" By A Broadway Blaster

(Continued from page 7)

stuff and four times he has praised its hot tempos. . . . Adrian Rollini has acquired the rights to a new musical invention called an electric harpsichord, which he will feature with his instrumental trio, now broadcasting with Richard Himber over the networks. . . . London's most fashionable apartment house, recently completed in the Southgate district, has been called Ellington Court, after Duke Ellington, who was informed by the agents that a suite would always be available for him if he should decide to reside in England. . . . Count Basie's orchestra is undergoing an almost complete renovation with a new trombone section revamped during the last month and changes in the trumpet and sax choirs pending. The pay off, according to tavern talkers, is that the changes were instigated by an admirer who several months ago called the band the greatest ever!

Casual Comments

Recently, Dolly Dawn, who sings with George Hall's orchestra over CBS, was informed that her father was struck by an automobile while on the way to visit her mother, who was undergoing a serious operation. Fifteen minutes later the diminutive singer had to go on the air with her first selection titled, "Get Happy!"

Although all parties deny Russ Morgan was struck by one of his instrumentalists, Johnny McGee, trumpeter with the band has left suddenly! The "hullabaloo" about Sharkey Bonanno's trip to California has subsided, with evidence of a clinker having been thrown into the contractual works, for the band is still in the East awaiting more news from Hollywood. . . . Maestri in the West as well as in the East, are taking the song "Majorca" out of the files, to be featured when the Duke of Windsor arrives for his visit here. He is reputed to have co-authored the selection. . . .

Poppas of Swing—Come Get Your Gravy

What ever happened to Jack Purvis?

One of the most colorful characters in swing music has disappeared from the scene as mysteriously as he usually pops up in remote corners of the country. Rumors about his present activities are wide and varied.

Purvis, whose records of "Dismal Dan" and "Mental Strain at Dawn" are carefully guarded items in the collections of most discophiles, has lived a fantastic existence. Still in his teens, he shipped aboard a freighter as a chef and when he inherited a dilapidated trumpet, he became an accomplished, self-taught instrumentalist. The story of his attempted suicide is a favorite at bar gatherings. The legend would have you believe that when the ambulance aqual rescued him from a gas-filled room, he was revived en route to the hospital and immediately shouted to the internes, "For Gahd's sakes! Someone cover my feet . . . do you want me to catch pneumonia!" Later, at the hospital he suddenly burst out with an inquiry, "Did anyone shut off the gas. I'll have a helluva bill!"

Stories as this are usually distorted and exaggerated with repi-

One Of Joe Masek's Hot Tenor Choruses

The musical score is written for a tenor saxophone in the key of B-flat major and 4/4 time. It consists of 16 staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is characterized by fast eighth-note runs and triplet patterns. Chord symbols are placed above the staff, including Fmin, Ab Maj, Bb7, Eb, Eb, D7, Ab, G7, Cmin, Bb7, Eb, C7, Fmin, Ab Maj, Bb7, Eb, D7, Ab Maj, Eb, Bb7, Eb, Bb7, Eb, E4 Maj, Bb7, E4 Maj, Bb7, D Maj, C#7, G, A7, D7, D7, C7, G, Fmin, Ab Maj, Bb7, Eb, Eb, D7, Ab, G7, Eb, Ab min, and Eb. The score includes various musical notations such as slurs, accents, and dynamic markings.

Chicago's Most Amazing Tenor Man

Joe Masek, young Chicago tenor man, first saw the light of day some 25 years ago on the Windy City's West Side. He lived there all his life and attended the Harrison High School where he laid the foundation of his musical education by "giving out" with the Harrison Band which was at the time a contender for the National High School Band Championship.

Joe began amazing the local cats soon after he left school and began his dance band career with such bands as Jack Chapman, Don Pedro,



Joe Masek

Tom Gentry, and Tweet Hogan. He was quite a problem child with Pedro and kept the rotund Mexican maestro in a perpetual state of hysteria with his heckling and general messin' around with drummer "Flea" Madden. When Pedro was playing at the Edgewater Beach in Chicago some years ago someone in a playful mood broke up the dining hour in the Marine Dining Room by putting a player roll in the organ to the "American Patrol" while Herb Foote, playing on the same organ, was busy "sending" mgr. Bill Dewey with his favorite tune. The organ made a horrible ear-splitting noise which sounded like the last days of Pompeii; Herb was laid flat on the floor by a sudden uprising of the bass pedals, and everyone in the room had indigestion for a week including the dignified Mr. Dewey. At any rate, no one ever proved nothin' but Mr. Joe Masek and "Flea" looked awfully pleased with themselves for the next few days!

Joe's favorite bands are Bob Crosby, Tommy Dorsey, and Benny Goodman. . . . Says Coleman Hawkins is the best in the business. . . . He builds model airplanes in his spare time. . . . has been married for the past 2 1/2 years to June De Forest, lovely Omaha model. . . . has written four swing tunes which may be published by Robbins in a swing series. . . . He arranges for the Busse band. Hear his manuscript on "Ida," it's fine. . . . pet gripe is pounders who play "melody drums" (i.e. much crashing of cymbals, wood blocks etc. while someone is trying to take off) . . . Gets along great with Henry Busse with whom he is now working. . . . studied sax only two years and "just picked up" clarinet and flute. . . . weighs over 230 pounds.

In case you didn't know it Joe is top among tenor men in Chicago, a point upon which all seem to agree except Joe himself.

tation, yet are almost always based on some foundation of truth. In Texas, chroniclers say that he spent his leisure time amuggling contraband across the border to Mexico. In Paris, after leaving Hal Kemp's orchestra, he became involved with a demi-mondaine that forced him to the roofs to keep out of reach of the police until he could get a boat for the States.

By 1935, it seemed he was settling down with a successful engagement with George Stoll's orchestra, in Hollywood, but one day he suddenly packed luggage and a trunk full of symphonic scores mixed with 2500 cooking recipes (cooking was a hobby that had almost become an obsession with him) and headed to

New York in a small Austin car to which was attached an equally small cart that served as a trailer for the baggage. For company, he brought along his bride of a few weeks. Arriving in New Jersey, broke, one of the instrument companies financed his journey through the Holland tunnel (50c) and staked him to his first week's board and keep in return for a testimonial. He organized a five piece band which was heard at the Club 18, which shrunk in two weeks to a three piece unit and after that did two week's touring with Joe Haymes' orchestra. Then nothing was seen nor heard of him or his wife, who 'tis said by those statistically minded, was his eighth.

At present, his whereabouts seem to point to any one of a dozen alimony jails, but if he is available, he should write to this department, for at a time as this when swing music is rewarding its favorite sons with prosperous returns, Purvis is in line for a good share, inasmuch as several persons have expressed anxiety to get in touch with him.

The famous Verdi was once rejected by the conservatory of Milan because he was thought to have insufficient musical talent.

A. Lelandais
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Double Stops Most Effective Way Of Playing Hot Accordion

By Howard Randen

Among the many styles of hot playing on the accordion that of using double stops, is one of the most effective. It is possible that the double stops on the accordion are really more effective than on the piano because of the nice blend possible on the accordion.

Double stops on the accordion is similar to the same thing on a violin. A double stop is two notes of the chord. The notes may be thirds, fourths, fifths or sixths. Usually the thirds and sixths are the most effective. The favorite is thirds.

Since a double stop is built on and in fact is part of a chord, then we must assume that you are now familiar with all the major, minor, seventh, diminished, augmented and other altered chords printed in the various articles up to now. With this knowledge we assume a perfect command of all the major and minor scales. This is necessary because we use double stops by building partly on the chord for harmony and on the major and minor scales for progression.

You may recall that we introduced the pentatonic scale some time ago. An example of this scale is given in figure one (1). It is a regular scale but made up of only five notes, the fourth and seventh being omitted. We introduced it in one of our previous articles as a choruses embodying the single note or running style. We now come back to the pentatonic scale and use it as the basis for our double stop style.

In order to form a plain scale in double stops based on the pentatonic, we do this. Combine the first with the third, the second with the fifth, the third with the sixth and the fifth with the eight. We then have a short scale such as given in figure two (2). Using this rule

form scales of double stops in every key, both major and minor. In order to refresh your memory see article number four (4) as to how to play the pentatonic scale in every

FIG I KEY OF C MAJOR PENTATONIC SCALE



FIG II COMBINATION OF PENTATONIC SCALE TO FORM DOUBLE STOPS

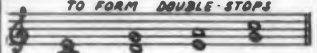


FIG III C MAJOR



FIG IV



key. Having the pentatonic scale in that particular key, use the above rule to play your scale in double stops.

If we took figure two (2) and

added a rhythm base to it, we would have a very pretty organ effect. In order to make the double stops romp a bit we change the phrasing to dotted quarters and sixteenths using exactly the same notes and there we have a simple lick in double stops. See figure three (3).

This one scale in double stops if learned in every key will be found enormously effective. It can be used as a fill-in almost any time you have pauses of half of whole notes in your melody. I suggest that you practice this short phrase by moving it up in half tones so that you cover the entire keyboard and every key. A sample of this is figure four (4).

Double stops lend themselves to variation almost as much as single notes and are, as we said before, particularly colorful on the accordion. I believe that this one exercise alone on double stops should be practiced diligently for several weeks until you have mastered this pentatonic scale up and down the keyboard in half tones as suggested. No development of a double stop style is possible unless you have this at your finger tips just as you have (or should have by now) the various chords and scales in all keys. This is only one variation of a double stop idea. In a later article we will exemplify it further by showing how double stops can be built on a melody and then varied by using odd intervals such as fourths or sixths in order to get some particular tone color that would be effective in the number.

Celebrate Their 70th & 80th Birthdays



Two grand old timers, Herbert Clark and Frank Holton, who recently celebrated their 70th and 80th birthdays respectively. 43 years ago these celebrated bandmen played together at the Ponce de Leon Hotel in St. Augustine, Florida. Herbert Clark continued as a professional musician, proclaimed by many as the greatest cornet soloist of all time, while Frank Holton branched out in the building of instruments to attain notable success.

The boys are still very active, Clark leading his own concert band in Long Beach where he has been for the last 19 years and Holton taking an active part in his business and keeping up the old lip. E. L. Best who sent in this fine photo says that jivin' with these two men is an education in itself. More power to them!

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Stacey Got Ideas From River Boat Bands

By Sharon A. Pease

Boys and girls of today, whether they live in New York or Corn Creek, can bring the finest bands of the nation right into their home or automobile by a simple twist of the dial.

Now let's go back a few years before the advent of radio and sound pictures—think of the fellow raised out in the sticks—about the only music available was the "nickel-in-the-slot" piano down at Skippy Smith's restaurant. Some of us did get a break in that our towns were close to the Mississippi River, where such

fine bands as Fate Marable, the Cotton Pickers, and Tony Catalano were playing on the old excursion steamers, the Capitol, J. S., and George Washington.

Such was the case of Jess Stacey, born in Cape Girardeau, Missouri, a little river town about one hundred and fifty miles below St. Louis.

Got Ideas from River Boat Bands

Jess began monkeying around on the piano when he was about ten years old, but didn't take it seriously until he was about fifteen, when he took his first ride on an excursion boat and heard Fate Marable's Band. Louis Armstrong was playing trumpet and Zutty Singleton was on drums. From then on Jess worked seriously and got ideas by listening to the river boat bands at every opportunity.

Stacey's first job, which lasted five years, was with Tony Catalano and his Iowans. They played on the S. S. Capitol during the excursion season, and at the Coliseum Ballroom in Davenport during the winter. Catalano played trumpet and plenty of it. Another Davenport trumpeter, Bix Beiderbecke, was a great admirer of Catalano and considered his ideas ultra-modern. All this was fine experience and schooling for Stacey.

Jess left Catalano to join Joe Kayser's Band at the Arcadia Ballroom in Chicago. After two years with Kayser, followed eight years of scuffling, during which Jess worked with many bands, including Art Kassel, Louis Panico, Earl Burtnett, and the Seattle Harmony Kings. He later worked with Floyd Town and his Merry Garden Orchestra. Muggsy Spanier and Frank Teschemaker were also side men. Jess enjoyed playing with this band more than any other, except Goodman.

Joins Goodman

It was in 1935, while working with Maurie Stein at the Paramount Club, that Jess received a call from Benny Goodman asking him to come to New York. Jess has been with Goodman since, and there can be no doubt that he fits in perfectly with the band.

Stacey's pleasing personality and quiet mild manner have made him one of the best liked musicians in the business. He is well deserving of every bit of his success, for he got there through hard work and ability. He has all the qualifications, solid rhythm, fine variety and contrast on solos and a brilliant style working behind a vocalist.

In addition to working with Goodman he also plays piano on all recordings made by Lionel Hampton and orchestra. It was from one of these recordings, Victor 25674B, that the accompanying manuscript was copied. In working out this chorus it would be well to study the recording carefully for expression and accent.

The bass tenth in the first measure should be sustained throughout the first two beats. This can be done with the pedal or by holding the lower note of the tenth with the left hand while the right hand plays the bass chord on beat two. The same holds true for the first tenth in the third measure.

Outstanding in harmonic structure is the climax reached in measure eighteen and the build-up for it in measure seventeen. The harmony in the first two beats of measure eighteen is A flat seventh. On the last two beats he drops into a G augmented seventh, but retains the A flat from the preceding chord as a suspension. The effect is weird and startling, which is exactly as a climax should be.

Jess Stacey's Fine Piano Style

MODERATO

CHOICE CHUNKS O' CHATTER

continued from page 3

swinging out in a symphony orchestra in Rochester . . . Fifty-Second Street is going to the dogs—the latest spot to open on Swing Alley features old time ballads—"When You and I Were Young" vintage—place named Barne's . . . And the payoff is that it's on the site of the old Onyx Club! . . . Sacrilege!

Stuff Smith Straightens Out

"Stuff" Smith, all his union trouble (musicians' union, not union suit, it didn't get that far) straightened out, will return to the Onyx Club with his original band . . . There's a possibility of his adding another man . . . He'll do fine if he doesn't do a repeat performance on the head bulging stunt he did last year . . . Nobody's THAT big and proof that you're never so big they can't get along without you is best seen by the records of the Onyx since Stuff left—he departed early last spring and the club's still

going strong and showing a nice profit . . . The layoff he experienced, coupled with his union difficulties, seemed to have straightened the dark Nero out okay . . . He's a good showman but all the punch is lost when he lets the wrong kind of white "smart setters" bend his ear—the while he's losing his appeal to the brother musicians . . . Better luck this time, Stuff!

Best Musicians This Year???

May I cast a ballot, kind, sir, said he . . . Inasmuch as I don't play any musical instruments, I guess I'm eliminated from regular voting . . . So I'll select my teams here . . . Bunny Berigan, first trumpet; Louis Armstrong, second trumpet; Jonah Jones, third trumpet; Tommy Dorsey, first trombone; Jack Teagarden, second trombone; Coleman Hawkins, Pete Brown and Bud Freeman, saxophones; Buster Bailey, clarinet (maybe I've been hearing Benny too much lately); Fats Waller, piano; Carl Kress, guitar; John

Kirby, bass; Cozy Cole, drums. For the corn band just mix up the arrangements of Shep Fields, Sammy Kaye, Kay Kyser, Wayne King, Henry Busse, Clyde McCoy and a few other bands (which are all making plenty of money, by the way, you cats), pack them in a meat grinder and jot down what comes out as my selections. Tommy Dorsey and Bob Crosby play my favorite swing music, and for sweet I'll take Casa Loma (when that band plays sweet, it's the best sweet music you've ever heard) and Ozzie Nelson, who plays real dance tempo. My favorite record is the one Jimmy Dorsey turned out playing swing background to Josephine Tumanis singing "The Wren" and "Blue Danube." Arrangement? Popularity talks. What else but Tommy Dorsey's "Marie"? As vocalist name Alysia King (Who out of Stormy Weather Leonard, who has prother in the past year other male vocalist.

Harmonics For The Electric Guitar

By Gene Mack

The theory of harmonics is briefly, as follows: A vibrating string produces a particular sound or basic tone—called the fundamental, and simultaneously produces other sounds heard more faintly which are called overtones or harmonics. Harmonics are merely fractional parts of the fundamental tone. When separated from the others, a harmonic has a shrill, clear, bell-like quality and possesses a characteristic lightness because it lacks the fundamental tone.

Because of its peculiar tone quality, harmonics may be used in many ways by electric guitarists to obtain pleasing effects. They are also useful in tuning the strings especially if one uses the A major high-bass tuning. The three bass strings may be tuned very easily after the treble strings are in tune by producing a natural harmonic at the twelfth fret of each bass string which will create a unison with the treble string of the same name.

How They Are Played

Now a word about how to produce a harmonic on the electric guitar. There are three distinct ways to obtain harmonics and they are known as natural, artificial, and palm harmonics. A natural harmonic may be produced by touching the string lightly at the twelfth fret, for example, with the side of the left hand little finger at the instant the string is picked with the right hand. A harmonic chord may be obtained in a similar manner by lightly touching all the strings at the twelfth fret with the side of the little finger of the left hand and at the same time striking the strings with the thumb pick.

Here is a table that shows the harmonics produced at the various frets:

FRET	HARMONIC PRODUCED
12th	Octave
5th & 24th	Double octave
7th & 19th	Octave & 5th
3rd	Double octave & 5th

The Harmonic Produced, shown above, is figured from the open string note. In other words, on the E string the first three harmonics will be Es and the last three will be Bs. It is fairly easy to play natural harmonics but the notes so obtained are too limited in number and are useless when playing in flat keys so one must resort to artificial harmonics to increase their scope.

Artificial Harmonics

An octave artificial harmonic is produced by placing the bar at any desired fret and flexing your right wrist with your hand pointed in toward your body and your third finger almost pointed directly at yourself. Strike the thumb pick across the string and, at the same time, lightly touch the string twelve frets beyond the bar with the right side of your third finger adjacent to the nail. This is rather difficult to do and requires some practice to get the knack of it. By placing your finger three, five or seven frets beyond the bar, the same relative harmonics may be obtained as when you are playing natural harmonics.

Palm Harmonics

Palm harmonics have a softer tone quality than artificial harmonics and are used mostly when two or three notes of a chord are to be played in harmonics. The principle is the same as with artificial harmonics except that you must touch the lower side of your right palm twelve frets beyond the bar at the same time that you strike the strings with your thumb pick. They are used mostly in octave position.



Blowing One's Mouth Without Knowledge Or Facts Is "J.P.D."

By John O'Donnell

For my money, a discussion without both parties having proper knowledge and unless all facts are presented, is J.P.D. By "J.P.D." I mean just plain dumb. Are you? Am I? Are we all supposed to let the shysters pull the wool over our eyes? For instance: I had a discussion with a teacher a short time ago. I would ask him a question and he, trying to answer the question without proper knowledge, would evade the facts and just talk at random. When I called his attention to the fact that he was not answering my question, he said,

"Why—when Mr. So-and-So was in town we talked pro and con over a bottle all night." That would be a perfect setting for such a dumb argument, but when a fellow is perfectly sober, and has a spark of intelligence, those dumb answers get in your hair. I believe in live and let live but I can't stomach the fishy hand shake and beating around the bush at the pupil's expense. I think the pupils should be considered first.

Discussion of Vibrato and Trill
I am sorry I can't answer more of your questions this month. So many pupils come to me with weakened or ruined embouchures because of practicing the vibrato or trill wrong. I think it is my duty to clear up this most important question. Many fine brassmen have joined the Navy or are driving a truck simply because they tried to do what Mr. So and So said was the correct way to trill or get a vibrato. Mr. So and So says the lip trill is correct—balancey. We all know (if you don't you should) that the lower lip and teeth should be as one, meaning the lower lip should be tight against teeth at all times.

Now when you read Mr. So and So's article on the lip trill you take it that he means that you should trill with your lip. If you have a medium good embouchure, the incorrect way of trying to trill the lip loosens your fairly tight lip from teeth and blooey goes your medium good embouchure or what have you. A fellow who had this trouble came to me and after a couple of lessons asked, "How come I got off so quick, and it takes me such a long time to get back on?" Well, my friends, it takes just a second to break your leg but it takes weeks to mend it. Then Mr. Somebody Else says it's the tongue trill. He says, "Say ta-ee, and trill with your tongue." Brother, saying ta-ee fast from one note to another is just plain fast slurring. You can flutter with the tongue but you cannot do the correct trill. The difference is the same as between a pedigree dog and a mongrel.

Here Are the Facts

There are two kinds of trills, the valve trill and jaw trill. The valve trill is O.K. to practice at any time but as it is the jaw trill that you are interested in (alias lip trill or tongue trill) not the valve trill, I suggest or better still, I warn you to use what is known as "the shake" until you are good enough to do the trill the correct way. To get a vibrato shake or a trill shake, just shake the instrument back and forth with the fingers or hand. This backward and forward movement will not harm the lips but will produce a vibrato shake or trill shake (which is an imitation of the real vibrato or trill) keeping your fairly tight lip in position. You see the jaw vibrato or jaw trill (the real McCoy) is done by a down and up movement of the jaw. For that reason it is very dangerous to practice or even try the jaw vibrato or jaw trill until your lower lip and teeth become as one. Pressing the lower lip tight against the teeth with the mouthpiece doesn't count. You should teach your sub-conscious mind to hold the lower lip tight

against the teeth under the mouth-piece only. After you have mastered this condition and can shake the lower jaw down and up without the lower lip loosening up the least bit, you may then practice the jaw vibrato or jaw trill.

I hope I have made this clear to you and as I said before, my motto is "Live and Let Live." Always the pupil should come first. I don't wish to start an argument. My greatest wish is to be friendly with all honest and sincere teachers but for those quacks (and, oh boy, the woods are full of them) who would shorten the lives of many a good healthy embouchure, I stand ready to argue knowledge and facts at any time, if and when anyone can prove

With Down Beat One Year



John O'Donnell

Here's that man who plays high F above C above high C with the greatest of ease; John O'Donnell, famous Chicago brass teacher, who this month celebrates the completion of his first year as a *Down Beat* columnist in charge of helping amateurs and what belongs to them. John has been responsible for many a fine trumpet player's success and it is with the hope of many more months of pleasant association with him that we extend our heartiest congratulations.

Robinson Plans To Incorporate His "Colorhythm"

New York, N. Y.—Ray Robinson has been rehearsing his band and opens the New Evergreen Club, Belleville Turnpike, Bloomfield, N. J. (12 miles from N. Y.) Oct. 29th.

Ray has signed a three months contract and will use the same boys that played the Congress Casino in Chicago, and will be known as Ray Robinson's Colorhythm Orchestra, (without Jesse and Helen Crawford.)

The proprietors of the New Evergreen Club are redecorating the club and there will be a wire by the opening date. The band has developed new beautiful effects with the Euphonium Quartet and has been rehearsing steadily since leaving Memphis. The personnel of the band is as follows: Saxophone and Woodwinds: Eddie Copeland, Rudy Herman, Bob Noble, Bill Shepard, Trumpets: Dick Richards and Dick LeVoy. Euphonium and Trombones: Ray Robinson, Wayne Webb, Andy Anderson, Dick LeVoy. Piano: Chet Kingsbury. Bass: Tex Hurst. Drums: Lowrie Michinton: Vocalist & Guitar: Clay Bryson.

Harry James Hot Improvising On The Chords to "Roll 'Em"

Laboriously Copied by Hoyt Jones

Trumpet Solo

The image shows a series of musical staves for a trumpet solo. The notation includes various notes, rests, and articulation marks such as accents and slurs. The key signature has one flat (B-flat), and the time signature is 4/4. The piece is titled "Roll 'Em" and is a trumpet solo.

to the contrary what I say about the vibrato and trill.

The correct jaw trill is a down and up movement of the jaw without the help of the cornet or hand. The imitation, better known as the vibrato shake or trill shake produced by shaking the horn with the fingers or hand. Horn in turn shakes the jaw. This is the Shake. To-ee is just plain slurring and the big joke of the contrary what I say about the vibrato and trill.

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- CHONG
- SUNDAY
- TIGER RAG
- CHANGES
- CHINA BOY
- AT SUNDOWN
- SLEEPY TIME GAL
- WABASH BLUES
- WANG WANG BLUES
- AFTER I SAY I'M SORRY
- CLARINET MARMALADE
- I'M A DING DONG DADDY
- I'M SORRY I MADE YOU CRY
- IN A LITTLE SPANISH TOWN
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"MANNA FROM CAT HEBBEN" JAMS HIPPODROME

By Harry Knotts

Baltimore, Oct. 31st—"Manna From Cat Hebben" is the only way of describing Benny Goodman's stay in Baltimore. Balto cats, starved for the Goodman brand of swing-aroo, jammed the Hippodrome each show, while crowds stood in line for blocks. For the first time in years a leader at the Hipp was besieged by autograph hounds who fought to enter the stage door. A couple of high school reporters came close to the swing king, then scampered away with a bad case of cold pups. Benny's most ardent fan turned out to be a frail who came to the stage door at 4 a.m. to wait for his appearance.

"How about a break from Down Beat for a change?" shot Pee Wee Monte, the road manager. "If we don't get a good write-up next month I'll come back to Balto with my shot-gun and D.B. will be minus a writer." On the second night, Pee Wee and several of the boys went barrelhouse at the Lucky 11, the spot is getting all the cat biz lately. Helen Ward dropped down to Balto to say hello to her former boss. They say Helen is expecting a "bundle of joy" soon. Martha Tilton, Benny's new canary sent shivers thru the cats with her okay warbling.

Getting back to normal and turning to the other bands in town there seems to be a bumper crop of fine orks in Balto this winter. The non-union orks imported to play the hotels that are strike-bound are surprisingly good. At the Emerson, where Jerry Gilbert's non-union ork flopped after floundering around for two weeks, Fred Hampill's Pennsylvanians are doing top biz. Fred's ork is easily the best band the Emerson has ever featured. Lord Baltimore Hotel brings in Bob Stanley. (Say this guy looks very much like Eddie Provat, who gave up his ork to Reggie Childs. I wonder . . . ?), to play in the Florentine Room. Bob tickles the ivories and sports an oke ork. Other strike-bound hotels featuring good bands are Mt. Royal where Manuel Bogill's band is in after a successful tour at the Million Dollar Pier in A. C.; Southern retains Jack Albin's Pennsylvanians for the winter.

Billy Brooks and that charming little canary of his, Elise Cooper, dropped in at the Penthouse enroute to S. C. where they will visit their folks, returning later to Boston, where Bill seems to be doing okay. Harry Carter has flavored his Wonder Bar prog with a bit of taparoo in person of Micky Scott, formerly of Hal Roach's Our Gang Comedies. Micky's tuneful tapping is reason enuf for his success at this pop spot.

Rudy Kilian is going over bigger than ever at the Alcazar Ballroom.

Stirs Up "Cornets"



Harry Martin

Harry Martin, who is Ye Entertainment and Film-Flicker Ed for the Memphis Commercial Appeal, recently stirred up a "cornet's" nest when he picked Yank Lawson (who plays in the "Bix" tradition) as the outstanding rhythm trumpeter.

And his desk swarmed with mail from "B.G.C.'s" (Benny Goodman Cats) when he picked Bob Crosby's orchestra as the finest in the country and the successor of Goodman in "tops" popularity.

Harry is one of the few real newspapermen who loves swing and talks about it in print.

Laundry Owner Goes For Bugle Corp & Swing

By Andy Anrusia

Washington, D. C.—George Marshall, local laundry and pro football team owner, has gone in for music in a big way at the games in Griff Stadium. At one game there were two military bands, a drum and bugle corps, and an eighteen piece "swing?" band.

The orchestra is recruited from the ranks of local nightery bands, and they beat out everything from college songs like "The Iowa Corn Song," to commercial pop tunes, interspersed with vocals by Sid Cowan and Russ Cullen. All the colored employees of the hall park are all-Jimmy Gandley and his orchestra, strictly a beat out outfit, are quite lucky in that the management of the Old Dominion Boat Club, where they are now playing, does not dictate the style of music. The cats are still laughing about slip-horn man Carl Trometre's swan dive into the Potomac River. Other men in the Gandley crew offered him a fin to plunge in the frigid waters, so he obligingly stripped in the shadow

BULK SHOCKED WHEN HE HEARS "GOOD" GIRL CANARY

By Bulk Hollingsworth

Farmville, Va.—This department was presented with the biggest shock of the year when it heard Ginger Lee (Virginia Guernsey to her closer friends) sing the other nite. This gal, one of the most popular in Washington, really sells a song. If you don't believe me try and hire her from the Rainbow Room.

Jammin'—FRANKIE FLANNAGAN, who stutters when he sings, knows more about the after work dives than the owners—CLYDE DUVALL is recognizing—CLAUDIE BOWEN is married (score: one point for the blondes)—WALT BRITIAN is riding around in some skirt's car—HOTCHA GARDNER's club was not open the other nite (m-m)—RAY FRYE, ROY DENNIS, DEAN HUDSON, and JIMMY FULLER play the first dances at Hampden Sydney College—BUBBLES BECKER signed with C.R.A.—JELLY LEFTWITCH will be at the Marshall Room instead of JOHNNY LONG, the latter going up north.

Things I Got a Kick Out of—EDDIE CLARK swinging on a trowel (laying brick to some people) instead of drums—THOMAS, WILLIAMSON, and PARKER going to classes after a one niter (ya-ya-college boys)—CHUCK THOMAS trying to find Blue Yodel No. 2 for a customer—RAY FRYE'S Stompers—LOUIE HUBBARD jammin' in chapel at Elon.

Did You Know—NAPPY LAMARR sings—That the original Glen Gray outfit was one of three units, Casaloma, Casanova, and Casa Grande—Ray Bauduc will leave his drums and do a dance if requested—ARTIE SHAW us nuts about a certain chorus gal, because she told me so (boy, will I catch Hell for this)—That your author's (?) name really isn't Bulk Hollingsworth.

of the Lincoln Memorial, tested the water with his toes, and executing a perfect half-Gaynor, dove in.

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Jimmy McPherson's Alamorio Orchestra. Reading left to right, Harry Black, Dale Herie, Fred Gettle, Kenny Miller, Woody Hefner and Jimmy McPherson.

Here's a six-piece outfit that has been successfully working spots around the So. Calif. sector. They have been playing steadily these past two and a half years without enjoying a real vacation in that time. Their favorite spot is the White Cap on Catalina Island where they have played the past three summers. The band is well-liked and has a lot to do with bringing some of the movie crowd around to the spot.

The line-up is as follows:

Jimmy McPherson, leader, saxes, clarinet, trumpet and violin . . . is 25 but doesn't look it . . . a very likeable chap . . . quiet, unassuming . . . collects records . . . is the shortest in the band but still the boss. Dale Herie, trombone and vocals . . . tallest in the band . . . good-natured and easy going . . . serious about half the time . . . music runs in the family as his pater plays bass for Ray Paige.

Kenny Miller, cornet . . . likes to play it hot . . . gripes when not permitted to which is often . . . one can't tell when he's serious . . .

turns out very clean cut manuscripts.

Woody Hefner, drums and vocals . . . without a doubt the clown of the band . . . has a voice similar to his good friend, Lee Bennett . . . is never serious . . . invariably steps up the tempo when good looking gals dance by and amile.

Fred Gettle, bass and accordion . . . most serious in the group . . . when not on the job can usually be found in his room practicing his accordion . . . is headed up the ladder.

Harry Black, piano . . . a handsome brute popular with the girls . . . studies organ when on the mainland . . . a decided teetotaler . . . another record collector . . . nickname, "Wimp."

Each of the boys contribute their share of arranging and most new numbers are tried out on the job. The band is on its way to rightful recognition after having appeared at such places as Musso's in L. A.; Knickerbocker Hotel in Hollywood; Oriental Cabaret, Phoenix; Tip Top Cafe, San Diego. They're looking forward to the 1939 Fair to be held in San Francisco.



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Advertisement for Mills Music Inc. featuring "Sophisticated Swing" and "Dinah". Includes text: "Mills Features Will Hudson's New Jam-orous Hit! Sophisticated Swing ARRANGED BY WILL HUDSON". Also lists other tunes like "Star Dust", "Jealous", "Dill Pickles", "I'm Gettin' Sentimental Over You", and "Cuban Moon".

DICK STABLE MEN "BOTH BARREL SOCKERS!"

By Milton Karle

Pittsburgh, Pa.—Orrin Tucker and his swell musiquers terminated an engagement that will be remembered as one of the finest to play the Wm. Penn Hotel. Following Orrin Tucker into the Wm. Penn Hotel is the personable Dick Stable band, October 11th! The opening was typical of a holiday affair with Couvert up to five dollars per. Among the replacements in the present Stable set-up: the deserving Harry Walton on piano, a "Pitt" man. Incidentally, he did a week's fill in for Bob Zurke, of the Crosby crew recently when that ivory-pounder broke his leg. As for Dick Stable's band, they sock-it-to-you with both barrels wide open.

Sammy Kaye enjoyed another fine engagement out at Bill Green's. From the Route 51 spot Kaye went to Cleveland's Statler Hotel for an indefinite stay. A general mix-up in clubs is in evidence about town. What with Freda Pope taking over the Plaza (Etzi Covato's former stompin' grounds) and inserting a house band composed of Local 60 men with Jimmy Peyton handling the musical end. . . . Etzi Covato is now entrenched at the Italian Gardens and Etzi's invasion here has upped the class of trade that hits this nifty haunt! The show-boat has retained Al Marsico and one thing about the Marsico gang is that they do handle a floor show in fine manner. . . . Carl "Deacon" Moore did a fortnite assignment at the new Penn recently and the showmanship about the "Deacon's" crew was most impressive.

Congrats are in order to Freddie Pfeiffer, former saxman with Dick Stable, who is the proud pappy of a ten week old daughter. Back again at the orchards are the Val Garvins and the only change is Ellis Gusk replacing Johnny Coyle, the tenor man. . . . Frank Lombardo, one grand fellow, has himself a musical organization up in Monesson that can compete with most of the better local units. . . . What has happened to the Adonis-like Carl Eddy? Didn't catch this band but did catch the echo. . . . "Terrific" is what they say about the Al Fremont gang! . . . Look forward to Longview Farms and the balconades employing small Dixie combos within the next few weeks.

The Baron of Elliot has under his belt a string of one niters that is a high mark for any band to hit consistently.

The Seven Spirits Of Rhythm



Some of the finest black cats in the business, the Spirits of Rhythm carry on their super-jive in New York's "rhythm ravine" on 52nd Street at Ol' Man Heilback's Onyx Club—Yale, Yale! Left to right they are Buster Bailey, clarinet; Don Frye, piano; Leo Watson, drums; O'Neill Spencer, guitar; Pete Brown, sax; John Kirby, bass; Frank Newton, trumpet.

Jackie Coogan Busts: Mort Downey's Double Can't Sign Checks

St. Louis, Mo.—Well, it looks like the boys have what it takes, that's two in a row for the Legion band. Not content with taking first prize at the national convention last year, the boys grooved it all summer and swung out for another first in New York. Post No. 394 is, excepting Los Angeles, the only American Legion band consisting of 100% professional musicians.

Out of the 6 bands that attended the convention, only 11 made the semi-finals held at The Mall, with the results. St. Louis first, Syracuse, N. Y., second, and Columbus, Ohio, third. Much credit is due Gilmer Cobbel, commander, Paul Vigna, music director, and Al Hahn, drum major, for turning out the finest band despite the fact St. Louis had the only band at the convention without a sponsor.

Downey's "Double" to Show Union Before He Can Sign His Check. CY DELMAN is still holding forth at the CORONADO, breaking all records for the current traveling bands. One of the reasons for this is EDDIE BUCKLEY, who sings so much like MORTON DOWNEY that he has to show his union card before he can sign his check. And in conjunction, a superb salesman,

with personality plus.

Rollison's Rhythm Repeats. FREDDIE ROLLINSON returns to ARCADIA with one of the finest ballroom bands heard here in years, featuring DON OWENS on piano and a band that really grooves. Also, PEE WEE LAMIE on tenor who will fill your lid. If FREDDIE can make the changes he anticipates he will have the finest.

CHIC SCOGGINS is back in town with his usual fine band. Band is strictly sweet which this town loves.

Jackie Coogan Busts. 'Tis a sin and a shame that such a fine set-up must bust, but Bad Luck rode Jackie to the finish. Two weeks and three late jobs finally broke the organization.

The CLUB PLANTATION opens again with JETER PILLERS Orchestra. The spot has been completely redecorated and band looks like a million but sounds like a dropt dollar's change, due to the beautiful but unmusical set-up.

MUSICIAN'S MESS JACKETS \$2 Color Black with white pearl buttons (initially used). Broadcloth material, all sizes. Cleaned and pressed. Also black jackets trimmed with white satin lapels, white pearl buttons \$2.50. Suits, 3-in-1 style, white satin. Reverse side black-wear either side. Several sets of orchestra coats assorted colors. Also leaders jackets \$2. Tuxedo trousers, pair \$4.50. Brand new white satin mess jackets, beautiful late style, ss. \$4, worth double. Tuxedo suits, complete \$10.00 Free list. AL WALLACE Chicago, Ill. 216 North Halsted

The music to "We Won't Come Home Until Morning" was originally the music to a religious song and dates way back to the Crusades. It was a favorite tune with the Crusaders and they sang it with all their religious fervor as they marched through old Jerusalem.

MUSISH OPEN \$15,000 BOWLING ALLEY IN MIAMI

By Mickey Cherep

Miami, Florida—Business in Miami is on the up-grade with six new nite spots opening last month—Reid's club with Bernie Mayerson's orchestra, White's Casino with Sid Lewis' band; and at Miami Beach the Riptide features Billy Schlosser's orchestra, El Choco has Don Quintana's Rumba band, the 41 Club has Ralph Leslie; the Club Bagdad at Hialeah is featuring Hugh Greer. The Royal Palm club opened November 1st after complete alterations. The Miami Musicians local opened its new bowling alley, building completely altered to the tune of fifteen thousand dollars.

Ennie Peters, formerly of the Riptide, will open at Chalfonte Club, Pinehurst, N. C., for four weeks then on to the George Washington Hotel, Jacksonville, Fla., for four more weeks. . . . Johnny Silvers Miami local band continues at the Roadside Restaurant, Oceanside, L. I. . . . Al Adler at Three Score and Ten Club. . . . Billy Schlosser at Riptide. . . . Howard Bouterse remains at the Roadside Restaurant at Miami Beach. . . . The Merry-Go-Round features Chet Brownagle. . . . Jerry Clark is at the American Legion Patio. . . . Ross Gilboe at Kremps.

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SPIKED BEER & SUSI-Q MAKES CATS REAL SWINGAROO!

By Burt Owens

St. Paul, Minn. Just north of St. Paul lies a quaint little settlement known as "Swing City." Here, if you wear a slouch hat, bow tie, and a checkered coat, and do the Susie-Q with a bottle of spiked beer you are a qualified swingaroo. Rook Gans and his band hold forth at the "Happy Hollow," while El Herbert is his competitor across the highway; the establishment known as "City Limits Tavern."

Though both of the bands are colored, they draw an exclusive white patronage. While either outfit doesn't rival Lunceford or Ellington they pack their respective taverns night after night. Regardless of how the "gates?" howl for Herbert, I'll take Rook's trumpet over El's clarinetting. The two orks are just ordinary, however, and it's more than amusing to watch the keen enthusiasm displayed by the patrons.

Incidentally, the patrons should be watched more carefully as regards to age. Although the cops are doing their best to keep under-aged kids out, there are plenty who still manage to get their poison. This negligence has been the reason for many another hot spot being closed in the past.

We watch with keen interest the ensemble now engaged at the Zephyr on Wabasha. The biz here has been none too good in the past and we wonder if Red Dougherty and his crew will be able to enliven things. Red, himself is a swell guy, but the Zephyr, as well as other night spots in town, would do well to concentrate on hiring an outstanding personality along with the regular ork. In a town as tough as this to make things click, novelty cannot be over-looked.

Paul Pendarvis and Clyde Lucas back in town once more. Clyde and Will Osborne will both entertain at the Lowry the night of the Minnesota-Notre Dame grid classic. I remember the time Osborne told a local soda jerker he would never again play this burg. Yes, but Will, don't they spend the same kind of money here, despite the lack of "big-time" atmosphere. The local branch of Montgomery Ward held their company Round Up at the Auditorium, Sat. (Oct. 16). Oscar Erickson had an awful time competing with the din of the mob present, most of them in a more or less Jan. 1 spirit! Freddie Fisher's Schnickelfrits Band will play one of their last engagements here next Sat. (Oct. 23) at the Auditorium. Attempts were made to secure Fisher's lads for the Vallee hour but conflicting contracts made such a move impossible. We picked up the Coronado Band from the Castle Royal the other p.m. Arvie Recore's vocalizing never sounded better. His tone was fuller and packed more volume. McCormack's Mad Men continue to pack the Kirch & Gillis nighterie in Midway. This gang of gaus send local bugs with their screw-ball antics and solid swing. (Note to Editor Glenn: The Gophers are still waiting for the Wildcats!)

Canadian Colored Band



The Canadian Ambassadors, a small group of fine cats from Montreal are surprisingly the only top all-colored band in Canada. They are well known for their stay at the Terminal Club. Left to Right—Benny Montgomery (trumpet), Myron Sutton (alto sax), Jern Beachman (drums), Bill Hersey (tenor sax), Elmer Smith (piano).

Dancers Stage "Sit-Down" Strike On Ballroom Floor For More "Big-Apple"

By Gordon Kirst

New Orleans, La.—Lovers of sweet and swing music have buried the hatchet for the time being in the old levee town and are going in for the "Big Apple" in a big way. The beautiful "Blue Room" of the Roosevelt hotel even features a "Big Apple" night. Smaller clubs, fraternities, college proms, etc., spend their entire evening dancing "Big Apple."—Funny part of it is the "Big Apple" tunes did not click with dancers. Favorite number being "Satan Takes a Holiday." One night club saw a sit-down strike staged on their dance floor by patrons who insisted upon more "Big Apple" after ork leader had segued into slow sweet tunes. Floors have been so crowded with dancers that it became necessary to call in dance director who has now created the "Little Apple"—this being performed by individual couples.

Influx

Lee Shelley and his orchestra opened at "Blue Room" and introduced his "stop and go" music. Band is a combo of Shep Fields and Orville Knapp—features accordion, electric guitar, and Hammond organ. Altho' Shelley dispenses sweet hotel music—band as a whole didn't click as well as expected—customers preferred to swing it out. At this writing Johnny Hamp is slated to replace Shelley Oct. 21st. Recently

heard was Al Donahue and his orchestra direct from the "Rainbow Room" in New York. Outfit met with keen enthusiasm from dance lovers, but it was impossible to hold Donahue over at the "Blue Room" as he was scheduled for reappearance in "Rainbow Room." Jimmy Lunceford one-nighted here—giving a chance to the colored "cats" to truck on down.

Exodus

New Orleans has lost some of its best musical talent in the last year. Such outstanding men as "Fazola" (now with Glenn Miller)—Sal Franzella (featured recently on CBS swing session) Louis Prima—Sharkey Bonano. Newest addition to this list is Godfrey Hirsch—drummer and vibraphonist par excellence, who left the old home town to invade Hollywood. Godfrey should be a "natural," and his friends back home are expecting big things of him.

KING'S JESTERS PACK 'EM IN

Chicago, Ill.—King's Jesters are still doing a fine job with their small combo in the Windy City's Hotel La Salle. The boys are featuring a terrific arrangement on a new tune. "Just for Tonight," published recently by a Chicago house and have done much to popularize it here.

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MR. P.W. AND COOGAN LAY HENFRUIT IN TEXAS

Ft. Worth, Texas—EWEN HAIL'S ORCH. bid farewell, Friday, Oct. 15th, to the Midway Club, swank night spot on the Ft. Worth-Dallas Highway, after an all time record stay of fifteen weeks.

Band leader CECIL GOLLY, gets an extended two week's stay at the Den, in Hotel Texas. He's acquired a new sense of showmanship since he played Ft. Worth, last spring.

We hear that PAUL WHITE-MAN's band drew only 300 paid admissions in Tulsa's vast coliseum last week . . . and JACKIE COOGAN's Orchestra, laying more henfruit, pulled in a scant 200 steppers in Birmingham.

BILLY ROSE's "SHOW of Shows," in daylight-till-dawn rehearsals, in preparation of their road show opening. Rose has issued orders that none of his girls can enter the current MGM-Worth Theatre search for talent screen tests.

HYMAN MAURICE, pit conductor, from the old Publix days, trying to learn how football is played so he can enjoy some of the season's big games.

LEE MORSE, throaty blues singer, with temperament de-luxe, opens at the Midway Club Saturday, Oct. 15th. BOB MILLAR's combination goes in on the same night. CAROL LOFNER from the coast, is due two weeks later.

BOB McCOMB, who is billed as the "razz-ma-tazz" organist, has won himself a host of admirers, in his rhythm organ interpolation at the Worth Theatre's midnight show previews.

Plays Jazz & Symp In Same Breath



Topeka, Kans.—Eddie Tonar and his band of Topeka, Kansas, boast one of the few orchestras who swing out in real jam style and yet can turn around in the next breath and play symphonic arrangements such as Drigo's Serenade, Kamenoi-Oatrow, etc.

Eddie uses 13 men with three fiddles who double trumpet, trombone, and guitar giving the band five brass for the get-off numbers and a more than adequate instrumentation for that sweet, swishy stuff. Tonar has a Fio-Rita alumna with him in the person of Roy Carlson on trumpet and Chet Boxley, Topeka's Bing Crosby, gives out on the vocals.

The band played the very swanky Governor's Ball in the State House some time ago and convinced most of those present that they were going places.

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RAY ROBINSON

"MCA" WALKS AWAY WITH NICE PIECE OF CHANGE

By John Goldberg
 Kansas City, Mo., Nov. 1—Jubilesta festivities are somewhat dim in memory. Everything but the \$6 G deficit that was incurred. Admittedly large crowds were on hand for all performances, attesting to the popularity of this big civic enterprise, but the local yokels who bought the entertainment certainly paid a heap more money than what an experienced booker would have paid and MCA walked away with a nice piece of change—much nicer than what it should have gotten. If the festival is repeated next year, Jubilesta officials should see to it that a local booker is given the opportunity to buy the entertainment.

With Benny Goodman in town and Harry James needing a much deserved rest, good old Freddie Baker got the call to fill his shoes. Freddie's no slouch on trumpet and those ten days he spent with Goodman really gave him a lift. It really put the Baker lad up in the skies and he's still praising the fine sportsmanship of Benny and the boys. Freddie, again back in town, is one boy who deserves all he gets. His steady, consistent performances certainly merit attention.

The Clyde McCoy turnout at Pla-Mor wasn't altogether a record breaker. Admish charge was jacked way up—and a lot of the faithful couldn't dig that far down in their jeans. A reasonable price in all probability would have seen a packed house.

Stan Price and combo composed of Bob Campbell, drums; Ruel Joyce, bass; John Kost, trumpet; Walt Williams, piano; and Claude Riddle and Price on sax are playing a return engagement at the St. Nicholas Hotel in Decatur, Illinois, and doing nicely.

Dusty Roades concludes a successful engagement at the Muehlebach Grill on the 4th with Paul Pendarvis following him in for at least two weeks. Pendarvis has a plenty big following around this section and spot should draw plenty during his stay.

Basie & Webb to Battle

One of the much bigger attractions—a battle of bands with Count Basie and Chick Webb sharing the musical honors is scheduled for the early part of the month with Andy Kirk's combo in a bit later on in the month. Gus Pusateri acquired the holdings of the 85 Club and Claude Denny with an 8 piece outfit is furnishing the dance and floor show music. Tom Gentry scheduled for Pla-Mor on the 6th. Sammy Lighter with the Earl Smith outfit at the Detroit Athletic Club in Detroit. Good boy this Lighter fellow. And Lynn Franklin, former vocalist with Chic Scoggins, now happily married here.

No Canned Music Here

It's Bottled!!



Chicago, Ill.—Frankie Masters and his musicians double on bottle and every night at the College Inn his bottle-men blow tunes into the bottles, while colored flash lights attached add the color effect. Left to Right—Howard Barkell, Berne Gold, Carl Bean, Norvill Price, Ken LaBalan, Kahn Keeve, Walter "Fats" Fellmore, Dick Reamer, "Buss" Dellian and Oren Crippen.

Home Town Gives Bing A "D.D." Negro Movie Near Release

Los Angeles, Calif.—No other event in the Hollywood musical situation has perturbed the conductors of various studio and radio activities as much as the Bing Crosby et al exodus to Spokane for the Music Hall broadcast Thursday, Oct. 21. This all came about because of Gonzaga's desire to give Bing a DD of Music and the hometown putting on a four day celebration just to give the home town boy a sample of its pride in him. Everyone will concede Bing the best, but Spokane just happens to be 2000 miles away from Hollywood and this Crosby Fiesta takes place the week of the most activity that radio, studios and recordings have known this fall. Anyhow when it's all over... H'ya Dr. Crosby?

Louis Ford is entitled to some notice for his string ensemble with arrangements for his Springtime program from San Francisco that give tunes like Romberg's "Love Song of Long Ago," Johnny Green's "Bermuda Buggyride" and Gordon and Revel's "Loveliness of You" a touch of Old Vienna.

Bob Crosby opened the Palomar with the usual success that has been

the rule since Palomar decided that name bands might be worthwhile and there is no doubt that Bob will have a successful run here, and we're glad to have him.

Negro Musical Ready for Release
 "Harlem on the Prairie" is the title of a Negro Musical just ready for release by Jed Buell Productions.

The Three Cheers are featuring Messrs. Akst and Lesser's song called "Blame It on the Danube" from the film "Fight For Your Lady."

Pinky Tomlin just finished two pictures at the Conn Studios one of which gives a big play to his now air-worn tune, "Love-Bug." "Thanks for Listenin'" is the title, with Connie Lee conducting. Connie's own tune "Listen to Me" is a fine bit of song-writing, and "In the Name of Love" and "I Like to Make Music" Connie collaborated with Al Heath and Buddy LaRue. The second of Pinky's pictures "Swing It Professor" carries the tunes "Richer than a Millionaire," "I'm Sorta Glad" and "An Old-Fashioned Melody" written by the Lee-Heath-LaRue trio.

BOGUS BOOKERS LOOK-OUT!

The American Federation of Musicians has recently warned all its locals to be on the lookout for bogus bookers who have been presenting themselves as representatives of name bands to different organizations throughout the middle west. Their racket is to present faked credentials and contracts and then after collecting a deposit on a certain band, depart for the unknown with the dough.

BENNY THE BUM STILL OFFERS GOOD SHOW

By Joe Gruver
 Philadelphia, Pa.—Several of the nite spots opened recently for the season and most of the orchestras are finding berths with their old clubs or in some of the newer spots. Vincent Rizzo leaves the Adelphia Hotel's Cafe Marguery and is replaced by Joe Frassetto and his band, who will be remembered as leading two bands at the Hotel Philadelphia last year. Jack Lewis and his men make up the other aggregation at this two band spot.

The Arcadia International also boasts two bands in Milton Kellems and Don Renaldo, the latter being featured at luncheon.

The newest entrant to the nite club circle in Philly is the Russian Kretchma, where we find the music of Teyra Gorodetsky and his Tzi-ganes.

Benny the Bum continues to present outstanding floor shows, one of his present headliners being DeLoyd McKaye, singer and pianist extraordinary. Benny's Swingsters supply the music.

Over in Camden we find a new club, the Cafe Metropole, where Bernie Berle and his orchestra is doing a good job for Mr. Weber, who also pilots the Hof Brau, where we find Louis Chaikin's band.

Manny LaPorte, favorite dance band leader of the younger set, is holding forth at the Bala Inn.

PHILLY PICKETS PAY!!

Philadelphia—A. Anthony Tomei, president of the musicians' union here is finding that picketing pays dividends. Within a single week, the Yacht Club, Cadillac Tavern, and the Chez Vous all decided to accede to the union's demands after having been picketed for only a short time.

LEEDY



DAVE GRAY with CLYDE MCCOY
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Clyde McCoy's famous dance band recently opened at the Palomar Ballroom, Los Angeles, and scored another of its long series of successes. Above is Director McCoy shown with Leedy drum and drummer Dave Gray, who has been with his band for more than 5 years. Gray has played Leedy instruments for 12 years and says, "I have always used Leedy equipment exclusively." That's a great tribute from such an outstanding artist. For more than 40 years Leedy's have been first choice of leading professionals everywhere. Why not take their advice and try a new model Leedy today at your music dealer's store. You'll be surprised how it will put new inspiration into your performance.

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Where The Bands And Orchestras Are Playing This Month

EXPLANATION OF SYMBOLS: b-Ballroom; c-Cafe; cc-Country Club; h-Hotel; nc-Night Club; r-Restaurant; t-Theatre; ROK-Rockwell-O'Keefe, Inc.; CRA-Consolidated Radio Artists; MCA-Music Corporation of America.

- Adler, Al; (Three Score & 10) Miami, Fla., h
Allen, Marj; (Brown Palace) Denver, Colo., h
Almeida, Tony; (Rose Room) New Orleans, La., nc
Alpin, Jack; (Southern) Baltimore, Md., h
Amung, Jack; (Crazy Water) Mineral Wells, Tex., r
Anchorage Swingsters; (Anchorage) Pittsburgh Pa., nc
Anton, Don; (Barritt) Phila., Ph., nc
Armstrong, Louis; (ROK) NYC
Arsham, Gus; (ROK) NYC
Asbury, Wm.; (Don Lanning) Miami, Fla., nc
Ash, Paul; (CRA) NYC
Austin, Harold; (Delwood) Buffalo, N.Y., b
Ayers, Mitchell; (ROK) NYC
Bayer, Billy; (On tour)
Bailey, Star; (Ritz Club) Pitts., nc
Baker, Herb; (Dictionary) Auburn, N.Y., nc
Baker, Dick; (Belmont Plaza) NYC, h
Bannon, Brad; (Century) Tacoma, Wash., b
Barber, Frank; (On tour)
Barnes, Al; (Astor) NYC, h
Barnes, Charlie; (ROK) NYC
Barnett, Jimmy; (VSA) Omaha, Neb.
Barratt, Hughie; (Tavern-On-The-Green) NYC, r
Barron, Blue; (Southern Tavern) Cleveland, O., r
Barron, Duke; (Merry Gardens) Lynchburg, Va., b
Barrel, Jeno; (Piccadilly) NYC, h
Baum, Howdy; (Schenley) Pitts., h
Bay George; (L'Aiglon) Chicago, r
Belasco, Leon; (ROK) NYC
Bennett, Lee; (CRA) NYC
Bergere, Maximilian; (Versailles) NYC, nc
Berle, Bernie; (Metropole) Camden, N.Y., nc
Berram, Bert; (Southern Club) Tampa, Fla.
Bertoni, Jim; (Cincinnati) Cincinnati, O., h
Bilger, Bill; (Yorktown) Phila., nc
Biltmore Boys; (Commodore-Parry) Toledo, O., h
Black, Ted; (CRA) NYC
Blackwell, Freddy; (Fairmont Club) Hull, Que., Can., h
Blaine, Jerry; (Park Central) NYC, h
Blake, Edward; (On tour)
Blanco, Pedro; (ROK) NYC
Bohrt, Manuel; (Mt. Royal) Balt., h
Bonano, Sharkey; (Nick's) NYC, nc
Bonelli, Michael; (Bond) Hartford, Conn., h
Bonup, Rudy; (CRA) NYC
Borner, Jimmy; (Station WTRD) Richmond, Va.
Braggotti, Mario; (CRA) NYC
Braults Art; (Show Boat) Orange, Tex., nc
Bry, Jimmy; (Blondie's) Pitts., h
Bress, Lou; (New Casino) NYC, h
Breuter, Claude; (Lonsome Club) Portland, Ore., b
Brion, Frank; (ROK) Hollywood
Britton, Matt; (CRA) NYC
Brooks, Alan; (Glen Park) Buffalo, N.Y., b
Brower, Jay; (Golden Gate) San Francisco, Calif.
Brown, Les; (CRA) NYC
Brown, Sid; (Pines) Pitts., nc
Bryant, Willie; (Plantation Club) NYC, h
Bryden, Betty; (Eastern Star Cafe) Detroit, Mich., r
Bunch, Yasha; (International Casino) NYC, nc
Bundy, Rudy; (Levee) Boston, Mass., nc
Burke, Martha; (Metropole) Toronto, Can., h
Busse, Henry; (Chez Paree) Chicago, nc
Buttsard, Norman; (New Howard) Baltimore, h
Buttsard, Herb; (Guyon's Paradise) Chicago, b
Cain, Loren; (White City) Portland, Ore., h
Calloway, Blanche; (Southland) Boston, Mass., nc
Calloway, Carl; (ROK) NYC, nc
Candullo, Harry; (Arrowhead Inn) Cincinnati, nc
Cannham, Russ; (The Elms) Escalator Springs, Mo., nc
Cappello, Joe; (Jimmy Kelly's) NYC, nc
Cappo, Joe; (Westwood) Richmond, Va., nc
Carlin, Ray; (Brown Palace) Denver, Colo., h
Carlson, Bill; (Futuristic) Milwaukee, Wis., b
Carpenter, Earl; (Lincoln) NYC, h
Carter, Harry; (New Howard) Baltimore, h
Casa Loma; (New Yorker) NYC, h
Casale, Mike; (Park) Williamsport, Pa., b
Castelli Bros.; (Thompson) Pittsburgh, r
Castel, Al; (S. S. Fria) Miami, Fla., nc
Catalano Bill; (Rootvelt Lounge) Pitts., h
Cave, Don; (Trionon) Seattle, Wash., b
Chaikin, Louis; (Hof Brau) Camden, N.J., h
Chandler, Rex; (CRA) NYC
Childe, Reginald; (CRA) Cleveland, O.
Christian, Tommy; (ROK) NYC
Clark, Jerry; (American Legion Patio) Miami, nc
Clay, Ben; (Invarness) Portland, h
Cobleban, Cornutus; (St. Regis) NYC, h
Coffee, Ted; (Imperial) Auburn, N.Y., r
Cohn, Zintey; (Annes Cafe) Chicago, nc
Colet, Syl; (Clary Club) Cumberland, Md., nc
Colonna, Club; (Windsor) Chicago, nc
Conrad, Joe; (Wilson Gardens) Chicago, nc
Conrad, Judy; (Tower) K.C., Mo., r
Conrad, Lew; (Cocoanut Grove) Boston, nc
Conway, Nat; (Sam's Supper Club) Balt., r
Coogan, Jack; (CRA) NYC
Cook, Ted; (Yacht Club) Chicago, nc
Corbett, Ray; (Melody Gardens) Elmira, N.Y., nc
Coronado Oak; (Castle Royal) St. Paul, Minn., nc
Courney, Del; (ROK) NYC
Covato, Etri; (Italian Gardens) Pitts., nc
Craig, Francis; (Station WSM) Nashville, Tenn.
Craig, Mel; (Rosedown) NYC, r
Crawford, Frank; (Schroeder) Milwaukee, h
Crawley, Frank; (Palais Royale) Toronto, Can., b
Crocker, Mel; (Trocadere Club) Cleveland, nc
Crockett Mack; (Lucky) Balt., Md., nc
Crosby, Bob; (Palomar) Los Angeles, Cal., b
Cruisers The; (Congress Casino) Chicago, h
Cugat, Enric; (National Havana) Cuba, h
Cullen, Russ; (Bamboo Gardens) Wash. D.C., h
Cummins, Bernie; (Gibson) Cincinnati, O., h
Dailey, Frank; (Meadowbrook) Cedar Grove, N.J., nc
Dale, Jimmy; (Arcade) Montreal, Can., h
Daniels, Eddie; (Cocoanut Grove) Wash. D.C., nc
Danzig, Eli; (St. George) Brooklyn, N.Y., h
Dauman, Ralph; (Park Lane) Denver, Colo., h
Davidson Bill; (26th & North) Milwaukee, nc
Davidson, Trump; (Club Equire) Toronto, Can., nc
Davis, Johnny; (Miami Club) Milwaukee, nc
Davis, Milton; (Rainbow Room) Wash. D.C., h
Davis, Phil; (Station WLW) Cincinnati, O.
Davidson, Dan; (Drumlines) Syracuse, N.Y., h
Decker, Jack; (New Broadway) Balt., Md., b
Denny, Earl; (Walton Roof) Phila., Pa., h
Denny, Jack; (Chase) St. Louis, Mo., h
Deutsch, Emery; (Book-Cadillac) Detroit, h
Diamond, Lew; (CRA) Chicago
Dickler, Sid; (On tour)
DiFranco, Russell; (Mayflower Grill) Danbury, Conn., h
Dimler, Red; (Green Villa) Balt., nc
Dixieland Jazz; (Christie's) NYC, nc
Dison, Dick; (Gloria Palast) NYC, nc
Donahue, Bill; (Aronimins Farms Inn) Phila., nc
Donahue, Al; (Rainbow Room) NYC, nc
Dorsey, Jimmy; (Congress) Chicago, h
Dorsey, Tommy; (Commodore) NYC, h
Dougherty, Red; (Zephyr) St. Paul, Minn., nc
Duchin, Eddie; (Plaza) NYC, h
Dula, Eddie; (Park Avenue) Portland, Ore., nc
Echler, Fran; (Kennons) Albany, N.Y., h
Eldridge, Roy; (Three Deuces) Chicago, nc
Elam, Claude; (National) Richmond, Va., r
Ellington, Duke; (CRA) NYC
Elliot, Happy; (Willows) Pittsburgh, nc
Ellis, Seagar; (ROK) Hollywood
Elmore, Tad; (Martell's) Baltimore, nc
Englander, Gene; (Locuro's) San Jose, Cal., nc
Engles, Chas; (Harry's N.Y. Bar) Chicago, nc
Engle, Val; (Riviera) Ft. Lee, N.J., nc
Fairfax, Frankie; (Pamph) Phila., Pa., nc
Falloo, Happy; (Stellar) Buffalo, N.Y., h
Ferdinando, Felix; (Biltmore) Providence, R.I., h
Fidler, Dick; (Lotus) Cleveland, O., r
Fitzgerald, Johnnie; (Ocean House) Ocean, N.Y., nc
Fitz, Johnny; (Miami Club) Milwaukee, nc
Fitz Josephines; (Harriott) NYC, nc
Flint, Emil; (Oh Henry) Chicago, b

- Fogarty, Alex; (Waylin) NYC, h
Fomenko, Basil; (International Casino) NYC, nc
Four Californians; (The Drake) Chicago, h
Four Esquires; (Lucerne Tavern) Tacoma, Wash., nc
Four Gentlemen of Rhythm; (Brown) Louisville, Ky., b
Four 1st Spots; (Bennet) Binghamton, N.Y., h
Frasetto, Joe; (Cafe Marguery) Phila., nc
Fray, Jacques; (St. Regis) NYC, h
Freeman, Harris; (Log Cabin) Ft. Lauderdale, Fla., nc
Freeman Jay; (Paradise) NYC, r
Frisco, Al; (31 Club) Phila., nc
Frisco Sammy; (14 Club) Chicago, nc
Gardley, Jimmy; (Old Dominion Boat Club) Wash. D.C., b
Ganz, Rob; (Happy Hollow) St. Paul, Minn., nc
Garvin, Val; (Orchards) Pittsburgh, nc
Garbrecht, Pinky; (Nut Club) New Orleans, nc
Gibbos, Bob; (Krepps) Miami, Fla., h
Gill, Emerson; (Webster Hall) Detroit, nc
Glaza Billy; (Ecks) Baltimore, nc
Glidden, Jerry; (Club Minuet) Chicago, nc
Golden, Herb; (Earle) Baltimore, nc
Goodman, Benny; (Pennsylvania) NYC, h
Gordon, Chase; (Nolans) Baltimore, nc
Gordon Gray; (Merry Gardens) Chicago, nc
Gordey, Ieva; (Kretscham) Phila., nc
Gore, John; (Anchorage) Phila., nc
Graffler, Frenchy; (Old Vienna) Cincinnati, r
Gray, Glen; (New Yorker) NYC, h
Grayson, Hal; (Syracuse) Syracuse, N.Y., h
Greaco, Don; (Coca-Cola) Auburn, N.Y., nc
Green, Garth; (Del Mar) Galveston, Tex., nc
Green, Harold; (Royal Alexander) Winnipeg, Can., h
Green, Hugh; (Club Bagdad) Hialeah, Fla., nc
Grenet, Eliseo; (Yumiri) NYC, nc
Griff, Jimmy; (Littoria) Los Angeles, h
Griffin, Jack; (Little Rhapsody) Phila., nc
Grimm, Fred; (CRA) NYC
Gumin, Joe; (Loy's Oriental) Milwaukee, r
Hagen, Walter; (Robert E Lee) Winston Salem, N.C., h
Hall, George; (18) NYC, h
Hallam, Mal; (ROK) NYC
Hall, Mary; (Holsum Caletera) Miami, Fla., r
Halsted, Henry; (On tour)
Hamp, Jimmy; (Station WTRD) Richmond, Va.
Hamp, Johnny; (Roosevelt) New Orleans, La.
Hampill, Fred; (Emerson) Baltimore, Md., h
Hanson, Earl; (Station WIOD) Miami, Fla.
Harkness, Dale; (White Mansions) Pittsburgh, nc
Harris, Ken; (Sunset Inn) Santa Fe, Cal., nc
Harris, Phil; (Paramount) Hollywood, Cal.
Hart, Little Joe; (Southern Mansion) K.C. Mo., nc
Hauer, Johnny; (Mayfair) Cleveland, O., nc
Hawkins, Benny; (Station WIOD) Miami, Fla.
Hawkins, Ernie; (Harlem Uproar) NYC, nc
Hayes, Edgar; (Harold Oley) NYC
Haynes, Joe; (CRA) NYC
Haynes, Tom; (ROK) NYC
Heidi, Horace; (Biltmore) NYC, h
Henderson, Fletcher; (CRA) Chicago
Henderson, Horace; (Swingland) Chicago, nc
Henderson, Wm.; (Povatan Club) Detroit, nc
Herbeck, Ray; (Blossom Heath) Olathe, Kan., h
Herbert, El; (City Limits Tavern) St. Paul, Minn., nc
Hess, Woody; (ROK) NYC
Hessberger, George; (Old Heidelberg) Chi., r
Hill, Taddy; (Cafe des Ambassadeurs) Paris, Fr., nc
Hills, Richard; (Essex House) NYC, h
Himes, Earl; (Grand Terrace) Chicago, nc
Hips, Al; (ROK) NYC
Hogan, Bill; (ROK) Hollywood
Hogan, Tweed; (CRA) Chicago
Holmes, Herbie; (Lookout House) Covington, La., h
Honnert, Johnny; (Wizard) (BBS Club) Chicago, nc
Hopkins, Claude; (ROK) NYC
Hudson, Dean; (Tantilla Gardens) Richmond, Va., h
Hudson Delange; (Mills Artists) NYC
Hugo, Victor; (Open Door) Phila., nc
Hunter, Vic; (elm House) Auburn, Maine, nc
Hunley, Lloyd; (Mt. Royal) Montreal, Can., h
Hutton, Ina Ray; (CRA) NYC
Hyder, Doc; (Ubangi) Phila., nc
Hyatt, Jack; (Oasis) Baltimore, nc
Iona, Andy; (Lexington) NYC, h
Isham, Don; (Station KOL) Seattle, Wash.
Iula, Bob; (Station WBAI) Baltimore, h
Iula, Felice; (Hippodrome) Baltimore, h
Jackson, Harry; (CRA) Hollywood
Jacobson, Stan; (Wisconsin Roof) Milwaukee, h
James, Donnelly; (Denver) Denver, Colo., r
Janis, Freddie; (Parody) Chicago, nc
Jenkins, Gordon; (ROK) Haza) Phila., nc
Johnson, Herbie; (Palatos-on-the-Lake) Erie, Pa., nc
Johnson, Jerry; (CRA) NYC
Jordy, Harold; (Roosevelt) New Orleans, La., h
Jory, Jimmy; (Bill Green's) Pittsburgh, nc
Kain, Paul; (Metronome) Wash. D.C., h
Katz, Mickey; (CRA) Hollywood
Kavanagh, George; (Sals) Detroit, nc
Kay, Edward; (CRA) Hollywood
Kaye, Sammy; (Stater) Cleveland, O., h
Keller, Milton; (Arcadia) Philadelphia, r
Kendy, Sonny; (Pall Mall Room) Wash. D.C., h
Kilian, Rudolph; (Alcazar) Baltimore, h
King, Jack; (Lodge) Phila., h
King, Wayne; (Palmer House) Chicago, h
Kirby, John; (Onyx) NYC, nc
Kirk, Andy; (ROK) NYC
Kirt, Al; (Roosevelt) New Orleans, La., h
Kysar, Charlie; (Fletcher's) Miami, Fla., r
Kysar, Ray; (Blackhawk) Chicago, nc
Laing, Irving; (Auditorium) Montreal, Can., b
Lajoie, Alex; (Chez Maurice) Wash. D.C., h
Laird, Sol; (408 Club) Chicago, nc
LaMar, Avers; (400 Club) Wichita, Kansas, nc
LaMonaca, Caesar; (Bayfront Park) Miami, Fla., nc
Lands, Manny; (Cleveland) Cleveland, O., h
LaPorte, Manny; (Bale Inn) Philadelphia, nc
Lapp, Horace; (Bank Springs) Alberta, Can., h
LeBaron, Eddie; (Rainbow Room) NYC, h
Leslie, Ralph; (41 Club) Miami Beach, Fla., nc
Leshon, Henry; (CRA) Hollywood
Lewis, Jack; (Cafe Marguery) Phila., nc
Lewis, Meade; (Nick's) NYC, nc
Lewis, Sid; (White's Casino) Miami, Fla., nc
Lifton, Henry; (Stor Club) Chicago, nc
Loifer, Carol; (Midway Club) Ft. Worth, Tex., nc
Lombardo, Frank; (On tour)
Lombardo, Guy; (Roosevelt) NYC, h
Lopez, Vincent; (Drake) Chicago, h
Loria, Phil; (Boulevard Farms) Wash. D.C., nc
Loveland, Archie; (ROK) NYC
Lowe, Maxim; (Shoreham) Wash. D.C., h
Lucas, Clyde; (Chase) St. Louis, Mo., h
Luciano, John; (Carrioca) Montreal, Can., nc
Lugar, Joe; (Station WLW) Cincinnati, O.
Lunford, Jimmie; (Cotton Club) L.A., Cal., nc
Lurie, Sol; (Delucas) Baltimore, nc
Lyon, Russ; (Northwood Inn) Detroit, nc
McCarn, Grace; (Chinese T Gardens) Detroit, h
McDowell, Bill; (Plaza) NYC, h
McDowell, Jimmy; (Lucerne Tavern) Tacoma, Wash., nc
McElroy, Cole; (Palm Gardens) Portland, Ore., nc
McHale, Jimmy; (Brown Derby) Boston, nc
McHolland, Johnny; (Pershing) Chicago, b
Maitland, Mendi; (National) Richmond, Va., r
Mallory, Ed; (Cotton Club) NYC, nc
Mann, Milton; (Penhouse) Baltimore, nc
Manzone, Joe; (Belvidere) Auburn, N.Y., r
Maples, Nelson; (Arlington Lodge) Pittsburgh, nc
Marale, Joe; (Fidelity House) NYC, nc
Marshall, Harry; (Somerset) Boston, Mass., h

Caught Short!



Winnipeg, Man.—Jack Kushner, tenor sax, and Joe Graham who play with Harold Green and his Royal Alexandrians are caught trying out a few steps of the "Big Apple" dance or is it a bit of Truckin' they're doing?

A Swell Idea

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- Munroe, Vaughn; (Brunswick) Boston, h
Nagel, Harold; (Pierre) NYC, h
Napoleon, Phil; (On tour)
Neibaur, Eddie; (Casino Moderne) Chicago, b
Neison, Victor; (Mito Dubin's) Philadelphia, nc
Neuman, Ruby; (Gramercy) Chicago, h
Nito, Joe; (Stanley Grill) Montreal, Can., nc
Noble, Ray; (CBS) Hollywood
Norvo, Red; (St. Francis) San Francisco, Cal., h
Novak, Elmer; (Biltmore) Coral Gables, Fla., cc
O'Hare, Hust; (CRA) NYC
Olson, George; (International Casino) NYC, nc
Paley, Bill; (Claf) Chicago, nc
Panico, Louis; (Oriental Gardens) Chicago, nc
Paris, Ray; (Station WTAM) Miami, Fla.
Parr, Ray; (Tranon) Cleveland, O., b
Pardo, Joe; (Gramercy) Chicago, h
Penderas, Paul; (Muehlbach) K.C., Mo., h
Parkins, Jay; (Cadillac) Calumet City, Ill., nc
Parks, Dennis; (Chalfonte Club) Pinhurst, N.C., nc
Petersen, Steve; (Raymond) Milford, Conn., h
Petti, Emil; (Savoy-Plaza) NYC, h
Payton, Eddie; (Plaza Cafe) Pittsburgh, nc
Pidgeon, Carl; (On tour)
Pierce, Gene; (Sai) Omaha, Neb.
Pierce, Ross; (Alms) Cincinnati, O., h
Pineda, Juan; (Monte Cristo) Chicago, r
Pollack, Benny; (Nicollet) Minneapolis, h
Rogge, Bob; (Youngtown) Omaha, Neb.
Prima, Leon; (Prima) New Orleans, La., nc
Quartell, Frankie; (Colony Club) Chicago, nc
Quintana, Don; (El Choco) Miami Beach, Fla., nc
Rapp, Barney; (Beverly Hills) Newport, Ky., cc
Rathburn, Phyllis; (Heidelberg Gardens) Idora, Pa., h
Revell, Carl; (ROK) NYC
Renaldo, Don; (Arcadia) Philadelphia, nc
Reser, Harry; (CRA) Cleveland
Reynolds, Jack; (Mothor Kelly's) Miami Beach, Fla., nc
Riccardi, John; (21 Club) Philadelphia, nc
Riley, Mike; (Chez Maurice) Dallas, Tex., nc
Rio, Rita; (Hollywood) NYC, h
Riverard, Freddie; (Greyhound) Detroit, nc
Roades, Dusty; (ROK) NYC
Robards, Cary; (Lakeside) Decatur, Ill., nc
Roberts, Red; (Egales) Milwaukee, b
Robins, Les; (Chills) Miami, Fla., r
Robinson, Ray; (New Evergreen Club) Belleville, Turpike) Bloomfield, N. J., nc
Robison, Willard; (CRA) NYC
Rogers, Eddy; (Rainbow Grill) NYC, r
Rogers, Kadir; (Westminster Blue Room) Boston, h
Rolini, Adrian, trio; (Essex House) NYC, h
Ronnelli, Luigi; (King Edward) Toronto, Can., h
Rosen, Louis; (CRA) Hollywood
Russett, Louis; (ROK) NYC
Sacoras, Alberta; (Harlem Uproar) NYC, nc
Sachs, Henry; (Wander Bar) Baltimore, nc
Savage, Lew; (CRA) Hollywood
Sands, Carl; (Chateau) Chicago, b
Sanella, Andy; (CRA) Hollywood
Santavy, Jimmy; (Maryland Club Gardens) Washington, D.C.
Savitt, Jan; (Station KYW) Philadelphia
Saxon, Sam; (Gay Village) NYC, nc
Scala, Louis; (Mandana Inn) Mandana, N.Y., nc
Schlosser, Billy; (Riptide) Miami Beach, Fla., nc



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AMATEUR COMPOSERS ELECT NEW OFFICERS

Chicago, Ill.—Members of the American Composers Association, Inc., at their annual election of officers, again elected Otto F. Schulze of 2768 Mildred Ave., Chicago, their president. This is his third consecutive term as president of the organization. Other officers elected were Litta Burlingame, Fred Strasser, and Henry Zelman, all of Chicago, as directors; re-elected were Sal A. Tassone, vice president, Rudolph Bares, Jr., secretary, both of Chicago. Edward C. Van Cura of Brookfield, Ill., was re-elected treasurer, Earl R. Fuller of Downers Grove, Ill., sergeant at arms, and Joseph Driscoll, of Lemont, Ill., elected to the board of directors.

By their vote, the membership expressed their confidence in the organization, and by re-electing most of their officers, satisfaction in their endeavors to bring the unknown writer to the fore. All officers elected serve merely in an honorable capacity, and receive no compensation for their work. The organization invites correspondence from interested readers. Headquarters are at 2768 Mildred Ave., Chicago, Illinois.

RODIN REMINISCES

(Continued from page 1)

First night I walked into the Lincoln Gardens on 31st Street in Chicago and heard Joe Oliver and Louis Armstrong playing together. This was a wonderful band and it was a hot bed for many musicians who gathered there nightly. It was here that I would see Benny Pollack, great admirer of Baby Dodds who also played in this band. This was the first colored band in Chicago that played arranged hot music and still kept swinging. The big kick was the way Louis and Joe teamed up on "ride-outs." Of course, Louis Armstrong was sensational and it is quite a "bang" looking back on these years and realizing what an impression he made right at the beginning. Also at this time in Chicago, at the Entertainers Cafe located on 35th Street, the wonderful blues-singer, Beasie Smith, was singing nightly.

Then Came the Brilliant Rappolo
A short time later there came to Chicago the New Orleans Rhythm Kings and it was then that I first heard Leon Rappolo play clarinet with his marvelous "fat tone" and his wonderful way of playing in the low register. They had Paul Mares playing cornet in his typical New Orleans style and it was here that I first heard Ben Pollack, who joined them a little later, play drums.

I was playing in a band at this time that had Vic Berton as drummer, another swell guy. A short time later I left for California for a vacation—

I walked into the Venice Ballroom in Venice, California and heard some typical Chicago drums. I had heard that Benny Pollack was on the Coast so wasn't really at all surprised to find him in this band. It was certainly a relief from all other bands around the

The male voice has a lower pitch than the female voice because the vocal cords of men are longer and stronger than the vocal cords of women.

A few years ago an oriole was found in East Liberty, Pennsylvania whose song went, "Ta ra-ra, Boom de-aye" exactly in tune with the famous song of those same words.

country at this time and it was then that my friendship with Benny Pollack first began.

He invited me to live with him, which invitation I gladly accepted—and though he left for Chicago a short time later, he soon returned to head his own band in the Venice Ballroom—and I worked for him.

In the band we had Fud Livingston whose arranging set the style that this band followed for many years. It was during this engagement that Benny Pollack had an unfortunate happening in his family in the loss of a brother—and we both left for Chicago on a vacation. While we were on this trip we conceived the idea of altering the band so that we could bring the band to Chicago to play—and in that way be near our families.

Discover Clarinet Genius in Short Pants

When we got to Chicago Benny Pollack advised me to go and hear a clarinet player at the old Midway Gardens on the South Side. I went out the first night in town and it

was here that I heard the most astounding clarinet I had ever heard coming from a kid who wore short trousers—short trousers before and after work—long ones to play in—His technique at that time was as clean and exciting as it is today. This was Benny Goodman. Art Kasel was the band leader and knowing him very well I went on the band stand and listened and then introduced myself to Benny Goodman.

We went out after he finished work that night and heard some wonderful colored bands and in the course of the night I told him the intentions that Benny Pollack and I had and asked him if he would like to go to California. He was greatly enthused and we figured on him from that time on.

We picked up another cornet player at that time by the name of Harry Greenberg whom we also brought out to the Coast.

How Pollack's Band Was Built

When we arrived back on the Coast we made efforts to get the band ready to go back East. There

were many boys in the band at the time who hesitated to leave California and we went around town listening to various musicians to make replacements. It was at this time that I met Glenn Miller for the first time. He was playing with Max Fischer's band and doing most of the arranging. He had some fine ideas so we figured him a very valuable asset.

We also took a fine trumpet player by the name of Al Harris and another arranger named Wayne Allen. Both these boys are doing well at present in the studios in California. Harold Peppie was also a member of the band but at the last minute he decided to stay in California.

Goodman Wore Rodin's Clothes

At the present time it seems funny to recall the day Benny Goodman arrived on the Coast to join the band. The best he had was a suit with short trousers and while waiting for the arrival of new clothes from the East, I loaned him a suit of mine. The funny part of it is that at the present time he stands

a foot taller than I, but then the suit fit him perfectly.

We all lived together in a hotel in Venice called the Haley. This hotel was the scene of many laughs and experiences.

It was a short time later that we left California for Chicago with a set band with the exception of a bass player. Upon our arrival in Chicago we got Harry Goodman on bass. Due to the fact that we had several travelling men the band was unable to take a steady engagement immediately but this gave us the opportunity to go around nights and hear some bands. Louis Armstrong and Lil Armstrong had a band at the Dreamland Cafe which was located at State and 35th Streets and Jimmy Noonan played at the Nest on 35th Street. We had some wonderful times here and it was then that I first met Teach Naker, Joe Sullivan, Milt Messirov, Dave Tough and Jimmy McPartland. We spent many nights here and in my next article I will go more into detail of some of these experiences.



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