

14,000 Musicians Name Top Bands

Tom Dorsey, Goodman Win High Honors

(Complete Scores on Page 12)

Chicago — With a reorganized band and a new spirit, Benny Goodman's band swept into first place in *Down Beat's* poll of musicians, handily topping the "King of Swing" title by amassing an all-time record number of votes.

Tommy Dorsey, finishing powerfully, was elected top band in the sweet division.

Goodman recently admitted, in an exclusive story written for *Down Beat*, that a year ago he was worried about his band "because it was in a slump." And also in 1938, Artie Shaw's great group skyrocketed to the heights, taking the "King of Swing" title away from BG's crew. But this year, with new men and with a fine new spirit, Benny has recaptured his title in a landslide—the most votes any band has ever received in any of *Down Beat's* polls!

Dorsey Up, Too

Tommy Dorsey, one of the smartest bandleaders and one of the most consistently popular, took the sweet crown away from the 1938 king, Casa Loma, in a neck-and-neck race which also included Glenn Miller. Dorsey, like Casa Loma, ranked among the top swing units until about 18 months ago when he began emphasizing sweeter arrangements. Miller, at one time an arranger for Dorsey, proved to be the sensation of the dance music world with his comparatively new band.

The first time any band ever placed second in both divisions, Miller's huge vote total makes him the most all-around popular bandleader.

The Dream Stops Swinging



LOUIS ARMSTRONG

New York — Not even Benny Goodman's sextet, Louis Armstrong, Bud Freeman's band and Maxine Sullivan were enough to attract a winning box-office take at the Century Theater here last month. And so *Shogin's* *The Dream* folded after a 2-week run. Armstrong, in the role of "Bottom," is shown here in a photograph which he'll never have to wear again. The music was good, said critics, but the show itself was entirely from Dixie.

Four Arrangers on Al Donahue Staff

New York — Al Donahue, who turned aside his society style for a solid swing group, now is using four arrangers. They are Red Bone, Frank Ryerson, Junie Mays (doubting piano) and Jack Andrews, his crack trombonist.

DOWN BEAT

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The Musicians' Bible

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15 CENTS

5,000 Stuffed Ballots Are Thrown Out

Judges checking ballots found that nearly 5,000 ballots were "fakes," and that 90 per cent of the false votes came from New York. Editors, making a thorough investigation, sent letters out to persons whose names appeared on doubtful ballots, and many of them were returned marked "no such person at this address."

Two press agents are known to have promised leaders they would "win the *Down Beat* poll" for them. But their ballots were proved fraudulent and thrown into the wastebasket. One news dealer on West 52nd Street, who sold huge stacks of *Down Beats* to a press agent, was stricken from our lists and asked not to handle our sheet again. Many of those who attempted to stuff the ballot box were so dumb they sent in ballots all filled in with the same handwriting, in the same type envelopes, and all were mailed at the same post-office at the same time!

New Pastor Band Set For Debut

New York — Tony Pastor's band is nearly set. By the time this is read he will have played his first one-nighter in or around Boston December 29. It will be some time, however, before the group is permanently settled in its personnel.

Billy Rubinstein, from Ina Ray Hutton's band, has joined on trumpet alongside Charlie Trotter and Murray Dritzler. Other sets include Cappy Krauss, trombone; Frank Lenardi, guitar; Teddy Perلمان, drums; Billy Shine, alto; Johnny Wodjag, alto; Yan Salto and Lenny Ross, tenors, and the leader's tenor. Most likely selection of girl singers among those auditioned is Linda Keene, formerly with Jack Teagarden and Willie Farmer. Arrangers are Dick Rose, Harry White, Red Bone and Ed Herzog.

Pastor's band has been signed to wax for Victor.

W. J. Whiteman Dies in Denver

Denver — Pneumonia proved fatal Dec. 17 to Wilberforce J. Whiteman, 72-year-old father of Paul Whiteman, who was known throughout the nation as a music teacher. His son made three airplane trips here from New York during his father's illness.

The elder Mr. Whiteman gave Andy Kirk his first music lessons, among others.

Caceres, 4 Others Join Zurke's Band

New York — Bob Zurke decided to enter the new year with a new lineup. And now his band looks a lot different.

Ernie Caceres, clarinetist with Jack Teagarden, joined Zurke as did Bill Clifford, sax; Will Hutton, trumpet; Al Seidel, drummer, and Evelyn Poe, chirper formerly with Ozzie Nelson and Roger Wolfe Kahn. Hutton is an ex-Les Brown man. The band goes on a long road tour this month.

Their Bands Are Musicians' Favorites



Tommy Dorsey, Glenn Miller and Benny Goodman (left to right above) proved to have the favorite bands in America in *Down Beat's* poll. Thousands of musicians, posting ballots, chose Tommy's as best sweet band, Benny's as the top swing crew, and Glenn's as second choice in both the swing and sweet divisions.

Down Beat's 1939 All-American Swing Band

| NAME | INST. | BAND | AGENCY |
|--------------------|-----------------|---------|--------|
| Harry James | First Trumpet | Own | MCA |
| Ziggy Elman | Second Trumpet | Goodman | MCA |
| Bunny Berigan | Third Trumpet | Own | MCA |
| Tommy Dorsey | First Trombone | Own | MCA |
| Jack Teagarden | Second Trombone | Own | MCA |
| Bob Zurke | Piano | Own | Morris |
| Bob Haggart | Bass | Crosby | MCA |
| Gene Krupa | Drums | Own | MCA |
| Charlie Christian | Guitar | Goodman | MCA |
| Jimmy Dorsey | First Alto | Own | GAC |
| Benny Goodman | Sax-Clar. | Own | MCA |
| Coleman Hawkins | First Tenor | Own | Glaser |
| Charlie Barnet | Second Tenor | Own | CRA |
| Fletcher Henderson | Arranger | Goodman | MCA |
| Bing Crosby | Vocalist | — | — |
| Ella Fitzgerald | Vocalist | Own | Gale |

Lionel Will Have His Band—Maybe



New York — Lionel Hampton, vibes star with Benny Goodman, is noncommittal regarding the rumor that he "very shortly" will step out on his own with a new "big" band. Goodman denies Lionel is leaving, but this shot of Hampton, with June Evans of Howard University, shows him drawing up plans for something. Broadway is betting Hampton will be on his own by February 1.

Another Movie For Kay Kyser

Hollywood — Knocked out by the success of Kay Kyser's first movie pic, *That's Right You're Wrong* which currently is playing to big grosses throughout the nation, officials of RKO last week made plans for another film starring the North Carolina baton-waver and his band.

New pic will be called *Kay Kyser in Hollywood*. Ginny Sims, Sully Mason, Harry Babbitt and Mern (Iahkabibble) Bogue will also be seen in action, as well as the Kyser musicians.

Musso Dumps Band, Joins Harry James

Chicago — Vido Musso, ex-Goodman, ex-Johnny Davis tenor man who left Davis in October and led his own band at Brooklyn's Roseland ballroom for seven weeks, joined Harry James' orchestra here, replacing Bill Luther, who returned to his home in Fayetteville, Ark., for the holidays. Vido explained that working with Harry, plus the rosy offer James made him, was too much temptation to resist.

Savitt-Busse Feud Flares Up Again

BY MILTON KARLE

Pittsburgh — Henry Busse took another blast at Jan Savitt here last week, on his way to Cincy. Busse charged Savitt with imitating the Busse brand of "shuffle music" which the trumpet tooter claims he first began using seven years ago.

"I walked into the Hollywood Club in Galveston in 1932 early one evening, ready to go on the stand with my band," Busse said. "Some of the boys were jamming and they were playing this 'shuffle' stuff. Right on the spot I decided to incorporate it into my style. I did, and we have used it ever since."

Busse claimed the style gained wide recognition everywhere, finally hitting Philadelphia, where Savitt was leading a radio station house band. Busse said Savitt started using "shuffle music" several years after "Hot Lips" popularized the style. Savitt several times in the past has argued the subject, including a story in *Down Beat*, pointing out that Bach "shuffled" and that Busse's "shuffle music" was popular before the trumpet man ever had a band.

Kemp Looking For Singer

New York — Hal Kemp was still looking for a girl singer Christmas week, having auditioned 500 girls in Philly and Pittsburgh without finding what he wants. Claire Martin, formerly with Bob Zurke, recorded *Would You Mind* with Kemp for Victor last week. Rosalind Stewart is taking the place of Arlene (Babs) Johnson with the Smoothies vocal trio.

Best Legs In The Band Field?



KAY FOSTER

New York — Bruno of Hollywood, famed Carnegie Hall photographer and pulchritude expert, went out on a limb last week, claiming Kay Foster of George Auld's band has the "best looking legs of any girl band vocalist in America." Here's his proof—an opened window while Kay's pic was being made shows what you'd see if you met her walking up Broadway on a windy day!

Kay is from Detroit, and recently switched to Auld from Benny Goodman's band.

'Rhythm Section is My Only Worry'—Miller

BY GLENN MILLER

A new year is upon us. I believe, now that my band has rounded into shape after having enjoyed a wonderful year, that it's safe to attempt a review. But remember I play trombone; a typewriter baffles me from scratch.

Stresses Ensemble Work

My band was formed with the idea of perfecting ensemble playing rather than featuring terrific soloists, and it is true today as it was a year ago, although some of the boys have developed into top flight soloists.



Miller

When most bands are clicking—everyone feeling right—they are swell bands. But when a band doesn't click—and we all have off nights—then it's just plain lousy. My band certainly isn't an exception. Some nights the band thrills me with its precision, intonation and other qualities every leader seeks, and on other nights the first 10 per cent bid would get it. I've discussed this phenomenon with other leaders and they all agree it happens to them, too. Thus the problem narrows down to the fact that a leader of a band must be able to get the maximum of performance at all times.

'Enthusiasm Counts Most'

In this respect, I have found that the deciding factor in getting consistent good performance is enthusiasm. As long as a band can be provided with new and interesting arrangements, good working conditions, a hope for advancement with corresponding pay increases—enthusiasm should not be lacking.

Rhythm Only Worry

Now as to criticizing my band—the only disappointing thing to me is the rhythm section. I think most white leaders agree with me on this, and I don't see how any white leader can be satisfied with his rhythm after hearing so many (Modulate to Page 19)

Muggsy Junks Band, Rejoins Ted Lewis



MUGGSY SPANIER

New York—"There's no market for righteous jazz," said Muggsy Spanier, Chicago cornetist, whose little jazz band broke up unexpectedly last week after sticking together eight months. Spanier rejoined Ted Lewis' band in Cleveland Dec. 22, but only after he saw to it that all his men got jobs. Spanier's Bluebird records were among the jazz highlights of 1939.

Guarnieri is New Goodman Piano Pumper

New York—John Guarnieri is the new piano man with Benny Goodman's band, which in January will take to the road toward Florida.

Guarnieri replaces Fletcher Henderson, who remains with Benny as full time arranger. Goodman, in reviewing his band for *Down Beat* in the Dec. 15 issue, indicated he would make the change soon.

"We feel Fletcher is more valuable working strictly as an arranger," Benny told *Down Beat*. Guarnieri, a virtual unknown in jazz circles, won out over at least six other aspirants for the position.

Manone Says 'In the Mood' Is His Tune

New York City

To the Editors:

The big noise around Broadway is about the big tune titled *In the Mood*. It belongs to none other than Wingie Manone. Boy, I am sure glad that one of my numbers finally turned up after being on the shelf nine years. I am very sorry for a colored boy named Joe Garland who has his name on the number as composer and claims he wrote it in 1938 but I walked up to him and Shapiro-Bernstein Music Publishing Co. with my original recording of this which I wrote and recorded for Gennett in Richmond, Ind., in the year 1930.

Boy, those cats fell out when they saw this record. . . . That Gennett company went out of business years ago but little "Wingie" saved the one and only record. It is called "Tar Paper Stomp" and this will be a good Christmas present for me, yeah man!

Please print this at your earliest. . . . Thanks and best wishes from WINGIE MANONE

Both Garland and the publishers of "In the Mood" deny Wingie Manone wrote the tune. They claim Manone's charges are groundless.—EDS.

Another New Band Set to Start

Omaha—Some thief is planning to start a band out here.

The thief got his bankroll for the undertaking by stealing around \$15,000 from Phil Spitalny at a theater here. Then a few nights later he stole instruments from Dick Mills' band. Last week he added another asset by making away with Dean Brown's \$1,000 bass fiddle which Brown has been using with Henry Senne's band at the Music Box.

Police are keeping an eye out for the debut of a new orchestra.

She'll Give Nat Jaffe an Heir



SHIRLEY LLOYD

New York—Many musicians have wondered what has happened to Shirley Lloyd, petite songstress who was a star of Ozzie Nelson's and other bands. Nat Jaffe, her husband, has the answer. Shirley will present him with a son (he hopes) sometime in January. Nat is one of the nation's best jazz pianists, formerly with Charlie Barnett.



—Charles B. Nadell Photo

Welcoming Helen Forrest into the ranks of Benny Goodman's band here are (left to right) Toots Mondello, alto; Vernon Brown, trombone, and Jerry Jerome, tenor. Miss Forrest traded jobs with Kay Foster, Detroit blonde, who went over to the old Artie Shaw band and fronted by 21-year-old Georgie Auld. Benny will use Helen as vocalist permanently.

• GOSSIP FROM GOTHAM •

'Dream' Folds Fast; Whiteman Shakes Up Band For Road Tour

New York—Broadway wasn't very surprised when *Swingin' the Dream* broke up for good after only 13 performances. Benny Goodman intended to pull out immediately anyway and Louis Armstrong and Maxine Sullivan were working too hard with their Cotton Club double.



Reuss

Blame for the decision to close was divided between heavy press pannings and heavier debts, notably bills for the hundreds of costumes. The show probably won't be tried here again or anywhere else.

Duke Ellington, in town for one day, said he is keeping Billy Taylor on bass after all, in addition to Jimmy Blanton, reverting to his original two-bass idea. Herbie Jeffries, who recently joined the band, will sing on the next record date. Irving Mills' deal to supply talent for Columbia Record Corp. expires Jan. 1 and is not expected to be renewed, but Ellington will continue to record for Columbia, as will Benny Carter and other artists who have been booked for the label through Mills' Master Records, Inc. Carter has added Stanley Payne on tenor. Payne formerly played alto with Frankie Newton.

Recent changes in the Paul Whiteman band find Allan Reuss, on guitar, taking Art Ryerson's place; Bob Hannon, tenor, succeeding Clark Dennis, who will go out on his own as singer, and Bill Clifton following Frank Signorelli on piano. Frank is doing radio work now. Joan Edwards patched up her difficulties with PW and won't leave.

Coleman Hawkins, after Christmas week at the Howard Theater in Washington, returned to New York. A few days back the Hawk was featured in a sensational all-star jam session for Eli Oberstein's record company. Lineup comprised Danny Polo, clarinet; "Billy Carton," trumpet and alto, really Benny Carter; Joe Sullivan, piano;

Ulysses Livingston, guitarist from Carter's band; Artie Shapiro, bass and George Wetling, drums. The waxed *Tight Like This*, *Save a Pretty Mama*, *Easy Rider* and *Scratch My Back*, an original Surprise of the season was the singing, on three sides, of Jeanne Burns, who hadn't been heard of much since her Victor date with Adrian Rollini four years ago. She's exceptional for a white girl.

Bud Freeman takes his Com Louder to the ritzy 711 Club on Fifth avenue. Zutty Singleton moved into Nick's with a new trio supplementing the music of Tom Sbarbaro's more-or-less original Dixieland Jazz Band. Lips Page took over from the Savoy Sultan at Kelly's Stable, Pete Brown in the Onyx after a tough time finishing poor business there.

"Our Bonnie" Goes To Hollywood



BONNIE BAKER

Hollywood—Bonnie Baker's manner of singing *Oh Johnny* with Orrin Tucker's band landed her a movie contract last month. Tom Brown and Peggy Moran co-star with her in Universal's picture, appropriately enough titled *Oh Johnny*. She'll sing the tune in the film, of course. It's her first movie role.

'Boopadoopa With Gene Krupa' Ends Ork Tags

Chicago—Stephen Allen thinks this business of band's having catch lines has gone far enough. And with a new year coming on, his letter to the Chicago Tribune makes no bones about a strong desire to put to an end band slogans which have long been overdone.

Submits His Peeve

Allen, after hearing of "Let's Go Dancin' With Anson" and "Dance in Dreams With Ted Weems," submitted the following of his own design:

- 1—"Have a Beer With Jimmie Crier"
 - 2—"Ride a Horse With Tammy Dorsey"
 - 3—"Slap a Mosquito With Ted Fiorino"
 - 4—"Let's All Holler With Fats Waller"
 - 5—"Please, Don't Scare Us With Phil Harris"
 - 6—"Boopadoopa With Gene Krupa"
 - 7—"Fear Your Hair Again With Benny Soriano"
 - 8—"Run On Your Battery With Jimmy Slattery"
 - 9—"Play Tennis With Skippy Egan"
 - 10—"Be a Killer With Glenn Miller"
 - 11—"Everybody's Meechie' With Eddy Duchin"
 - 12—"Don't Be Fussy, Try Henry Busse"
 - 13—"Jump and Froze with Lou Reuss"
- That's all—with George Hall.

Kosty's Pianist

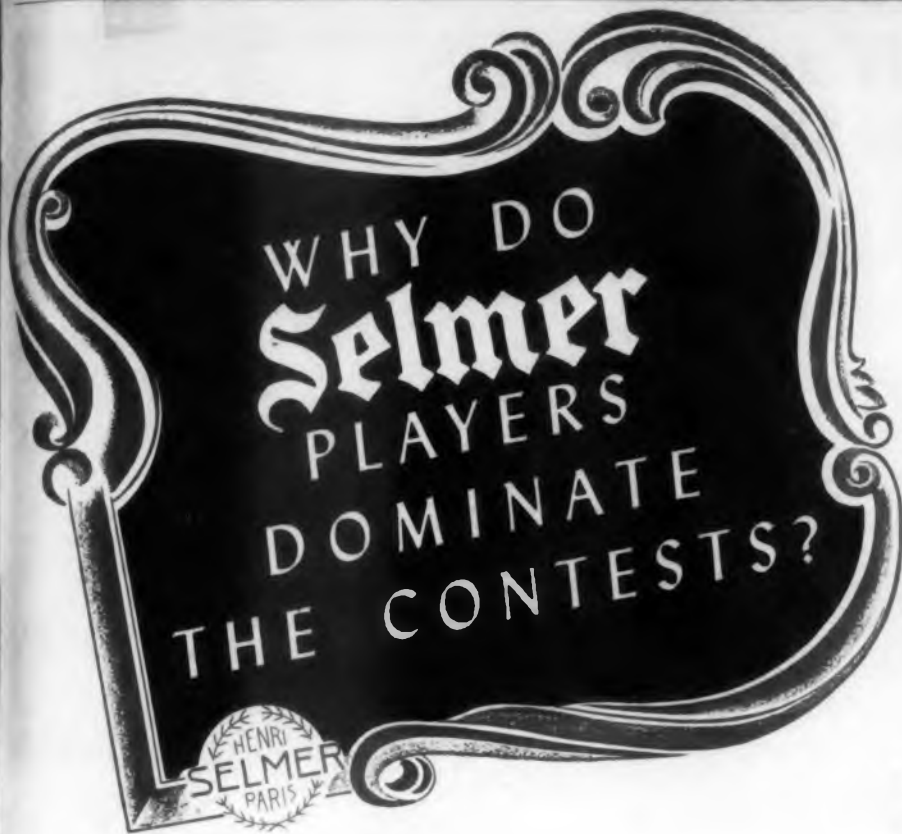


WALTER GROSS

New York—Walter Gross not only is CBS' "Number 1 pianist," but he also is an excellent arranger and swing conductor. It was Gross' band which held forth on the old CBS "Saturday Night Swing Session" show. In addition, he is featured with Andre Kostelanets, the Lucky "Hit Parade" and on record dates. Gross last week signed an exclusive writer's contract with Exclusive Publications, Inc. (Photo by Charles Peterson).

Orodenker Joins Down Beat Staff

Philadelphia—M. H. Orodenker, for the past two years music editor of *The Billboard*, becomes Philly correspondent and special writer for *Down Beat* January 5. Widely known in the music field, "Oro" and his dispatches, as well as his feature articles, will be consistently featured in *Down Beat's* twice-monthly issues.



YOU Down Beat readers who voted in the contest put Selmer artists on top again this year. So did Metronome and Orchestra World readers. Why? *Because you couldn't avoid it!* ★ More Selmer saxophones and clarinets are used in the leading name bands than all other makes combined. Selmer trumpets are rapidly replacing others in these bands and among the foremost soloists. ★ When you're talking about big-time, big-money bands, you can't get away from Selmer. Contest results prove this statement. ★ Are you out to make a name for yourself musically? Find out *now* what a Selmer instrument can do for you. See your local dealer or write for catalogue and free trial information.

All 4 Clarinet-Trumpet-Sax Winners Play Selmers!



JIMMY DORSEY

First in Down Beat alto sax contest... First in Metronome "hot" alto contest. A Selmer player for many years. His great band ranks high, too, with an all-Selmer sax section including Milton Yamer, Herb Boymer, Sam Rabinowitch, and Charlie Frasier. Decca Records.



HARRY JAMES

First in Down Beat trumpet contest... First in TWO of Metronome's trumpet divisions! Exclusively Selmer. Heads a fine band including Selmer players Dave Matthews, Drew Page, Claude Bowen, Jack Schafer, and Jack Palmer. Recording for Columbia.



COLEMAN HAWKINS

First in Down Beat tenor sax contest. Plays his amazing solos exclusively on a Selmer "Balanced-Action" tenor. Recently returned from Europe. "The Hawk" now heads his own band, a sensation in New York City. Victor Records.



BENNY GOODMAN

First in Down Beat's clarinet poll... First in Metronome's clarinet contest... first in Orchestra World's musician award poll. Has placed first in clarinet division of every Down Beat and Metronome poll since 1936!... Plays Selmer exclusively. Columbia Records.



BENNY GOODMAN'S SELMER PLAYERS

Complete reed section: **Bus BASSEY**, **Toots MONDELLO** (winner Metronome "lead alto" contest), **Benny himself**, **Buff ESTES**, and **Jerry JEROME**. Inset: **Johnny MARTEL**, Selmer trumpet.



GLENN MILLER FEATURES SELMERS

Four Selmer reed players, three Selmer trumpet players: (l. to r.) **Wilbur SCHWARTZ**, **Clyde HURLEY**, **Glenn MILLER** (director), **Hal McINTYRE**, **John BEST**, **Al KLINK**, **Lee KNOWLES**, **Jimmy ABATO**.



TOMMY DORSEY'S SELMER GROUP

Reed players: **Hymie SHERTZER**, **Johnny MINCE**, **Freddie STULCE**. Trumpet players: **Zeke ZARCHY**, **Les CASTALDO**, **Jimmy BLAKE**.



CASA LOMA'S SELMER REED SECTION

Six men, playing over 20 Selmers: **Pat DAVIS**, **Murray McEACHERN**, **Kenny SARGENT**, **Glen GRAY**, **Dan D'ANDREA**, **Art RALSTON**, **Clarence HUTCHENRIDER**.



BOB CROSBY'S DIXIELAND SELMERISTS

Solid Selmer sax and trumpet sections: **Gil RODIN**, **Irving FAZOLA**, **George KOENIG**, **BILL STEGMEYER**, **EDDIE MILLER** (winner Metronome "hot" tenor contest), **Billy BUTTERFIELD**, **Shorty CHEROCK**, **Max HERMAN**.



ARTIE SHAW (Now **GEORGIE AULD'S** All-Stars)

Group shown is Selmer personnel on Shaw recordings: **Artie SHAW** (clarinet), **Saxophone Section**, **Georgie AULD**, **Les ROBINSON**, **Hank FREEMAN**, and **Tony PASTOR** (now heading his own band).

Free- CONTEST BOOKLET!



Now being rushed to press... this 16-page booklet is packed with contest facts and information. Shows results of major contests for past several years. Reveals differences between the contests. Explains why so many fine bands and players never win. Contains pictures of many winners. No other book like it. If you play a band instrument, it's yours, absolutely free. Send coupon, postcard, or letter.

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Send me free, and without obligation, your contest booklet "Down Beat & Metronome" - no money at all to buy the paper.

Name _____

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Why _____

Shaw Walkout Named Top Story of the Year

The year 1939 provided another 52-week set replete with color. Artie Shaw's sudden walk-out on his band in November was probably the most spectacular event, but hardly less interesting were the consistent news dispatches in every issue of *Down Beat* telling of the newest bands to be organized, most of them by side men like Harry James, Jack Teagarden, Charlie Barnet, Jack Jenney, Bobby Byrnes, Will Bradley and all the rest who rocketed to fame as instrumentalists and decided to wave a stick rather than a horn.

Lucky Millinder, Noble Sinsle, Bunny Berigan and others fled bankruptcy petitions in 1939. Numerous leaders, song publishers and others affiliated with the industry went into court to sue or fight suits. And on the tragic side such prominent men as Chick Webb, Herschel Evans, Ray Kammerer, Tommy Ladnier, Tempo King and Ray Laughlin passed away.

With 1940 coming on, and with it, increased competition among leaders, bookers, song publishers and virtually all others connected with the music industry, a thumbnail resume of 1939 recalls the following events which made headlines through the year:

January

Duke Ellington swung Rachmaninoff's *Prelude in C-Sharp Minor* at New York City College. . . Harry James left Benny Goodman and formed his own band. . . Jack Teagarden ditto, Miff Mole replacing him with Whiteman. . . Charlie Barnet created a sensation at the Famous Door with his new "Ellington" band. . . Cafe Society in New York opened its doors with talent directed by John Hammond. . . Ellington proclaimed swing music to be stagnant. . . Hal Kemp married Martha Stephenson. . . Chi's Off-Beat Club for musicians opened. . . Artie Shaw's amazing rise was getting under way full steam, the band bagging \$10,000 a week guarantees in theaters.

February

Benny Goodman, replying to reports, denied he'd break up his band. . . Teddy Wilson left Benny, started his own band. . . Herschel Evans, great tenor sax star with Count Basie, died suddenly in New York. . . Harvard replaced *Hamlet* records with hot jazz discs. . . Chicago hotels put radio wires back, paying \$100 a week to do so. . . Ted Strater formed a band. . . Whiteman paid \$14,000 to CRA in lawsuit. . . Panassiic decried plight of jazz critics, defending them in *Down Beat*. . . Jack Teagarden claimed his brother Charlie a better trumpeter than Bix. . . Floyd Smith joined Andy Kirk on guitar. . . Garnet Clark, pianist, died in Paris. . . Bob Crosby and General Amusement Corp. were feuding. . . Vincent Lopez claimed he was swinging 20 years ago. . . Jelly Roll Morton made plans to leave Washington for a New York job. . . Wm. Morris agency had 20 hands active in its new band dept. . . Boogie-woogie piano style was making a terrific comeback which hasn't slowed yet. . . Gene Krupa first band to play the new Panther Room of Chi's Hotel Sherman. . . Jimmy Petrillo entertained 50,000 jitterbugs at huge music festival in Chi.

March

Columbia's "Saturday Night Swing Session" suddenly taken off the air despite hundreds of protests from musicians and jazz lov-

Weber of AFM wouldn't allow Novachords to be used in bands, but later changed his ruling. . . Bob Zurke revealed he would soon leave the Crosby band to form one of his own. . . Cletus Muenker, Cleveland leader, killed a stickup man. . . Ellington and Irving Mills

Will 1940 Be Their Biggest Year?



Pittsburgh—Johnny Long, young leader whose band created a virtual panic last month at the William Penn Hotel here, is shown surrounded by a bevy of Louella Parsons beauties. Left to right—Arleen Whelan, Long, Susan Hayward, Jane Wyman, June Preisser and Joy Hodges. Louella sits in front. Commenting on the youthful group, she declared "these folk will become great stars in 1940. The girls are on their way via the silver screen. Johnny's fine band will be there, too. The new year will be a big one for them all."

ers. . . Eli Oberstein's new record firm launched. . . Joe Sullivan, his health better, rounded up band for Los Angeles job. . . AFM cracked down on unfair bookers. . . *Down Beat* was first to announce Coleman Hawkins' plan to return to the States after five years abroad. . . Henry Busse fired his entire band and got up another for a New York hotel job. . . Kansas City musicians thrown out of work because of "clean-up campaign" which closed many niteries. . . Duke Ellington said "situation between critics and musicians is laughable," writing in *Down Beat*. . . Harry James' new band a click. . . Wingy Manone pined for the old days in New Orleans when "we mourned for the dead by playing jazz at funerals." . . Marion Anderson refused permission to sing in Washington's Constitution Hall. . . Lucky Millinder bankrupt. . . Jack Robbins celebrated 25 years in music biz. . . Bunny Berigan rounded up another new band.

April

Teddy Wilson's band laid a huge egg in Famous Door debut. . . Major booking offices traded excess in "dog eat dog" competition. . . Jimmy Cannon died. . . President

HOT

Choruses, Modern and Swing for Sax, Clarinet, Trumpet, Trombone, Viola, 25c each, 5 for \$1.00. Send for list. Hot Accordion Choruses, 35c each. Special Arrangements, 10 pieces, \$5.00. Send for list. Mention this advertisement.
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all leaving. . . World's Fair in New York opened, but without name bands. . . Leonard Feather said jazz in England was in a "pitiful" state. . . G-men arrested Andy Kirk, then released him with apologies. . . Tommy Dorsey was made a colonel of Georgia. . . Artie Shaw desperately ill in Hollywood. . . Jean Goldkette, with a new band, made an unspectacular debut with it in Carnegie Hall. . . Hal Kemp cleaned house within his band, Saxie Dowell leaving. . . Billie Holiday's record of *Strange Fruit* biggest seller of the month. . . Frederick Bros. Music Corp. moved Kansas City offices to Chicago. . . Ellington's band returned to America. . . *Down Beat* paid tribute to the late Eddie Lang with a series of stories about his life and talent.

June

All eyes of the music industry were on Kansas City, where the AFM held its annual convention. Joseph Weber was reelected president and Indianapolis was chosen as site for the 1940 conclave. . . Tommy Ladnier, great Negro trumpeter, died June 3. . . Chick Webb, drummer-leader who had been in ill health many years, died June 16 in Baltimore. . . Ina Ray Hutton fired her girl musicians and formed a stag crew. . . Ray Laughlin, violinist with Herbie Holmes, died. . . Johnny Dods suffered a stroke and was critically ill. . . Bob Crosby's band snagged the Camel cigaret show. . . Ray McKinley left Jimmy Dorsey as drummer to form another new band with Wilbur Schwietzenburg, now known as Will Bradley. . . Marion Mann left the Crosby band as singer. She was followed

by Kay Starr and later, Dorothy Claire. . . Joe Glaser and CMA merged. . . John Hammond, taking a flier trip through the South, wrote in *Down Beat* that Peck Kelly, the almost-legendary pianist, was as great as reported. . . Fletcher Henderson junked his band and joined Goodman as arranger. . . Chiseling on bands and "kick backs" investigated by Union of N. Y. World's Fair. . . Ann DuPont's new male band attracted attention. . . Bobby Byrne rounded up men for his new band. . . A Kansas State Penitentiary inmate killed another convict because the latter persisted in singing *Three Little Fishes*. . . Red Allen selected as "most underrated" trumpet player by Critic Bob White. . . Al Fields won suit to keep Teddy King from using "tic toc" rhythm in his band. . . Noble Sinsle bankrupt. . . Buddy Rogers junked his corn crew. . . Sy Oliver quit Jimmie Lunanford to arrange free lance. . . Count Basie reviewed his band in *Down Beat*.

(Modulate to Page 11)

A REAL SUCCESS STORY Jack Jenney and his COMMITTEE MARTIN TROMBONE



Orchestra Jackets

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Duke's Kid Makes A Wobbly Debut!

BY LEONARD G. FEATHER

New York—The name of Ellington took on a double significance the other day. Twenty-year-old Mercer Ellington, looking like his father must have looked 20 years ago, made his debut in big time fronting his own band as a guest star in Harlem's Golden Gate Ballroom.

It was only six months ago that Mercer had to pass his 802 test. At that time he carried his nervousness to the point of forgetting to bring his trumpet with him. Since then he has been practicing plenty and managed to knock out a couple of solos during the evening, but wisely confined himself most of the time to arm-waving.

This must be the first time in jazz history that the son of so famous a father has carried a musical tradition into the second generation. Born on March 11, 1919, in Washington, where Duke was just starting out as a professional pianist, "The Brat" (that's Duke's name for him) came to New York in 1930 and interested himself principally in athletics. He had a chance to go to the Massachusetts Institute of Technology to study aeronautics but when the application was turned down he began to develop his interest in music. "Duke took me around with the band for four years to show me all the dirty ends of the music business, but he didn't influence me one way or the other about going into it myself. I spent a year and a half at Juilliard; took an academic course, polished up my knowledge of saxophone and trumpet; then started a band with some boys from the school."

Strayhorn Helps Organize

Young Billy Strayhorn, now touring and arranging with Duke himself, helped to get the second Ellington band together, playing piano and writing some of the arrangements, but right now many of the scores are produced by Billy Gray from the Apollo Theatre and Jack Rags, formerly with Miller.

Most of the boys have been together a year. "It's tough starting a band in New York," declares Mercer. "We had to use all 802 men. Most of the time we've been doing club dates in and out of town."

Billy White, Mercer's solo alto man, an old school colleague, collaborated with Mercer on "Juilliard Stomp" and some of the other arrangements. The other sax men are I. Holmes (alto); Michael Hadley and J. Pennington (tenors). Many of the men in the band are nearer Duke's age than Mercer's. The veteran Dave Nelson, is playing trumpet and arranging. The other trumpeters are Preacher Jones, from the old Blue Rhythm Band, and Jasper Vasa. Charlie Vaughn and Michael Merand are the trombonists and the rhythm section includes Conrad Fredericks (piano), Al Richards (guitar), Rig Harewood (drums), and Joe Brown (bass).

No "Duke" Music Audiences walking into the

Golden Gate, after seeing the posters outside announcing "Mercer Ellington and His Bouncing Rhythm," probably expected too much. Anyway they didn't seem too happy when the band finished a stock arrangement of *In the Mood* with a glaring trumpet clinker; or when Mercer timidly announced the girl singer, Vivienne Morgan, whereupon the male singer, Nat Alexander promptly came out and did a number. Still, when the 18-year-old Brooklyn girl finally did make her bow it was clear that Mercer really had something here.

The nearest the band came to using Duke's music was when the introduction of *Merry-Go-Round* was injected into an arrangement of *Cherokee*. Maybe Mercer wants to stay independent.

Hey, Scott, Lookit

Chicago—Going a step ahead of Raymond Scott, John Kirby and the boys in his band last week bobbed up with a new stomp tune which has been getting more requests than any other in the swank Pump room of Chi's Ambassador Hotel. They call it *In a Twentieth Century Out House*.

Cancel 5 Suits Against Shaw; One is Pending

New York—All suits against Artie Shaw have been disposed of by his attorney and personal manager, Andrew D. Weinberger, except the one pending instituted by Tick Smith, Buffalo dance promoter.

Smith's action involved \$5,000 for alleged slander and another \$5,000 for alleged breach of contract. Judge Clarence MacGregor, of Buffalo, last week dismissed the first charge on motion, finding no slander was involved. The other part of the suit will be tried in the spring.

Weinberger also said Shaw's contracts with the Hotel Pennsylvania, the Fitch Bandwagon radio show, two theaters and the Sherman Hotel in Chicago had all been cancelled. Disposition of the suits leaves Artie virtually free now to return to New York and begin anew in the band field.



Aftermath of a merry Christmas in Chicago, Tommy Dorsey checks what's left of a miniature Xmas tree with Melba Corda, dancer at the Palmer House. The tree is made of ostrich feathers. Tommy and his band open at New York's Paramount Theater Jan. 24 for their umpteenth date at the Times Square house.

Tippler is Dead; Kirk Sets Mark

BY ONAH L. SPENCER

Chicago—The "Cats and a Fiddle" have found a new tippler



Kirk

which depicts the kitchen mechanics (cooks) and the suds busters (laundresses) sporting on their night off.

Names Make News! Harry James Dies!

BY ED KOTERRA

Omaha—Names make news, they say. So here are a few that actually figured in the papers here in the last few weeks:

Harry James died at his home in Omaha.

Ted Lewis was divorced from his wife in court here.

Dusty Roades was sentenced to death for murder in Iowa.

None of the above is a musician, nor are they relatives of musicians.

From New York come reports of Andy Kirk's triumphant engagement at the new Golden Gate Ballroom in Harlem. Last week Kirk set a new record for fan mail, receiving 14,200 letters from listeners who heard the band over the Mutual network. Kirk's Clouds are set at the spot indefinitely.

Pot Shots

Sam Theard, who wrote *I'll Be Glad When You're Dead*, is at the Club DeLisa in Chi. . . Louie Prima plans to add DeLloyd McKay, sepiu singer and pianist who created such a sensation at Benny the Bum's in Philly last year. . . Dick Barrow fronts Harold Youngblood's crew at Joe's DeLuxe Cafe here. Oliver Stanford, drums; Oscar McCullers, sax; LaFayette Tompkins, guitar, and Mary Reed, vocals, complete the lineup. . . Colored musicians in Chi spend their spare time at the Dixieland Cafe, 43rd & Indiana. Seen jamming there the other night were Goon Gardner, Burns Campbell, Red Brewer, Harold Johnson, Carl Sharp and a batch of other cats. . . Art Tatum, whom Chicagoans miss, continues to click at the Swanee Club in Los Angeles. . . Claude Hopkins swears he and Orlando Robinson are not parting.

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Art Kassel Bears Up to Tell Us Off!

BY ART KASSEL

You editors of *Down Beat* are constantly inviting leaders to write for publication. Well you asked for it and here it is.

Despite your disregard for so-called "sweet" music, I note that "sweet" bands have placed greeting ads in your last issues, I among them. Is your face RED?

Speaking for myself, this gesture was not taken so much in the interest of the publishers of *Down Beat* as with the many young readers whose ambition it is to follow the music business. I am certain that not one of the many bands you ignored or panned has suffered from it, so this article is not in anger.



Kassel Kassel Protects Youngsters

I am, however, anxious that you give to your young musician readers a clearer and more important view of our trade.

As I am on the road a good deal of the time I have come into contact with many of the young fellows breaking into our business. Your magazine is "gospel" to them. Some carry it into the ballrooms where we play, and their expressions are taken, I know, from *Down Beat*. This again never has disturbed me or any other band you have tried to belittle, but I do earnestly think that you have hurt those kids.

Dislikes Corny Terms

Not Benny Goodman, nor any other swing band leaders that I am acquainted with, use or even tolerate the obvious "corny" expressions that you would lead your readers to believe are "just what the doctor ordered."

And as for being acquainted with the swing men, I think I know my share of them. I knew the late Frank Teschemacher intimately. And I have long been a friend of Goodman, Bud Freeman, Benny Pollack, Jimmy McPartland, Muggsy Spanier and Davey Tough, among others.

I am sure that the top swing band leaders have the greatest respect for any orchestra leader who has found success in our very competitive business, regardless of whether he SWINGS LIKE HELL OR RINGS A BELL. If you would analyze the business you would easily see the public—that is, the



Breezing Through a new arrangement, Lou Breesce and his boys get a kick from Ted Tillman's jive. Ted is on drums, Mel Winters is the pianist and Steve Bowers mans the bass. Breesce checks his trumpet solo—and says it looks solid!

'Strictly From Hunger' Guys Are Given Jobs by Will Osborne

New York—"All right, there are a lot of unemployed musicians in New York. Most of them are violinists who have been out in the cold and are strictly from hunger since awing bands came into the spotlight. All right again. I'm hiring four fiddlers and that will take up the slack a little."

It's Osborne Speaking

Thus did Will Osborne of "slide music" fame comment last week. Late in January, he says, he will add four violins to his band to create a more melodic style.

Osborne says "leaders knock their brains out trying to find ace sax and trumpet men for swing bands." But, Osborne points out, there are hundreds of excellent, musically violinists who are starving.

That's why the Osborne sliding trombones shortly will be complemented with sliding fiddles—four of them—count 'em.

paying public, is there, also to be entertained. I haven't any compunction against JAM SESSIONS and the like, that take place in basements or dark taverns, but I HAVE noticed that most of the fellows that go there play with their heads down and their horns toward the floor—Personally, I like to see musicians with their HEADS UP.

Sammy Kaye Lands Sensation Cig Show

New York—Sensation Cigarettes' new radio show will feature music by Sammy Kaye's band. Kaye won out over Will Osborne and Bobby Byrne, offered by General Amusement. Kaye's stipend was reported to be \$1,000 a week. Glenn Miller and the Andrews sisters now are being featured three times weekly over CBS on the new Chesterfield show.

Tenney Takes Beating from Spike Wallace

Los Angeles—By an overwhelming vote of almost two to one, J. K. "Spike" Wallace defeated the incumbent, Jack Tenney, for the presidency of Los Angeles Local 47 a week ago. Wallace amassed a total of 1511 votes to Tenney's 829.

Wallace played bass trombone for many years with the Los Angeles symphony and has been associated with the movie studios more recently. His victory was considered by some members a death blow to a serious dictatorial threat on the part of the Tenney administration.

John te Groen was elected vice-presy, whipping Owen Bartlett 1279 to 913. Ward M. Harrington, incumbent financial secretary, on the Tenney ticket, kept his position by winning over Alex C. Meyer by a narrow margin. Frank D. Pendleton is the new recording secretary. He defeated Harry Baldwin of the Tenney faction.



Spike Wallace, who defeated Jack Tenney for the presidency of Local 47, Los Angeles, last week in one of the most exciting elections in the Local's history.

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'It's Tough—Trying to Run Down Jazz Facts'

But Smith Digs 'Em From Vets Like Papa Laine in Orleans

BY CHARLES EDWARD SMITH
(Editor of the Book "Jazzmen")

IN NEW ORLEANS, doing research for *Jazzmen*, I was trying to establish the facts concerning pre-Dixieland music, and found it tough going. I told Walter Pichon about it—he had a band in a place off Canal street. He pointed out a gray-haired man in the adjoining room.

"There's the man to talk to," Pichon said.

The man indicated was Ernest Giardina, who'd played in bands at the Milneburg lakefront and in the city prior to 1910. Like so many people of New Orleans, Giardina enjoyed talking about music. He got a kick out of recalling for me the days when the Dixielanders were young. A picture began to take shape, a picture of a style called "Dixieland" emerging from a welter of bands and men. Where had the bands come from? What was their musical background? Giardina had given me a lot. Now he proposed that I go back further—to the granddaddy of Dixieland music, the man "Yellow" Nunez and his friends called "Papa" Laine.

Laine Was Right There!

I'd never heard of "Papa" Laine. So far as I knew, no article on jazz in national publications, let



Emanuel Perez in the garden of his New Orleans home, 1939. Perez no longer plays trumpet—but one who played at Antoine's in 1895 deserves a rest! Within a few blocks from Perez are Pichou, Big-Eye Louis, Isidore Barbarin and many other Creole names famous in New Orleans jazz circles. (Photo by Charles Edward Smith.)

alone a book, had ever mentioned him. But Giardina's memory was extremely accurate. I knew it would be far from a waste of time to follow up this clue. The reward was a Dixieland story that went back to 1890, told by a grand old man and his wife, with the help of old photographs and yellowed clippings that were crumbling with age. Jack Laine knew that the chief inspiration for Dixieland style came from Negro bands like that of Buddy Bolden's because he was there when it happened.

I learned from him, as I had from Willy Cornish of the Bolden band, that most of New Orleans sessions were not hit-or-miss jam

sessions but had been worked out by ear at informal rehearsals. The value of having one or more readers in a band had nothing to do with the playing—which was by ear—but permitted the band to adapt such difficult material as the rags by Scott Joplin.

No Music in a Vacuum!

In this process lies the key to jazz origins. The early jazzmen didn't accept the conventions that obtained in arranged music of that day. They took the stuff clean—the way Joplin and a few others could write it—and put it into action. Or they built upon traditional unwritten material. At the same time and in the same city was perhaps the world's first commercial hot aggregation. For at Antoine's or at the Grunewald, John Robichaux's orchestra might also play Joplin rags, but from written arrangements. This should be of special interest to musicians who—so much more definitely than the critics—know that music doesn't exist in a vacuum. Emanuel Perez played with Robichaux in 1896. He also played in brass bands (the Imperial, etc.) and in the cabarets of Storyville. He played where the work was. Thus, almost from its inception there have been two types of jazzmen, those who could read and consequently formed a bridge between jazz and popular music as such, and the jazzmen, from Bolden to Bechet, who have always represented an improvisational trend closer to folk music than to written music.

It was from the former music—from the rougher, improvised jazz then called rags—played by untown negroes, that a new instrumental music emerged. This was not to deny that some of its earliest and best exponents were Creole Negroes, nor to deny that the very instruments utilized were those long identified with western music. In fact, it is this very dependence on western instruments that makes the study of jazz so rich in significance to some observers, so confusing to others.

Smith Draws Analogy

For a long time the longhairs have been trying to dig the folk music of America and, to a lesser



Satchmo's Horns . . .

Capt. Joseph Jones, as head of the Milne Municipal Boys' Home, is still "pops" to boys from dead end neighborhoods in and around New Orleans. This photo shows him with a cornet and bugle which Louis Armstrong played at the home. The cornet mouthpiece has notches Louis cut into it to make it easier to grip. (Photo by Charles Edward Smith.)

extent, its jazz music. Very often failure may be accounted for on these grounds: They take from jazz the melodic richness to be found in its use of the variation form. From that point on their use of jazz material has no relationship to jazz at all. The theme and its instrumental development are given a conventional treatment. Or if some account is taken of jazz instrumentation it's all too often on the basis of popular interpretation—like the opening clarinet passage of *Rhapsody in Blue*.

The composer trying to reach the mother lode of jazz was the musical counterpart of the writer prospecting in the same field. In that sense an analogy may properly be drawn. Too often the writer gave the public not jazz but his interpretation of it. In tackling this problem those of us who worked on *Jazzmen* had no illusion that we should or could say the last word on a subject that had so many ramifications. We therefore determined to throw the emphasis on enough significant individuals in hot jazz (the Bolden tradition) to make clear what happened to jazz in this or that environment. (Incidentally, *Jazzmen* was not an encyclopedia of musicians, left out some names with no intention of slighting them,

stressed others because they illuminated for the reader an entire chapter (usually a neglected one) of the jazz story.

Hence the importance of musicians to this book, which probably has the longest list of acknowledgments of any book on the fall list. Chicago style, for example, wasn't something invented by one person or even by one small group. It began with a small group, to be sure, but its roots were in the best New Orleans tradition.

Got Muggsy Out of Bed!

Moreover, it was the creation of working musicians. In order to show it was a fluid style, susceptible to change, we took down notes from musicians until the wordage of the notes exceeded the wordage allotted to the article itself! This meant interviewing musicians between sets, at odd times in odd places. In Chicago, Bill Russel saw Muggsy Spanier in the latter's hospital room, taking notes. Muggsy, still weak from the illness which nearly cost him his life, would talk for awhile, doze off, and when he woke up, talk some more. Plenty of other musicians cooperated similarly until the music called Chicago style had a recognizable background. Once more it could be shown that every time there was an important development in jazz it was tied up with significant environment, musically and otherwise.

I started out to tell some of the high lights of our search for background and material—the long and, at times, discouraging search for the Oliver family (Russell and Fred Ramsey trudged the streets of Harlem, ringing doorbells; Ed Nichols tracked down Dix stories that would stick) all of which involved the help of musicians, their families and friends. In the process I became involved in another problem, that of the relation of jazz to its environment. In the long run an understanding of this relationship must necessarily precede use of the material, whether in writing



Leon Rappolo's clarinet—the last one he used before leaving the band business—is shown here. It's a B-Flat Boehm. In the hospital band today, Rappolo plays saxophone. (Photo by Charles Edward Smith.)

or in music. That this is something more than an academic premise is illustrated in the arranging field. Most successful as "hot" arrangers are those who have, as it were, grown up with "hot" jazz. Their first allegiance is to hot jazz—a genuinely musical tradition having a lot less to do with screaming brass than most people are aware.

Charles Edward Smith collaborated with Fred Ramsey to write the book *Jazzmen* recently published by Harcourt, Brace & Co. Wash (for additional articles by Smith in future issues of *Down Beat*.—EDS.)

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The Alligator's Hole

Jack Teagarden Discography

BY WARREN W. SCHOLL

(Part Three)

Not particularly important from an artistic angle, but vital from the historic standpoint, are the following numbers recorded by Jack (1) with his own band, (2) with Benny Goodman's ork, and (3) with Gil Rodin's boys. All were made around 1931, and in many of the BG titles Eddie Lang plays guitar and Jack sings.

BY JACK TEAGARDEN

Crown 3051—"Rockin' Chair" and "Loveless Love" (HRS has released two different versions of the latter on HRS 5).

BY BENNY GOODMAN

(All on Melotone)

- 12023 "And then Your Lips Met Mine" & "He's not worth Your Tears"
- 12024 "Linda" & "Overnight"
- 12070 "Falling in Love Again" & "If You Haven't Got a Girl"
- 12100 "99 Out of a Hundred" & "Mine Yesterday"
- 12120 "Can We Live on Love" & "When Your Lover Has Gone"
- 12138 "I Wanna Be Around My Baby" & "What Have You Got to Do, Tonight?"
- 12149 "Little Joe" (guit. solos by Lang) & "It Looks Like Love"
- 12306 "Slow but Sure" & "You Can't Stop Me from Lovin' You"
- 12308 "Pardon Me Pretty Baby" & "What Am I Gonna Do for Lovin'?"

WITH GIL RODIN'S ORK

(On Crown)

- 3017 "Beale Street Blues"
- 3045 "99 Out of a Hundred"
- 3046 "Hello Beautiful"

NEW ORLEANS FOOTWARMERS

(On Melotone)

- 12133 "I'm One of God's Gittins" & "No Wonder I'm Blue"
- 12230 "That's the Kind of Man for Me"

In the fall of 1932, just a few months before Eddie Lang passed away, Jack had the honor of playing on one of Lang's last record dates. Four hot tunes were waxed and released under the name of Joe Venuti-Eddie Lang and their "All-Star" ork. Complete personnel included Venuti and Lang, Jack and Charlie Teagarden, Benny Goodman, Joe Tart, Neil Marshall and Arthur Schutt.

- Melotone 12277 "Farewell Blues" & "Someday Sweetheart" (UHCA release 105-106)
- 12294 "After You've Gone" & "Beale St. Blues" (both vocals by Jackson) (UHCA 107-108)

Many consider the efforts of this group among the best ever produced by any white band. Certainly all the soloists acquit themselves nobly, and the only criticism that can be made is with the actual recording itself, which is unfortunately inadequate judging from present standards.

1933 Period Begins

When Benny Goodman organized his all-star Columbia group in the fall of 1933 (mainly at the instigation of John Hammond—plus) he had little difficulty selecting a trombonist. Excepting a single date when Jackson happened to be out of town playing with the Whiteman band, Benny used Jack as soloist-vocalist at every session in the series. Some of the best work of Jack's career is to be heard on these Goodman-Columbia discs. Personnel at first date: Benny (clar.), JACKSON; Arthur Earl (tenor sax); Chas. Teagarden and Mennie Klein (trumpets); Dick McDonough, Art Bernstein, Gene Krupa and Joe Sullivan (rhythm).

- Col. 2835 (release 3148) "Alaska Glad?" & "I Gotta Right to Sing the Blues" (both vocals by Jack)
- Col. 2842 (release 3167) "Tues. Tea Party" & "D. Hoakle and Mr. Jibe" (both vocals by Jackson). Shirley Clay replaces Mennie Klein on trumpet in the following:
- Col. 2856 "Tappin' the Barrel" (vocal by Jack) & "Your Mother's Son-in-Law" (vocal by B. Holiday)
- Col. 2867 "Keep on Doin' What You're Doin'" (vocal by Jack) & "Bibi's the Scotch" (vocal by B. Holiday)

2871 "Love Me or Leave Me" & "Why Couldn't It Be Your Little Me?" Personnel for the final date consisted of: Benny, Jackson; George Thow and Charlie Teagarden (trumpets); Harry Ross (tenor); Teddy Wilson, Ray McKinley, Harry Goodman and Bennie Martel (rhythm).

- Col. 2923 "As Long as I Live" & "I ain't Lazy" (both vocals by Jack).
- Col. 2927 "Moon Glow" & "Breakfast Ball"

Works With Beasie Smith

Jack had the good fortune to be present in the band that accompanied the great Beasie Smith at her last record session in the fall of the same year. Remaining members of the all-star background unit comprised: Benny Goodman, Frankie Newton, Buck Washington, Chu Berry, Bobby Johnson, and Billy Taylor. Out of the 1 sides, Jack is featured only on "Do Your Duty" (16 bars). Newton, Washington and Berry



Tea and his little brother Cubby when both lived in Texas. Shot was made about 1925.

also take half chorus solos on this side. OKeh 8946 "Do Your Duty" & "I'm Down in the Dumps" & "Take Me for a Huggy Ride"

Concluding Jack's recording activities in '33, we have four sides he did for Columbia with his own pick-up band. Best of the four sides is probably "Plantation Moods," a number which actually has the germ of an original idea in it. Outside of Chas. Teagarden (trumpet) Dave Rose (Piano), Bud Freeman (tenor) and JACKSON, personnel consisted of unknown men.

- Col. 2902 "Shake Your Hips" & "Sessene Sals Gabriel's Horn"
- Col. 2902 "I've Got It" & "Plantation Moods"

All of which brings us up to an important turning point in Jack's professional career. In December, 1933, our subject signed a 5-year contract to play with Paul Whiteman—a move which was to disappoint lovers of hot jazz. It was only natural that Jack's ability would be obscured in the mass of variety featured in such an organization as Whiteman's, even though P.W. at first featured Jack frequently in the dual role of singer-trombonist. However, after Jack had been accepted as a regular member of the band, his featured appearances became fewer and fewer, and I can remember waiting weeks at a time for him to be spotted on a Whiteman commercial radio account.

If there is any period in Jack's career when his playing is not quite up to par,

it will be found in the 5-year period beginning December, 1933. An analysis of his recorded efforts between '33 and '38 (especially on Whiteman discs reveals many unmistakable lapses, and at times his playing shows a certain lack of inspiration and a tendency to repeat cliché phrases beyond a reasonable number of times.

Herewith is a list of items featuring Jack with Paul Whiteman during the 1933-'38 period. Considering that "Jack" spent five years with Whiteman, the following output really isn't very prolific:

- FACTOR (all are out-of-prints except 28192)
- 24571 "Fare Thee Well to Harlem" (vocal by Jackson and Johnny Mercer)
- 24615 "Christmas Night in Harlem" (vocal by Jackson and Johnny Mercer)
- 24628 "C Blues" & "Tallulah"
- 24704 "Pardon My Southern Accent" & "Here Comes the British"
- 24885 "Isabella" (formerly titled "I've Got It" and recorded by Jack for Col.) (Modulate to Page 19)

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DOWN BEAT

The Musicians' Bible

PUBLISHED TWICE MONTHLY

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New York Union Replies to Dorothy Thompson's Charges!!

Rosenberg Says Her Accusations Are Vague And She Failed to Check Her Information

Shortly after *Down Beat* published Dorothy Thompson's attack on the Musician's Union, a *Down Beat* representative interviewed President Jacob Rosenberg at AFM Local 802. Reluctant at first to comment, Rosenberg declared that the matter was "not worth" his attention, as the Thompson article was unauthentic and one-sided. "The writer never even called us up to check any information or probe into the vague accusations made against us," said Rosenberg.

"I have the greatest respect for Miss Thompson as a writer and a person," he said, "but in this case she just wasn't familiar with her subject."

Pressed further to present his side of the case in refutation of the accusations and in defense of good unionism, Rosenberg then went into specific errors which, he alleges, are contained in the attack. "Miss Thompson's chief complaint," he pointed out, "was that our Local seeks to compel employment of 'unnecessary labor.' Well who is to determine the usefulness or lack of necessity? The employer, the employees, or perhaps Dorothy Thompson? The question involves the struggle to create employment."

'Who Determines Uselessness Of Labor?'

Rosenberg referred to a passage from the books of the New York Court of Appeals which read: "The interests of capital and labor are at times inimical, and the courts may not decide controversies between the parties as long as neither resorts to violence, deceit or misrepresentation to bring about desired results."

"We used our economic strength legally and properly to serve the interests of our membership; that is one of the primary purposes for which we are organized," added Rosenberg. "Local 802 does insist that the minimum number of men to be employed for any show with music is four; that is a regulation which has cheerfully been accepted and adhered to by the great majority of producers, and we saw no reason for an exception in the case of the play *The Time of Your Life* which Miss Thompson cited."

"Regarding *The Cradle Will Rock*, Marc Blitzstein himself wrote the original score to include 30 musicians, and that was how it originally was intended to produce it, yet we asked for the use of 12 men. Most musicals use more men than the minimum we ask. In this case they didn't use the men, but that doesn't mean that it was their fault to sit and play cards backstage. They'd have rather done the work for which they were being paid."

'Pins and Needles Was Not an Amateur Show'

"Then in the case of *Pins and Needles*, that really started as an amateur performance presented under the sponsorship of the Ladies' Garmet Workers Union. Because of its unexpected but well-deserved success, it was transferred to a regular Broadway theater, where it was shown on a professional basis in competition with other professional productions. The cast joined Equity, the admission prices were raised, and the show gave up its amateur standing and privileges. So our executive board asked that the show conform to the same rules that had long been effective for other and similar plays. After negotiating with the producers, it was agreed that an orchestra of 12 men would be used."

Lastly, Rosenberg gave a long statement regarding the case of Walter Damrosch, who according to Dorothy Thompson, was "hauled up on the carpet and threatened with expulsion" from the union because he testified adversely before the Senate on the Pepper-Coffe Bill. Dr. Damrosch, said Rosenberg, was charged with violation of Article 2 of the AFM Constitution, and of Section 2a of the Local's Constitution, i.e., that he was guilty of conduct injurious to the Federation, the Local, and its members when he asserted on March 13, 1938, that 13,000 members of the Local might qualify as "shoe-string players" and charged at a meeting of the National Arts conference, March 8, 1938, that the Union caused unemployment among its members by setting prices for their service too high.

To prove that Dr. Damrosch's testimony on the Pepper-Coffe Bill had nothing to do with the charges filed against him, Rosenberg quoted the following extract from the Union's bylaws: "No member shall be held answerable for any political, economic, social or religious views which he may or may not hold. And nothing herein contained shall be deemed to abridge the right of all members to freely express themselves on all matters before the Local or any committee or board or officers thereof, it being expressly provided the right of free speech, free press and free assemblage of the members of this Local shall never in any way be abridged."

'Union Has and Will Guarantee Free Speech'

"We have lived up to this provision conscientiously," Rosenberg concluded. "One more word. Miss Thompson points out that our members have to pay 3 per cent tax on all their earnings. I wonder if she knows about the \$600,000 that tax has helped provide indigent members?"

"Next time someone wants to tell the public about our Union conditions I hope they'll have all the facts in hand first—but the real facts!"

Musician's New Year

By George J. Kendrick
As I sit back and think, I was lucky I guess.
For the prospects in view sure looked like a mess.
Here it was Wednesday and I was absent of cheer
With no sign of a "date" for the eve of the year.
Conditions were bad; in fact they were lousy,
As I slipped on my coat, the sleeves looked real frowzy.
I needed a new one—that without doubt, but it was

"Pay the week's rent, or else"—get kicked out!
I turned north on Broadway, 'mid the usual noise,
With the thought in mind to see some of the boys,
It was still pretty early for Fiftieth street,
That's the place, you know, where musicians meet.
I bumped into Steve—he plays a fine horn.
Not like some wacko who blow nothing but corn.
His face looked quite worried, his brow was a frown,
From the way he looked I knew he'd been brought down.
We shook hands and griped, in the usual way
(Musicians shake hands four or five times a day).
Steve was still on a panic—and many more like Steve
For the present, had lost out on the eve.
After a time he decided he would amble about,
So I strolled toward the Union to knock myself out.

As I moped all around—and looked all about,
I heard my name paged with a fine, lousy shout.
My hat—
I gulped in surprise and straightened
Cleared a path to the booth—scat—just like that.
The chap who called me, his name was Jim Late,
A swell piano player and an awfully good skate.
Yelped a "Hi kid, know what? For the eve you're all set,
"Gee thanks pal," I answered, "How much do I get?"
"We play on the Island with a gang of swell cracks,
"The job pays well, too—a buck and no tax"
I felt very lucky—why shouldn't I?—when,
Some guys took two bits, some even ten!

Got all straightened out—where we were to meet, and when,
"Sounds pretty good, Jim, how many men?"
"Four rhythm, two brass, three saxes make nine."
"With a setup like that we ought to sound fine"
"I've worked there before; if I'm not wrong, I think,
"There'll be lots of food—and plenty to drink."
"Me on piano, you on guitar—you'll like it out there
And it's not very far.
We arrived about nine and spread out on the stand.
We played a few sets—a pretty fair band.
The saxes were good; trumpets not bad,
But the screwball on bass was decidedly sad!
I held up my end—not exactly a mess,
I read a good sheet, (but not like Karl Kress!)
Later on a few drinks made us all feel fine,
With lights out, at midnight, we played
"Auld Lang Syne—"
Then we closed up the books and jammed in fine style.
Nothing like Dorsey—but it did for awhile.
"Til we all got potted—and happily drunk,
About all I can say is: Boy, how we stunk!

But the party was over—the guests neared the door,
(Except for one boob who passed out on the floor).
We finished our theme and packed all our junk,
We were feeling quite happy and no doubt in a funk,
I straightened my tie and borrowed a comb,
Then, in the car, we started for home.
As I mentioned before, I was lucky I guess—
But I wonder if next week will bring the same mess?



"You oughta be a swing critic, Joe—you think everything stinks."

CHORDS and DISCORDS

'When Swing Clubs Are Formed, That is the Limit'—Royer Smith

Upper Darby, Pa.

To the Editors:
How did the Belleville Swing Club get its name? A better one would be the Belleville "Corn" Club. It's bad enough that the general public likes Goodman, the Dorseys, etc., but when clubs have to be formed to appreciate modern swing, that's the limit!
Someone should inform this organization of the rank injustice done to real swing musicians like Bix, Lang, Louis, Oliver, Pinetop, et al by the general public and that the crap Shaw plays, since it is understood by the people, must be awful.

Armstrong's expressions have lasted 20 years and will last 20 years more. More luck to *Down Beat* for its editorial on "commercialism" in which were expressed some excellent ideas.

H. ROYER SMITH, JR.
Readers Ralph Campbell, Bob Parmale, Bob Moreland, Ted Sines, William Knopf, Don L. McCathran, and the entire membership of Bob Henderson's band, as well as many others, agreed with Smith's stand and asked for more stories on pioneers of jazz. Ted Tolle's "Life of Jimmy Harrison" begins in the Jan. 15 issue. Readers H. M. Rosen, Bud Warner and a few others agreed with the Belleville Swing Club that *Down Beat* publishes "too much malarkey about old veterans" which, the club declares, no one today cares about. Plans for 1940, editorially speaking, include a lot of both—but under no circumstances will we discontinue using articles dealing with real jazz pioneers.—EDS.

Tampa Red Worries Oregon Guitarist

Prineville, Ore.

To the Editors:
After digging that picture of Tampa Red (Nov. 15 D.B.) I cannot help but make comment. He is a fine guitar man and all that but does he play his instrument backwards? Is that just a publicity pic or does he really play it that way? And a thumb-pick! Of all things—I quit. And is that white strip of adhesive tape a chin rest?

DALE M. SIMS
Contacted by *Down Beat's* ads, Tampa Red swore to high heaven there was nothing phony about the picture. He's a southpaw, it seems, and has his own way of playing—adhesive tape, pick, and all!—EDS.

Apologizes to the Musicians She's Known

Detroit, Mich.

To the Editors:
Please understand, I've got no yell against the editorial policies of *Down Beat*. I'm wholeheartedly in favor of the things you guys

stand for. My gripe is purely personal.

I'd like to apologize for all the swell musicians I've brutally heckled while working with them. I'm one of those gals who makes a living dancing in night clubs, and the music I like I can't dance to. . . I'd like to add that my Mom and I keep the house open for any local guys we know that care to drop in, and the house is outfitted for record or jam sessions. Now I'd like to extend the invitation to musicians throughout the country who find themselves in Detroit with not many friends and no knowledge of where to go for kicks. Our address is 1546 Hillger avenue. Best wishes for a swell publication.

ELAYNE MARKO
Green Bay, Wis.

'Lousy Method of Cheating John Public'

Green Bay, Wis.

To the Editors:
When I was in high school I was constantly reminded that dime novels were the lowest and cheapest type of reading material obtainable. Obviously, those poor teachers who taught me that had never heard of *Down Beat*. In my estimation *Down Beat* rates top honors for being the louisest possible method of cheating John Public out of an honest 15 cents. . .

Stacy Fits Crosby Like Lombardo Does Basie!

Toronto, Ont.

To the Editors:
I used to be a Bob Crosby fan; I used to glory in his *South Rampart Street Parade*; I even rated him among the first 10 swing bands.
But that was before he played a one-nighter here. Do you know his music actually is boring? Jess Stacy no more fits in with that band than Lebert Lombardo would with Basie—and put all the rest of the guys together with a tune in mind and they blow their heads off. It sounded like an overseas broadcast from China.

DOUGLAS DREW
Burlington, Ia.

'Let's Have a Farm System for Talent'

Burlington, Ia.

To the Editors:
You fellows seem to be a bunch that's pretty receptive to new ideas and people's view. I arrive at that by reading your editorial page. . . Recently I read an article by George Avakian in which he (Modulate to Page 11)

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The Biggest News Stories of the Year

(From Page 4)

July

Jess Stacy, after a flare-up with Goodman, left the band and was succeeded on piano by Fletcher Henderson. . . Joe Sanders wrecked his new Lincoln Zephyr near Cleveland. . . Roger Pryor fled bankruptcy petition. . . Joseph Weber recovered from serious illness. . . Margaret (Countess) Johnson, former Andy Kirk pianist, died. . . Coleman Hawkins sailed for the States. . . Tempo King died. . . Morons burned instruments of Lee Shelley's band in Pittsburgh.

August

Two men in Barney Rapp's band staged a brawl on the stand. . . Red Norvo claimed he hadn't broken up his band. . . Gladys Swarthout got a black eye running into a door on a theater stage. . . Bunny Berigan bankrupt. . . Bookies started their own union. . . Big same band finally added at the N. Y. Fair. . . Mills Brothers injured in motor crash in England. . . Jack Teagarden claimed there was "no backbiting in my band." . . Residents of Harlem dug around trying to find money allegedly buried by the late Chick Webb. . . Bud Freeman formed his "Summa Cum Laude" band. . . Larry Clinton fired his entire sax section and got a new one. . . Benny Carter's new band a hit in New York. . . Song pluggers formed a union in NYC. . . Hawkins back in the States, came out second best in cutting contest with Les Young.

September

Artie Shaw began running into trouble. His walking off the stand in front of 2,500 dancers in Buffalo landed him in a \$10,000 damage suit. . . Fats Waller, ad libbing on the air, threw a fit into NBC men. . . Vido Musso and Johnny Davis split their band partnership. . . Carroll F. Martin, Chicago trombonist, killed in car crash. . . Jack Jenney's new band came up fast. . . Teddy Powell's new band debuted at Famous Door. . . Teddy Wilson told the critics off. . . Charlie Christian, Oklahoma Negro guitarist, joined Goodman. . . All-Electric bands of Tom Adrian Cra-craft and Buddy Wagner vied for honors in New York. . . Paul Barbarin formed a band in New Orleans.

October

Palomar Ballroom, Los Angeles, burned, destroying all of Charlie Barnet's library and instruments. . . Artie Shaw claimed he was "fed up with music racket" in *Down Beat* story. . . Don Irwin, leader, jailed. . . Ben Pollack returned to lead a new band. . . Jess Stacy joined Crosby band. . . Joe Sullivan organized small jam combo. . . Rudy Vallee left the Standard Brands show after 10 solid years. . . Edythe Wright left Tom Dorsey's band. . . Jim Mundy's band readied for debut. . . Pinetop Smith's life covered for the first time, completely, by Sharon A. Pease in *Down Beat*. . . George Avakian claimed "jazz is dead." . . Bull chased Goodman's band on Cleveland one-nighter.

November

Shaw and Old Gold part; both sore. . . Paul Whiteman blasted at swing music again—for the umpteenth time. . . Buddy Rogers' father died. . . Billie Holiday claimed she would never sing in a dance band again. . . Louise Tobin left Goodman. . . Dolly Secombe, Seattle singer, attacked by sex fiend the second time this year. . . Connie Boswell walked again. . . Pee-Wee Hunt thrown in jail in Omaha. . . Life of Frank Teschemacher, by Dave Dexter, revealed in *Down Beat*. . . Charlie Spivak left Jack Teagarden with plans for a band of his own. Anita Boyer joined Tommy Dorsey. . . Barnet claimed his romance with Doty Lamour was bunk. . . Bernie Cummins turned sports writer. . . American jazz stars came home from Europe and war. . . Fred Waring's father died. . . Louisiana State University students incensed at Isham Jones playing on their campus with a pickup band. . . *Down Beat's* annual musicians' poll got under way. . . Ben Pollack threatened to sue Goodman, the Crosby band and others for alleged theft of an arrangement. . . Whiteman celebrated 20th anniversary as leader. . . Artie Shaw quit the band business—at least temporarily—and left for a rest in Mexico. George Auld took over the band. . . Dick Lotter's band formed in Frisco.

December

Benny Goodman, after a hectic year in which he had to contend with more problems than ever before, proved he still was the most popular leader, clarinetist, and had the best band, in the *Down Beat* poll. Goodman, Louis Armstrong, Bud Freeman's band and Maxine Sullivan hit Broadway, all of them as stars of *Swinging the Dream*. . . Record companies engaged in brisk competition as phono platters continued their amazing comeback into favor. . . Orrin Tucker and Bonnie Baker had the entire nation singing *Oh Johnny Oh*. . . Glenn Miller's sensational rise voted the most spectacular of 1939. . . And musicians looked forward to a happier New Year than 1939 proved to be.



Lovely Jean Loach leads a stag band in Chicago, fronting it with her accordion. Band was a click last month at the Chi Towers Club.

Chords, Discords---

(From Page 10)

"discovered" several good jazz artists on a tour of the U.S. With all due respect to Mr. Avakian, why doesn't the music business with its many powerful personages go around and "unbury" some really great talent that no one has heard of?

It doesn't seem like an achievement going around the U.S. stopping off at the Three Deuces, Off-Beat Club and so on finding great musicians. But it takes plenty when a fellow can dig up a second Chu Berry or Gene Krupa in a little jerk town where none of the local products even slightly suppose they have a big time man in their midst. I've traveled the country over as a salesman and have run into enough great or potentially great musicians to organize four or five All-Star bands. Big

music should include a setup where they could call these boys out of the "minors" and place them in the "majors" like a ball team.

There's a second Basie playing in Gulfport, Ill. His name is Leonard Brooks. There's a Bauduc in Freddie Buck, white drummer in Springfield, O. Also in Springfield is Tiny Elliott, one of the greatest white tenors I ever heard. He would make Chu Berry think he was listening to himself on a phonograph.

Let's figure out a way to do something about it. I can be reached at 1015 N. 6th Street, Burlington, and am ready to help. SAM BROOKS

Smitty's Ork Set

Detroit—Smitty's 3-piece combo is set indefinitely at Sorges Cocktail Bar here. The leader is A. E. Schmidt, an Indianan who grew up with Beiderbecke and Carmichael.

TOMMY DORSEY

KING OF TROMBONISTS

PLAYS A KING



Congratulation, Tommy Dorsey, on your continued triumphs. Although he is the first to deny it, Tommy is without a doubt the greatest all-around trombonist that ever lived, acclaimed by musician and music lover alike. His tone and register are unbelievable and he plays passages that would have been called impossible a generation ago. Is it any wonder we're proud that Tommy Dorsey, who could have any Trombone, has played a KING for years?

But we're no more enthused about Tommy's playing than he is about his KING Liberty Model Trombone. It's literally a miracle of tone and free-blowing. The new "Crystal-Silver" slide slips from one position to another like a flash of lightning - It's the fastest in the world! And the horn is balanced; it literally floats up to your lips.

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11 Leaders on Down Beat's All-American 1939 Band

BY A STAFF WRITER

Chicago—Down Beat's All-American swing band of 1939 has been selected. And a strange thing resulted—eleven of the 16 are leaders and one, Fletcher Henderson, is an ex-leader.

Even the most popular girl vocalist is a leader. Ella Fitzgerald, the winner, took over the late Chick Webb's band, man for man, last July after the great little Negro drummer died.

Not Fair, Say Sidemen

At first, it looks like a musician must be a leader to get a berth on the mythical band. But it's even a stranger story than that! It is the story of the music business today. The sidemen are all becoming leaders!

The last two years have seen more fine soloists organized to lead their own bands than any other period in the popular music business. It's true—the solo musician has taken over the music business. The Ben Bernies and the Paul Ashes have given way to the Gene Krupas and the Artie Shaws. Take a look at the winners on this page—it's true that Benny Goodman and the Dorsey have had bands of their own for a long time now, but the remainder are comparatively new.

Jack Teagarden was with White-man, Bob Zurke with Bob Crosby, Coleman Hawkins just returned from Europe, Harry James and Gene Krupa were with Goodman and both Berigan and Barnet were playing amazing trumpet and sax, respectively, with some of the best bands. Many of the runners-up, too, are active musicians turned leaders, such as Bud Freeman, Count Basie, Teddy Wilson, Joe Sullivan, Glenn Miller, Larry Clinton, Benny Carter, Dick Stabile, Roy Eldridge, Muggsy Spanier and down the list.

First All-White Brass Section

For the first time in four years, the brass section does not include one or more of the great colored stars. Goodman's Ziggy Elman crowded out the great Louis Armstrong for a berth. It marks the first time that Louis has failed to place on the All-American lineup. Yet that doesn't mean that Satchmo isn't still the greatest bugler of them all—it merely reveals the rising popularity of other trumpet stars.

What this year's brass men lack in guts, power and originality, they make up for in musicianship and finesse—and showmanship.

Rhythmic Showmen Win Again

Gene Krupa, on drums, and Bob Haggart, bass, won again by landslides. They are outstanding musicians, are both great showmen, which accounts considerably for their preference over other drummers and bassmen. In a comparative way, Zurke's flashy and brilliant style of ivory-tickling won over the more subdued and simple

'Reward For Our Efforts,' Says BG

"It's a great satisfaction to me and the boys in the band to be at the top again in Down Beat's poll. We've worked very hard this year—harder perhaps than anyone outside the band can know. The fact that Down Beat's readers have judged us best is a real reward for our efforts. Thanks, everyone, and I can assure you we will continue to do the best we can."

Thus did Benny Goodman express himself when wired at press time that his band had won the swing division of the Down Beat poll. Benny also said the boys in his band were "just as tickled as I about the results."

Beauty of last year's winner—Teddy Wilson.

Among the guitar men the more solid and conservative pluckers were outdistanced this year by the sensational stylists, like Charlie Christian of the Goodman sextet. Christian, a young Oklahoma Negro, is the only "dark horse" to win this year.

The Reeds Strong

Because of an error on the original ballot, only four sax men were counted, although five originally were intended. Three tenor men, instead of the two, would have placed Crosby's Eddie Miller on the select list. As it is, Coleman Hawkins is the surprise of the entire poll.

Several years of living in Europe hasn't dimmed the popularity of this old fave a bit. With Barnet on the other tenor, and with Jimmy Dorsey on alto and Goodman on clarinet, the section is so varied in talent and so versatile they could match any quartet for ideas, technique and sheer improvisation ability.

Henderson Arranger

Fletcher Henderson, as chief of arrangers, is a killer. One of the most original in the music world, the composer of *Christopher Columbus* and many other stomp tunes, and now head man on Goodman's arranging staff, could give this group of stars the best harmonic and rhythm backgrounds for



Dorsey Elated Over Band's Victory

Chicago—"Thanks Down Beat. Thanks readers. Thanks musicians. I mean I'm really happy about winning the sweet division of the poll."

Tommy Dorsey was elated at learning his band had won top honors in the poll. "It's the contest the boys and I have long wanted to win," said Tommy. "And we're plenty excited about it. Thanks again to everyone and please know I think it is about one of the biggest honors I've ever had."

Loses Out... Woody Herman

nosed out Boyce Brown (above) in the under-rated soloist division of the poll in a flashy finish which found Woody piling up a big lead. Brown, 29-year-old alto saxist, is a Chicagoan now, starting with Earl Wiley and Clayton Ritchie at the Liberty Inn in Chi.

SWING BANDS

| | |
|-------------------------|------|
| 1—Benny Goodman (3) | 5381 |
| 2—Glenn Miller (12) | 3211 |
| 3—Bob Crosby (3) | 3129 |
| 4—Artie Shaw (1) | 2116 |
| 5—Count Basie (4) | 1774 |
| 6—Duke Ellington (8) | 1087 |
| 7—Jimmy Dorsey (5) | 992 |
| 8—Gene Krupa (10) | 945 |
| 9—Jan Savitt (26) | 921 |
| 10—Charlie Barnet (0) | 719 |
| 11—Woody Herman (12) | 705 |
| 12—Harry James (0) | 701 |
| 13—Tommy Dorsey (6) | 645 |
| 14—Jimmy Lunsford (9) | 424 |
| 15—Larry Clinton (11) | 376 |
| 16—Erskine Hawkins (22) | 373 |
| 17—Teddy Powell (0) | 312 |
| 18—Jack Teagarden (0) | 299 |
| 19—Muggsy Spanier (0) | 161 |
| 20—Andy Raitt (12) | 148 |
| 21—Benny Carter (0) | 105 |
| 22—Cab Calloway (21) | 87 |
| 23—Bud Freeman (0) | 74 |
| 24—Andy Miller (19) | 73 |
| 25—Bunny Berigan (15) | 53 |
| 26—Louis Armstrong (0) | 46 |
| 27—Bob Zurke (0) | 41 |
| 28—Teddy Wilson (0) | 40 |
| 29—Bob Chester (0) | 39 |
| 30—Red Norvo (14) | 37 |
| 31—Roy Eldridge (29) | 37 |
| 32—Ella Fitzgerald (18) | 37 |
| 33—Harlan Leonard (0) | 35 |
| 34—Staff Smith (0) | 32 |
| 35—John Kirby (0) | 32 |
| 36—Earl Hines (26) | 31 |
| 37—Ella Fitzgerald (16) | 31 |
| 38—Doc Rodman (0) | 31 |
| 39—Raymond Scott (13) | 30 |
| 40—Tommy Dorsey (11) | 27 |
| 41—Van Alexander (0) | 27 |
| 42—Les Brown (0) | 25 |

(None Under 25 Listed)

their own improvisations and the best rhythm ensemble choruses a band could play.

Vocalists Bing and Ella

Bing Crosby, favorite year after year with everybody, is still the musicians' favorite, too. Although he hasn't sung with a band in the professional sense since he was one of Paul Whiteman's Rhythm Boys, he still goes on singing the pretty jazz to mikes and records alike. Ella Fitzgerald, who again defeated Mildred Bailey—the gal who originated the present hot style of tem chirping—leads Chick Webb's band. Only 26, she is one of the youngest big name leaders in the world.

Goodman Still Tops

Benny Goodman's clarinet is magic. Not only did his band win a striking victory in the swing division, but Benny's sextet won top honors in the small band group, pushing Crosby's Bobcats into second division. Benny's terrific talent also gave him a place in the 1939 contest most envied by all musicians—he was named favorite soloist of all.

More ballots were received than in any other year in history. Interest was greater. And Uncle Sam may balance the budget judging from the stamps he sold to carry musicians' ballots to Chicago.

SWEET BANDS

| | |
|-------------------------|------|
| 1—Tommy Dorsey (3) | 5672 |
| 2—Paul Whiteman (10) | 5289 |
| 3—Case Loma (1) | 3532 |
| 4—Hal Kemp (3) | 3129 |
| 5—Ray Kayser (4) | 1446 |
| 6—John Kirby (5) | 1221 |
| 7—Sammy Kaye (12) | 559 |
| 8—Wayne King (6) | 532 |
| 9—Jimmy Dorsey (16) | 518 |
| 10—Helen Hester (1) | 355 |
| 11—Orin Tucker (0) | 304 |
| 12—Dick Jurgans (43) | 261 |
| 13—Dul Courtyard (23) | 244 |
| 14—Jan Savitt (40) | 231 |
| 15—Earl Hines (19) | 218 |
| 16—Duke Ellington (24) | 216 |
| 17—Artie Shaw (0) | 215 |
| 18—Freddy Martin (12) | 201 |
| 19—Benny Goodman (18) | 198 |
| 20—Eddy Duchin (20) | 188 |
| 21—Richard Himber (14) | 125 |
| 22—Teddy Powell (0) | 111 |
| 23—Larry Clinton (7) | 105 |
| 24—Ray Noble (21) | 102 |
| 25—Jimmy Lunsford (11) | 101 |
| 26—Bina Barcan (20) | 91 |
| 27—Andy Kirk (22) | 89 |
| 28—Gene Krupa (0) | 86 |
| 29—Jack Janney (0) | 79 |
| 30—Gray Gordon (0) | 74 |
| 31—Orme Nelson (27) | 73 |
| 32—Jan Garber (37) | 66 |
| 33—Woody Herman (0) | 64 |
| 34—Ella Fitzgerald (25) | 62 |
| 35—Bob Crosby (0) | 62 |
| 36—Bob Chester (0) | 50 |
| 37—Charlie Barnet (0) | 49 |
| 38—Jack Teagarden (0) | 49 |
| 39—Will Osborne (12) | 48 |
| 40—Lawrence Wall (43) | 47 |
| 41—Louis Boston (0) | 46 |
| 42—Corky O'Kelly (26) | 46 |
| 43—Dick Stabile (0) | 45 |
| 44—Ted Weems (0) | 45 |
| 45—Frankie Markey (0) | 44 |
| 46—Frank Morgan (8) | 43 |
| 47—Al Kavelin (0) | 41 |
| 48—Shap Fields (0) | 40 |

(Figures after names indicate standings of bands at end of the poll a year ago)
(None Under 40 Votes Listed)

DRUMS

| | |
|---------------------|------|
| 1—Gene Krupa | 5931 |
| 2—Ray Baundor | 2377 |
| 3—Jo Jones | 1954 |
| 4—Ray McKinley | 525 |
| 5—Benny Berigan | 476 |
| 6—Cory Cole | 397 |
| 7—Dave Tough | 311 |
| 8—Vic Hanna | 302 |
| 9—Nick Patrone | 282 |
| 10—George Wettling | 248 |
| 11—Buddy Schuss | 181 |
| 12—Frankie Carlson | 130 |
| 13—Eddie Condon | 121 |
| 14—Sidney Catlett | 121 |
| 15—Manolo Parill | 119 |
| 16—Austin Singleton | 99 |
| 17—John Harty | 99 |
| 18—Cliff Leeman | 71 |
| 19—Jessie Price | 69 |
| 20—Russ Isaac | 65 |
| 21—Johnny Williams | 45 |
| 22—Tony Britta | 37 |
| 23—Jim Crawford | 35 |

(None Under 35 Listed)

TENOR SAXES

| | |
|------------------------------|------|
| 1—Coleman "Bean" Hawkins | 3214 |
| 2—Charlie Barnet | 2676 |
| 3—Eddie Anderson | 2425 |
| 4—Leon "Chu" Berry | 2420 |
| 5—Lawrence "Bud" Freeman | 1671 |
| 6—George Auld | 1250 |
| 7—Cord Young | 1237 |
| 8—Tony Foster | 823 |
| 9—Gordon "Tex" Benaka | 724 |
| 10—Jerry Jerome | 577 |
| 11—Babe Russin | 426 |
| 12—Sam Donahoe | 406 |
| 13—Herbie Haysner | 307 |
| 14—Dave Harris | 200 |
| 15—Don Lillie | 211 |
| 16—Jack Chester | 200 |
| 17—Dick Wilson | 199 |
| 18—Sam Musker | 184 |
| 19—Vido Musso | 151 |
| 20—Arthur Rollini | 148 |
| 21—Raymond "Saxie" Mansfield | 120 |
| 22—Joe Thomas | 76 |
| 23—Jimmy Mundy | 76 |
| 24—Pete Wendelle | 68 |
| 25—Julian Dash | 61 |
| 26—Clarence Basie | 61 |
| 27—Henry Bridges | 59 |
| 28—Dick Clark | 53 |
| 29—Barney Bigard | 52 |
| 30—Pat Daver | 26 |
| 31—Eugene Sadré | 31 |
| 32—Frank Ross | 27 |

(None Under 25 Listed)

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ALTO SAXES

| | |
|--------------------|------|
| 1—Jimmy Dorsey | 5190 |
| 2—Toots Mandelle | 1766 |
| 3—Johnny Hodges | 1510 |
| 4—Benny Carter | 1038 |
| 5—Charlie Barnet | 1012 |
| 6—Hyman Shertzer | 971 |
| 7—Dave Matthews | 878 |
| 8—John Robinson | 816 |
| 9—Dick Stabile | 577 |
| 10—Boyan Brown | 481 |
| 11—Bob Snyder | 148 |
| 12—Fate Brown | 60 |
| 13—Harlan Leonard | 50 |
| 14—Gigi Bohn | 28 |
| 15—Frank Trumbauer | 28 |
| 16—Earl Warren | 28 |

(None Under 20 Listed)

ARRANGERS

| | |
|----------------------|------|
| 1—Fletcher Henderson | 4708 |
| 2—Glenn Miller | 2928 |
| 3—Duke Ellington | 1854 |
| 4—Larry Clinton | 1490 |
| 5—Jim Mundy | 971 |
| 6—Johnny Grey | 378 |
| 7—Bob Haggart | 343 |
| 8—Deane Kincaid | 282 |
| 9—Matty Malachuk | 187 |
| 10—Spud Murphy | 184 |
| 11—Bill Hudson | 126 |
| 12—Sy Oliver | 116 |
| 13—Count Basie | 109 |
| 14—Fred Norman | 101 |
| 15—Benny Carter | 96 |
| 16—Eddie Durham | 77 |
| 17—Paul Wettstein | 62 |
| 18—Vic Schomb | 52 |
| 19—Gene Roddenberry | 48 |
| 20—Edgar Sampson | 31 |
| 21—Eddie Sauter | 28 |

(None Under 50 Listed)

SMALL COMBOS

| | |
|----------------------------------|------|
| 1—Benny Goodman's Sextet | 4949 |
| 2—Bob Crosby's Bobcats | 1970 |
| 3—Adrian Rollini | 1821 |
| 4—Benny Carter | 1807 |
| 5—Raymond Scott | 951 |
| 6—The Andrews Sisters | 412 |
| 7—Mill Hirt | 335 |
| 8—Tommy Dorsey's Cambarba Unit | 228 |
| 9—The Merry Macs | 228 |
| 10—Muggsy Spanier | 189 |
| 11—Bud Freeman | 150 |
| 12—Staff Smith | 141 |
| 13—Woody Herman's Woodchoppers | 109 |
| 14—Calloway's "Cab Livers" | 99 |
| 15—The Ink Spots | 99 |
| 16—Enoch Light's "Light Brigade" | 91 |
| 17—Louis Prima | 72 |
| 18—Cory Clayton | 71 |
| 19—The Boogie Woogie Boys | 70 |
| 20—Max Miller | 68 |
| 21—Lionel Hampton (records only) | 57 |
| 22—Fate Waller | 57 |

(None Under 50 Listed)

TRUMPETS

| | |
|----------------------|--------|
| 1—Harry James | 10,800 |
| 2—Ziggy Elman | 5319 |
| 3—Bunny Berigan | 4526 |
| 4—Teddy Wilson | 4524 |
| 5—Sonny Dunham | 3501 |
| 6—Roy Eldridge | 1976 |
| 7—Charles Spivak | 1899 |
| 8—Johnny Astin | 1899 |
| 9—Cory Clayton | 1011 |
| 10—Yank Lawson | 874 |
| 11—Erskine Hawkins | 648 |
| 12—Muggsy Spanier | 648 |
| 13—Ray Baundor | 407 |
| 14—Red Stewart | 390 |
| 15—Harry (Red) Allen | 328 |
| 16—Cootie Williams | 288 |
| 17—Cory Clayton | 288 |
| 18—Corky Connelias | 252 |
| 19—John Bon | 252 |
| 20—Clyde Hartley | 252 |
| 21—Charlie Klein | 236 |
| 22—Charlie Teagarden | 214 |
| 23—Red Nichols | 188 |
| 24—Louis Prima | 188 |
| 25—John "Sea" Davis | 169 |
| 26—Bobby Hackett | 169 |
| 27—Jimmy Ross | 129 |
| 28—Pete Knechtler | 129 |
| 29—Chuck Peterson | 118 |
| 30—Max Kaminsky | 108 |
| 31—Pete Weir | 107 |
| 32—Boris Levin | 89 |
| 33—John Kirby | 89 |
| 34—Frankie Zullo | 78 |
| 35—Billy Smith | 78 |
| 36—Ed Louis | 68 |
| 37—Torg Helton | 68 |
| 38—Ed Johnson | 57 |
| 39—Charlie Shavers | 56 |
| 40—Frankie Newton | 56 |
| 41—Cy Baker | 56 |
| 42—Bibb Nummiller | 56 |
| 43—Zak Zarchy | 50 |

(None Under 30 Listed)

Note: Because there were three trumpet selections to make, and because Harry James was mentioned for one of the three positions at almost every ballot returned, the total for this division is much higher than others.—EDS.

TROMBONES

| | |
|---------------------------------|------|
| 1—Tommy Dorsey | 4461 |
| 2—Jack Teagarden | 4397 |
| 3—Glenn Miller | 2430 |
| 4—Jay C. Higginbotham | 1211 |
| 5—Jack Jenney | 978 |
| 6—Lawrence Brown | 466 |
| 7—Willy (Schwartzberg) Bradley | 377 |
| 8—Bobby Byrne | 354 |
| 9—Murray McEachron | 323 |
| 10—Verdon Brava | 187 |
| 11—Floyd Robinson | 187 |
| 12—Jojo Tuel | 180 |
| 13—Miff Mole | 138 |
| 14—Bruce Squires | 111 |
| 15—Sterling "Red" Ballard | 96 |
| 16—Gene Krupa | 96 |
| 17—Lor Jenkins | 78 |
| 18—Dickie Wells | 61 |
| 19—James "Trammie" Young | 61 |
| 20—Billy (Schwartzberg) Bradley | 61 |
| 21—Joe "Tricky Sam" Newton | 59 |
| 22—Bessie Norton | 59 |
| 23—Ted Vesty | 59 |
| 24—Lionel Hampton | 35 |
| 25—Ruse Morgan | 28 |
| 26—Vic Dickerson | 28 |

(None Under 25 Listed)

CLARINETS

| | |
|-----------------|------|
| 1—Benny Goodman | 3390 |
| 2—Artie Shaw | 1516 |

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Chicago, January 1, 1940

Harry J. James

Jimmy Dorsey

Bob Crosby

Benny Goodman

Presenting Down Beat's 1939 All-American Band (All Elected to Positions By Musician Readers In Our Fourth Annual Popularity Poll)



Harry James Trumpet, Benny Berigan Trumpet, Ziggy Elman Trumpet, Tommy Dorsey Trombone, Jack Teagarden Trombone, Fletcher Henderson Arranger, Ella Fitzgerald Vocalist, Bing Crosby Vocalist, Jimmy Dorsey Alto Sax, Charlie Barnett Tenor Sax, Coleman Hawkins Tenor Sax, Benny Goodman Clarinet - Sax, Charlie Christian Guitar, Bob Haggart Bass, Gene Krupa Drums, Bob Zurko Piano

Louis Should Have Won - Harry James

BY TOM HERRICK Chicago - Informed that he had received more votes than any other trumpeter, Harry James, here with his band for a theater date, said he was "really thrilled about being honored this way." But Harry added a thought. "I'd like to thank everyone," he said, "but I'm afraid there's been a mistake. Louis Armstrong should have won - he's the greatest horn man that ever lived and I blush when my ability and his are even mentioned together."

UNDER-RATED SOLOISTS

- 1-Woody Herman 471, 2-Dave Brubeck 458, 3-Irving "Fascia" Frostgnik 348, 4-Jimmy Dorsey 318, 5-Dick Scudlo 294, 6-Coleman Hawkins 291, 7-Sonny Dunham 288, 8-Henry "Red" Allen 263, 9-Joe Jones 254, 10-George Auld 193, 11-Erskine Hawkins 173, 12-Sam Deaneau 166, 13-Alan Tompston 164, 14-Dave Harris 163, 15-Joe Story 154, 16-Sam Musiker 147, 17-Frankie Carlson 139, 18-Johnny Austin 131, 19-Benny Berigan 124, 20-Teddy Wilson 124, 21-Johnny Hines 123, 22-Ray Elridge 121, 23-Coby Corcoran 119, 24-Rud Nervo 111, 25-Benny Carter 110 (None Under 110 Listed)

KING OF CORN

- 1-Clyde McCoy 2118, 2-Guy Lombardo 1643, 3-Henry Busse 1595, 4-Freddie Fisher 873, 5-Ted Lewis 467, 6-Sonny Kaye 453, 7-Ray Kray 447, 8-Artie Shaw 310, 9-Johnny McGon 175, 10-Abe Lyman 121, 11-Blue Barron 124, 12-Bus Morgan 97, 13-Bob Crosby 86, 14-Clem Miller 86, 15-Jan Corber 80 (None Under 80 Listed)

The Best Records of 1939 (Selected by Down Beat Readers)

- 1-Benny Goodman's And the Angels Sing (Victor) 528, 2-Glenn Miller's Moonlight Serenade (Bluebird) 519, 3-Woody Herman's Woodchopper's Ball (Decca) 505, 4-Glenn Miller's In the Mood (Bluebird) 476, 5-Casa Loma's Sunrise Serenade (Decca) 402, 6-Benny Goodman's Jumpin' at Woodside (Columbia) 385, 7-Artie Shaw's I Surrender, Dear (Bluebird) 352, 8-Glenn Miller's Little Brown Jug (Bluebird) 346, 9-Harry James' Ciribiribin (Brunswick) 287, 10-Artie Shaw's Begin the Beguine (Bluebird) 278, 11-Benny Goodman's Satchelbain (Columbia) 198, 12-Tommy Dorsey's Blue Orchids (Victor) 187, 13-Charlie Barnett's Cherokee (Bluebird) 161, 14-Cab Calloway's Jumpin' Jive (Vocalion) 160, 15-Gene Krupa's Bolero at the Savoy (Brunswick) 139, 16-Sidney Bechet's Summertime (Blue Note) 108, 17-Artie Shaw's Traffic Jam (Bluebird) 105, 18-Artie Shaw's One Foot in the Groove (Bluebird) 97, 19-Raymond Scott's Eighteenth Century Drawing Room (Br.) 97, 20-Woody Herman's Blues Upstairs (Decca) 95, 21-Jimmy Dorsey's My Prayer (Decca) 94, 22-Orrin Tucker's Oh Johnny Oh (Vocalion) 93, 23-Duke Ellington's Boy Meets Horns (Brunswick) 92, 24-Harry James' Two O'Clock Jump (Brunswick) 86, 25-Coleman Hawkins' Crazy Rhythm (Victor) 71, 26-Billie Holiday's Fine and Mellow (Commodore) 60 (None Under 60 Listed - All Scattered)

PIANOS

- 1-Bob Zurko 4973, 2-Joe Stutz 4895, 3-Count Basie 3766, 4-Teddy Wilson 3328, 5-Fletcher Henderson 305, 6-Eddy Duchin 287, 7-Joe Sullivan 276, 8-Fats Waller 274, 9-Duke Ellington 268, 10-Bob (Eliot) Kistka 267, 11-Joe Bushkin 261, 12-Albert Ammons 256, 13-Art Tatum 254, 14-Pete Johnson 252, 15-Freddy Slack 251, 16-Willie Smith 251, 17-Tommy Lineman 250, 18-Howard Smith 250, 19-James F. Johnson 250, 20-Milton Baskin 250, 21-Moody Leo Lewis 250, 22-Bill Miller 250 (None Under 30 Listed)

BASSES

- 1-Bob Haggart 5817, 2-Artie Bernstein 1798, 3-John Kirby 755, 4-Walter Page 705, 5-Sid Wain 305, 6-Hank Wayland 281, 7-Biddy Bailett 119, 8-Jack Ryan 87, 9-Harry Goodman 87, 10-Israel Crosby 71, 11-Gene Miller 69, 12-William Williams 69, 13-Milton Nilton 69, 14-Lou Schoobe 46, 15-Stanley Deane 42, 16-Artie Shapiro 37, 17-Fred Peterson 36, 18-Walter Yoder 36, 19-Felix Hiebo 35, 20-Morris Raymond 33, 21-William Howard 31, 22-Thurman Tenge 31, 23-Hayes Alvis 30, 24-Bollie Busdoek 30 (None Under 30 Listed)

GUITARS

- 1-Charlie Christian 3665, 2-Carson Mastrom 1877, 3-Freddie Green 917, 4-Benny Holler 702, 5-Nappy Lamare 669, 6-Hy White 657, 7-Alan Reese 650, 8-Eddie Condon 598, 9-Al Avola 593, 10-Ray Biondi 363, 11-Carl Kroc 345, 12-Floyd Smith 187, 13-George Van Epps 168, 14-Teddy Bunn 168, 15-Albert Conny 111, 16-Art Eyrson 78, 17-Bus Eiri 39, 18-Roe Hillman 38, 19-Bob Blumhardt 37, 20-Django Reinhardt 35, 21-Lee Paul 32, 22-Frank Victor 32, 23-Mike Pingitore 30 (None Under 30 Listed)

MALE VOCALISTS

- 1-Bing Crosby 4748, 2-Jack Leonard 1987, 3-Bob Eberly 1399, 4-Bob Box 965, 5-Ray Eberly 594, 6-Tony Pastor 586, 7-Jimmy Hatching 556, 8-Jack Teagarden 501, 9-Louis Armstrong 377, 10-Kenny Sargent 183, 11-Eddie Howard 159, 12-Fred Sauter 157, 13-Fred Tittel 139, 14-Harry Bahitt 107, 15-Cab Calloway 99, 16-Terry Allen 87, 17-Jimmy Dorsey 86, 18-Bob Crosby 80, 19-Woody Herman 49, 20-Joe Turner 49, 21-Ford Levy 38, 22-Fred Wain 38, 23-Larry Cotton 35, 24-Lee Watson 33, 25-Janney Meyer 31, 26-Alan DeWitt 30 (None Under 30 Listed)

FEM CHIRPERS

- 1-Ella Fitzgerald 4217, 2-Mildred Bailey 1897, 3-Billie Holiday 1208, 4-Joe Wain 966, 5-Helen Forrest 952, 6-Helen O'Connell 881, 7-Irene Days 767, 8-Glenn Sims 334, 9-Louise Tobin 326, 10-Nan Wynn 264, 11-Bonnie Baker 261, 12-Connie Dowell 227, 13-Marion Hutton 168, 14-Martha Tilton 134, 15-Helen Ward 118, 16-Maxine Sullivan 97, 17-Elythe Wright 83, 18-Betty Hutton 47, 19-Frances Langford 37, 20-Paula Kelly 35 (None Under 30 Listed)

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UNDER-RATED BANDS

- 1-Woody Herman 1431, 2-Jimmy Dorsey 1244, 3-Jan Scott 998, 4-Duke Ellington 778, 5-Gene Krupa 614, 6-Jimmy Lunceford 496, 7-Andy Kirk 433, 8-Harlan Leonard 356, 9-Charlie Barnet 301, 10-Erskine Hawkins 171, 11-Les Brown 148, 12-Larry Clinton 120, 13-Harry James 120, 14-Glen Gray 126, 15-Teddy Powell 124, 16-Van Alexander 107, 17-Muggsy Spanier 98, 18-Jack Janney 92, 19-Rud Nervo 85, 20-Al Deachen 84, 21-Clem Miller 66, 22-Count Basie 65 (None Under 65 Listed)

Miller's Band (From Page 1)

man in the land. And it's all the more amazing because the band is so young - not yet two years old. Miller's band is unique in that his arrangements, most of them his own products, are "different" than others. Miller also stresses fine musicianship in his band, all of which forecasts a trend toward more subtle swing.

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'Hawk' Ends Year in Blaze Of Glory With 64-Bar Solo

BY BARRELHOUSE DAN

With customary canniness Coleman (Bean) Hawkins held his ace in his sleeve for nearly five months after returning to New York from Europe. Because now, as 1939 fades out, the greatest Hawkins record in two years—judging it, of course, strictly on his own tenor work—is issued.

On Bluebird 10523, the Hawk grabs *Body and Soul* and wrestles with it for 64 consecutive measures—two complete choruses including the bridge—in a manner that leaves little doubt as to his superiority on his instrument. Lovely notes, a full, biting tone, and fantastic ideas pour forth in rapid succession. Reverse, *Fine Dinner*, is faster and also shows Hawk in form. On the first Hawk's band plays organ, but on the latter each man gets a chance to get off.

Body and Soul was received too late to be listed among the "best records of 1939," but it should be there—and high on the list.

Red Nichols

"Four Brothers" & "A Pretty Girl Is Like a Melody," Bluebird 10523

Nichols is coming back. His current band boasts of several really able soloists, and Bill Maxted, pianist-arranger, would be an asset to any group. These arrangements are a bit too flowery (notably the intros, one of which is a "tic toc" idea) but once the band gets in the heart of the tunes, it clicks. Red's horn sounds great and Bob Jones' tenor is a real kick on both sides. Note, too, Harry Jaeger's drumming. A few more sides like these—and a little less pretentiousness in scoring—and Loring's Pennies will be up there with the best.

Muggsy Spanier

"At the Jazz Band Ball" & "Livery Stable Blues," Bluebird 10518

It's hard to believe that this little group is no more. With eight thrilling sides to its credit, and with every musician in the land praising its style, one wonders what it takes to be able to play the right stuff and not starve. As for the discs, they are up to the high par Mugs previously set. The rhythm is fine, with Don Carter, Joe Bushkin and Bob Casey, and Georg Brunis' solid trombone (note it on "Stable" especially) all in fettle. Mugs' cornet drives like a drum, Cless performs admirably on clarinet, and Billings takes a tenor chorus which fits right. "B" side is a takeoff on the old New Orleans Rhythm Kings' style. Honest music, here, and a damned shame it couldn't last.

Richard Himber

"Theme Songs," two sides, on Rayco 1795

A clown at heart, Himber here offers the themes of Glenn Miller, Artie Shaw, Benny Goodman, T. Dorsey and Kay Kyser, ending each side with his own theme and signature. Miller's and Shaw's work are perfect carbons, but the Goodman and Kyser jobs are worse

than sloppy. Strictly novelty stuff, powerful for coin machines, TNT for jibbugs, and tepid for those who like the real jazz.

Jess Stacy Band

"Breeze," two sides, on Varsity 8121

Warren Scholl, supervising this date, pulled a good one when he had Jess and gang play this old ditty in fox trot, jam style, on one side and slow blues on 't'other. Jess' piano is gorgeous throughout; strong, virile and in excellent taste. Fazola's clarinet, Bill Butterfield's trumpet and Eddie Miller's tenor are also top drawer, with Fazola shining brightest of the three. Others here are Sid Weiss, bass; Don Carter, drums, and Les Jenkins, who plays Teagardenish sliphorn all the way. Good stuff.

Jess Stacy Solos

"Ee-Stack" & "The Sell Out" on Commodore C-1503, 12 inches

Not Stacy's first piano solos on wax, these nevertheless and very definitely are his best. First one is strictly blues, at slow tempo, and Jess gets off phrases and Bixian chords you've never heard him play before. Latter side is faster, displaying a versatile talent which even includes a few fancy bars of fast-rocking walking bass. That's not a bass drum in the background—it's Jess' foot beating out from under the piano. Our apologies for a tardy review of these two slick sides; Commodore was a month late in sending review copies. Check "Ee-Stack" and "The Sell Out" as two of the all-around finest piano performances of 1939—and there were a lot of 'em!

Bob Crosby

"High Society" & "Boogie Woogie Maxine" on Decca 2848

Raves are in order this issue;



Making Records . . .

These actual studio shots, by Otto Hess, show two small jazz bands in the middle of waxing dates in New York. Left—Jess Stacy's stars work out on *Breeze* for the Varsity

label. Don Carter is on drums, Les Jenkins is on trombone, and Billy Butterfield, with eyes shut, blasts his trumpet. Stacy is not shown. Right—The sextet of the Rhythm Club of London, rounded up by

Leonard Feather, gets going on *Calling All Stars*, shortly to be released on Bluebird. Pete Barry, bass; Feather, supervising; Danny Polo, clarinet; Albert Harris, guitar, are pictured.

Toots Mondello

"Sweet Lorraine" & "Beyond the Moon" and "Louisiana" & "St. Louis Gal," Varsity 8110 and 8112

Four sides by Toots' new recording unit, all smoothly if not spectacularly performed. Mondello's alto deservedly hogs the wax; he sounds better here than with Goodman. Zig Elman does the heavy on trumpet and for the first time in ages, Claude Thornhill's excellent piano breaks through elegantly on wax. Carl Kress, guitar; Al Kendia, drums; Art Rollini, Jerry Jerome, tenors; Noni Bernardi, alto (lead only); and Joe Swarzman, bass, complete the personnel. Competent solos, but hardly as thrilling as on the Stacy band sides. Dig the sax chorus on *Lorraine*—perfect phrasing and intonation—and the section's a pick-up group!

Johnnie Temple

"Streamline Blues" & "Evil Bad Woman," Decca 7660

Temple is vastly inferior to Joe Turner as a blues shouter, but his discs invariably are standouts on the race lists because of his fine accompaniments. Note the piano, clarinet and guitar here—they're in the right groove. And Temple's style is not too bad, despite his peculiar affectations.

Fletcher Henderson

"12th Street Rag" & "Millenberg Jive" "Tiger Rag" & "You Rascal You!" "Sugar Foot Stomp" & "Blue Rhythm;" "Somebody Stole My Gal" & "Low Down on the Bayou," on Varsity 8042, 6016, 6022, 8053, respectively.

Eight sides here, all repressings from the old Crown label, which were originally waxed in 1931. The band at the time boasted a terrific lineup, including Coleman Hawkins, Bennie Morton, Russ Procope, Jay Higginbotham, Russell Smith, Bobby Stark, Rex Stewart, Harvey Boone, Clarence Holiday, Walt Johnson, John Kirby and others. But it would hardly be fair to not point out that superb solos on these are few and far between, and that ensemble work consistently is of the sloppiest, most uninspired

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| 2840—Oh Johnny { Andrews Sisters | 2286—If I Didn't Care { Ink Spots |
| South American Way { | Knock-Kneed Sal { |
| 2767—Sauterbraun { Guy Lombardo Orch. | 2569—South Rampart Street Parade { Bob Crosby Orch. |
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"Lorraine" B "Decca" Reissues master, S plays piano he kept h tribution to the "medic fashioned figures are diating th be little sh most of it that.

"Sunday" & 1940. The Com all skills fly sell, Kamir Seidel and some gutty ference her other discs Pee-Wee's it used to m inconsis ans gets r bone, using Kaminsky, solos, takes few bars h But on examples o side is sligh

"Sugar" & "body Loves Decca 265 & More re uting to r are the o man ever r BG there Grath, Var

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kind. Just the same there are plenty of kicks if one is interested enough to play them thoroughly. More than that, a vote of thanks should be extended U.S. Record Corp. for making these Henderson available. Until now they have been comparatively rare items.

If you're wondering which disc to buy, take the first side. You'll get more for your money.

Lionel Hampton

"The Bessie Ischer" and "Cin for Christmas." Victor 26423.

Completely different personnel on the two titles. First sports Higginbotham, Red Allen, Christian, Cabell, Bernstein, Clyde Hart and Earl Bostic. Lionel's vibes are plain dynamite, as usual, but his singing is so bad it spoils everything—without exaggeration. And it's one of those silly, too-cute-for-words novelties which Lionel has no business recording in the first place. Reverse is far more satisfactory, despite Hampton's loud and flashy drumming. Al Casey is on guitar (and there's a guy who has gone unnoticed too long) with Toots Mondello, Jerry Jerome, Ben Webster, Elman, Hart and Bernstein assisting. If Hampton could get good material his discs would pack a tremendous wallop. But he hasn't had much recently.

"Freddie" Shayne

"Lonesome Man Blues" & "Mr. Freddie Blues." Decca 7665.

Reissues from an old Champion master, Shayne sings blues and plays piano at the same time. Had he kept his mouth shut his contribution to jazz might have passed the "mediocre" tag. Unique, old-fashioned Yancey-styled left hand figures are the best features, indicating that Shayne's solos would be little short of sensational. But most of it is vocal—and weak at that.

Bud Freeman

"Sunday" & "As Long As I Live." Decca 2649.

The Come Louders come on with all sails flying, Bud, Condon, Russell, Kaminsky, Gowans, Bowman, Seidel and Newcomb kicking out some gutty stuff. Not much difference here, however, from Bud's other discs on Decca and Bluebird. Pee-Wee's clarinet doesn't kick like it used to and Freeman's horn is so inconsistent it throws you. Gowans gets around nicely on trombone, using valves of course, and Kaminsky, who deserves more solos, takes top honors with what few bars he's allowed.

But on the whole, good 1939 examples of "Chicago" style. First side is slightly the better.

Adrian Rollini

"Sugar" & "Riverboat Shuffle" and "Somebody Loves Me" & "Davenport Blues." Decca 265 & 259.

More reissues, but good. Interesting to note, also, is that these are the only sides Benny Goodman ever made for Decca. Besides BG there are Berigan, Klein, McGrath, Van Epps, King, Jack Tea-

Best Recordings of 1939

(Selected by Barrelhouse Dan)

BOB CROSBY'S *Fun Frappin' Humble*, the work of Bob Hagar, displaying superb ensemble and solo work in characteristic Crosby fashion; Decca.

DUKE ELLINGTON'S *Blue Light*, slow, virtuosic music elegantly performed; Brunswick.

PETE JOHNSON'S *Roll 'Em Pete*, which besides sporting Pete's tremendous boogie-woogie piano, offers the best shouting blues chorus ever sung by Joe Turner; Vocalion.

SIDNEY BECHT'S *Chant in the Night*, in which Bechet's soprano sax proves once and for all to be one of the most thrilling kicks in jazz; Vocalion.

ANDY KIRK'S *Messia Stomp*, with Mary Lou Williams and Dick Wilson soloing magnificently, the band in top form; Decca.

CHU HERRY'S *Body and Soul*, showcase stuff for the Berry tenor with Roy Eldridge playing well under a pseudonym; Commodore.

TEDDY WILSON'S *Sugar*, starring Billie Holiday and his own brilliant piano, accompanied by 5-star instrumentalists; Brunswick.

ALL-STAR BAND'S *Blues*, which has reason enough to recommend it by the opening bars of Dorsey playing melody with Teagarden messia' round it behind him; Victor.

BOB CROSBY'S *Stomp Off, Let's Go* which until *High Society* came out last week, rated as the most thrilling, lifting disc the band had made in 1939. Tempo and everything perfect; Decca.

DUKE ELLINGTON'S *Subtle Lament*, an-

other slow tune, in a definite blues mood. No other band dares perform a composition of this nature; Brunswick.

COUNT BASIE'S *Caravan*, on two sides, showing off the world's best rhythm section plus dynamic solos by Young, Clayton, et al; Decca.

BILLIE HOLIDAY'S *Fine and Mellow*, a blues, rating as the best vocal of the year, the best blues of the year, and in addition, a silencer to the many jerks who claim Miss Billie is incapable of rendering blues; Commodore.

JACK TEAGARDEN'S *Octave*, featuring Jack's singing and trombone. His *Muddy River Blues* and *I Gotta Right to Sing the Blues* are about as good, however; Brunswick.

MILDRED BAILEY'S *Blues Album*, collection of sides made last spring which she has not equalled since; Vocalion.

WOODY HERMAN'S *Blues Upstairs and Downstairs*, on opposite sides, easily ranking among the five best discs of 1939 with Hy White, Tommy Lineman, Woody and Nell Reed playing sincere, and lovely, jazz; Decca.

PETE JOHNSON'S *Let 'Em Jump*, a great piano solo by a great artist; Solo Art.

ARTIE SHAW'S *I Surrender Dear & Out of Nowhere*, commercial jazz superbly arranged, more than ably performed, with distinctive solos added; Bluebird.

SIDNEY BECHT'S *Summertime*, a masterpiece of free improvisation; Blue Note.

MUGGSY SPANIER'S *Someday Sweetheart*, righteous jazz plus the greatest trumpet (cornet here) solo of 1939; Bluebird.

ALBERT AMMONS' *Boogie-Woogie & Mecca Flat Blues*, sterling pianistics played with abandon, fire and fierceness, yet strangely moving; Solo Art.

MADE LUX LEWIS' *The Blues*, slow, simple numbers stuff covering four 12-inch sides and revealing a heretofore undiscovered Lewis talent; Blue Note.

BUD FREEMAN'S *Eat & China Boy*, Chicago style reincarnated with excellent solos falling atop one another; Bluebird.

HARRY JAMES' *Fat Draggin' Blues*, with the leader forsaking his Fourth of July horn tactics to play honest, straightforward stuff, and the band backing him mightily; Columbia.

COUNT BASIE'S *Leater Leaps In &*

garden, Bernstein, and both Rollini brothers, in all, on the date, which was made in 1933 in New York. Credit for "Davenport" goes to "Bix" Beiderbecke—or does bobbling a name irk you? Musically, the stuff's here on the four sides with "Davenport" and "Shuffle" standouts. Teagarden is pretty well buried, but Berigan, Benny and the Rollinis get off well and the rhythm section, thrown together, jells okay. Righteous stuff with a boot.

Jack Teagarden

"Muddy River Blues" & "Wolverine Blues," Columbia 35297.

Choice stuff. A welcome change from the senile, saccharine pops Jack has been recording so much of late. Tea sings the first and plays gloriously on both. The band kicks out well. But its rhythm section is as weak as ever.

Bob Chester

"57th Street Drag" & "Aunt Hagar's Blues," Bluebird 10513.

Chester's band finally gets something decent. Nor does it fuff the chance. Bob's tenor and a fine piano complement solid backing on the Handy tune, which you'll like, while the whole band rides with a lift on the Marty Schwartz composition. Okay stuff and proof that Chester's crew has possibilities of getting up there.

Reviews of the new records are features of the new twice-monthly *Down Beat*. Follow Barrelhouse Dan's reviews!



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COLEMAN HAWKINS' *Meet Dr. Foo*, which show Hawk's tenor perfectly. Whether he plays as well now as he did five years ago is up to you; Bluebird.

MUGGSY SPANIER'S *Sister Kate*, a great old stomp ditty, displaying the leaders' impeccable cornet as well as Joe Bushkin's piano; Bluebird.

BENNY GOODMAN'S *Pick-a-Rib*, by full band, the best BG side in a year where Benny encountered too many poor tunes to have a true standout. The *Angels Sing* doesn't count—in this column.

LESS STACY'S *Stacy*, piano solo with so much on the ball it haunts one week after hearing it; Commodore.

BOB CROSBY'S *High Society*, excellent for the Fasola chorus, yet as thrilling for its driving interpretation of one of the outstanding compositions in jazz; Decca.

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Lang Thompson

Vernon Mitchell, Stan Roberts, trumpets; John Segovam, trombones; Glen Faulk, Sid Paulman, Herb Poller, saxes; Chuck Eaton, bass; Dick Roberts, piano; Gordon Thompson, drums; Jack Fereola, guitar; Lang Thompson, accordion & front, and Peggy Kahn, vocals.

Johnny McGee

Johnny McGee, Benny Knops, Ted LaSalle, trumpets; George Plumstead, Harry Gray, trombones; Jimmy Horvath, Eddy Sherman, Mickey Fells, Eddy Costanzo, sax; Tony A'Loe, piano; Cato Frega, bass; Ray Ward, drums; Alan Clark, Marjolein Kahn, vocals.

Johnny Messner

Charlie Carbone, Sherry Schipper, Sherry Dismal, trumpets; Bud Allen, trombone; Paul Kublitz, piano; Dick Connel, drums; Russ Moe, guitar; Johnny Messner, clarinet & front; Will Cottrell, sax; George Ward, alto; Greg Jackson, bass; Joan D'Arcy, vocals. Kublitz in "Pfeifer Cakelaw."

Abe Lyman

Tip Koyen, Jimmy Walton, Al Baker, Tom Moe, saxes; Warren (Slim) Smith, Art West, trombones; Bill Clark, Ted Sandow, Art Lippert, Red Pappas, trumpets; Harry Fodak, Harry Gold, Joe Martin, flutes; Jack Pida, piano; Ed Landry, bass; Harvey Case, drums; Frank Parrish, guitar & vocals; Eddie Holly, vocals, and Ross Hana, vocals.

Henry Carlson

Charles Clark, Mel Brotzman, Ray Conlin, Jack Pappas, saxes; Charles Champagne & Charles Owen, trumpets; Henry Carlson, bass; George Dunforth, piano; Bob Kiek, drums.

Bill Bardo

Harvey Hamby, Al Baha, Milton Hubbard, trumpets; Jess Vance, trombone; Frank Pahl, drums; Orey Fowl, guitar;

Hugh Waddell, piano; Bill Bardo, violin, sax & front; Ted Phillips, Fred Reid, Adolph Gurak, Harold Kaban, saxes & vocals; vocals by Hamby, Vance, Fowl, Reid, and Bardo.

Danny Casselle

Clarence Marocco, Hank Mayman, Sam Biardo, saxes; Mickey Tracy, trumpet; Ernest Chucky, accordion; Julio Carola, piano; Paul Liddell, bass; Danny Casselle, drums.

The Aristocrats

Dick Mansfield, guitar; Paul Allen, clarinet; Ward McKim, bass & vibas; Cazo Russell, piano.

Al Trace

Frank Raymond, Joe Bigel, Milt Schwartz, saxes; Holly Swanson, bass; Jack Faciolato, piano; Al Trace, drums; Vincent Eckstein, trumpet; Jackie Howard, vocals.

Bob Henderson

Bob Henderson, leader-vocals; C. Mallis, M. Cohen, E. Wahl, E. Amuller, saxes; Henderson, R. Phillips, H. Zimmerman, trumpets; C. Clading, trombone; Jack Travers, piano; D. Fischer & F. Prutiger, guitars; C. Kergan, drums; and Coody Ikara, vocals.

Sharkey Bonano

Fred Newman, piano; Clayton Duro, guitar; Ray Benita, bass; Von Cannon,

drums; Nina Picano, clarinet, and Sharkey Bonano, trumpet.

Bert Niosi

Johnny Niosi, drums; Doug Hurley, guitar; John Deboen, bass; Tony Furanna, Russ Norfolk, trumpets; Vern Shilling, trombone; Ralph Harrison, tenor sax; Cav Morton, alto; Max Fink, alto; Keith Halfer, sax; Fran Hlman, Doug Bueley, vocals; Bert Niosi, alto, clarinet, trombone and trumpet.

Dog on Drum Heads

New York—Bands which record for RCA-Bluebird are helping promote their discs by painting pictures of Victor's famous little dog on the heads of bass drums. Hal Kemp started it, with Gray Gordon, Sammy Kaye, Larry Clinton and others following.



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The Squeeze Box

Vincent Geraci Shows His Style for Tyros

By Bill Sweitzer



Happy New Year, Button Pushers! This time I'm pleased to present one of Chicago's youngest topnotch accordionists, Vincent Geraci. Just 20 years old, Vince has already done staff work on NBC and now is advertising accordions on a WBBM program. He comes from an accordion-minded family, as his father played a chromatic accordion in vaudeville and both his grandfathers played concertinas. As to his grandmother, I don't know.

Vince has played the accordion only six years, and studied about four years with several prominent teachers. He likes classical music and hopes to see the accordion advance even more in the legitimate field. To show you how serious a musician Vincent is, he is preparing for a concert he will give in the spring which will include playing arrangements of Tchaikowsky's *Fifth Symphony*, Chopin's *Revolutionary Etude*, etc. His solos on pop tunes are terrific. They are interesting to hear and difficult to imitate.

I have illustrated a few bars of his work. Try playing Vincent's stuff here and get a good workout on the bass!

Musical notation for Vincent Geraci's piece, including guitar, bass, drums, and piano parts. The notation shows a 4-beat rhythm with various chord progressions and melodic lines.

Arranging • Here's How Jan Savitt Gets His "Shuffle" Rhythm

By Will Hudson



Alan Small, of Lexington, Ky., in a letter to this column asks if I can give him an illustration showing how Jan Savitt produces his famous "Shuffle Rhythm." He has listened very closely to Savitt's records, he says, and realizes the piano "does the heavy" to get the effect. But Alan wants to know if the other rhythm instruments play "shuffle" style.

Well, I show here four bars as they would be written for Savitt's rhythm section to produce that "shuffle" style. Contrary to your belief

Musical notation for Jan Savitt's "Shuffle Rhythm" featuring guitar, bass, drums, and piano. The notation shows a 4-beat rhythm with various chord progressions and melodic lines.

that the piano alone is not strong enough to stand out conspicuously, the piano is the only rhythm instrument which actually plays the "shuffle." Listen to the band and note how the piano stands out so prominently. The bass, guitar and drums play regular 4-beat rhythm as you can see in the illustration here.

Letters to Will Hudson should be sent in care of Down Beat, 608 S. Dearborn, Chicago, Ill.

Dutch Arranger Comes Up Fast

New York—After struggling along for the last three years doing odd copying jobs, Adrian de Haas is being hailed as a new arranging find. He has done a little scoring for Teddy Wilson and Gene Krupa, but his recent *Kansas City Moods* for the Benny Carter band has attracted so much attention that de Haas, American correspondent for the Dutch mag *Jazzweerd*, probably won't have to eat soup

and crackers for a long time to come.

Coleman Hawkins is using some of de Haas' stuff. They knew each other well in Holland. Jan Savitt last week fell in line also, raving about de Haas' originality.

Herman's Mother Dies

New York—Woody Herman's mother died last month, making it necessary to cancel a one-nighter at the Butterfly Ballroom, Springfield, Mass. Tommy Reynolds' band substituted for Herman's. Later, Woody and his gang moved into New York's Famous Door.

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Pelsinger Takes His Tenor to Auld Band

New York—George Auld, leading the old Artie Shaw band at the Roseland Ballroom here, is pretty well satisfied with his band. Ronnie Perry, former Ben Pollock and Woody Herman tenor man, is reading Tony Pastor's book and Harry Pelsinger has taken Auld's chair in the reed section. Henry Adler, out of Louis Prima's jam band, is on drums. George Horvath took Sid Weiss' place on bass. Kay Foster, says Auld, is "the best singer this band ever had."

Bandleaders' Reunion

... Dick Stabile shows his famous alto sax to four other maestros, all of whom have seen it countless times before. Left to right—Ben Bernie, former Stabile boss; Dick, Colonel Manny Prager, who has eyes on forming a new band of his own; Henry Busee and Sammy Kaye. Some gathering!

2075 "Foolin' the Peck" & "I Used to be Color Blind"
2074 "Jamboree Jamb" & "Sing a Song of Sissies"
2145 "Aunt Hagar's Blues" & "I'm Coming Virginia" (best and last record he ever made under Whiteman)

Early in 1934 Adrian Rollini assembled for Decca an all-star hot band that would be pretty costly to duplicate today. The personnel was Jack, Benny Goodman (clar.), Bunny Berigan and Mennie Klein (trumpets); Art Rollini and Adrian (saxes); Art Bernstein, Fulton McGrath, George Van Eps and Stan King (rhythm). They waxed four standard hot tunes, each of which is classic by itself. Jackson appears to best advantage in a 32-bar hot chorus occurring on "Riverboat Shuffle."

BY ADRIAN ROLLINI'S BAND
(On Decca)

265 "Sugar" & "Riverboat Shuffle"
259 "Davenport Blues" & "Somebody Loves Me"

Both of these were reissued last month



In Far Away Palestine

YES—even far away Palestine must have its "swing"—and naturally the preference is for instruments from America, the birth-place of live, vibrant dance music. Y. Yakobovskiy, who directs the destinies of the "Gay Swingers," is a slip-horn man—and it is the York Model 146 for him—now on his second York—and when he meets Gabriel, we are sure he will still be playing a York, for as he says, "York builds the only Trombones on which I feel sure of myself under any and all conditions—the performer who owns a York is never let down." Yes, too, will find the never-let-you-down feature of York a real comforting asset. Many, many great Trombonists swear by the York Model 146—and so will you. Write today for Catalogue, free trial offer, and name of nearest York dealer.

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One of Jack's extra-curricular activities while with Whiteman was a series of vocal solos made for the Brunswick label, assisted by a group under Jimmy Dorsey's direction. Also featured in the accompanying unit were Milton Lamare (guitar), Art Bernstein (bass), Charlie Teagarden (trumpet) and others.

Brunswick 8716 "I Just Couldn't Take It Baby" & "A Hundred Years from Today"; Brunswick 8742 "Black River" & "Love Me"; Brunswick 6780 "O' Pappy" & "Fare Thee Well to Harlem" (Lamare assists in both vocals).

About as unusual an assortment of musicians as ever assembled into a recording studio was the group assisting Jackson in the following titles: (also vocal). Complete personnel: Jackson (trombone & clar.), Benny Goodman (clar.), Frank Trumbauer (C melody sax), Bill Rank and Jack Fulton (trumpets), Casper Reardon (Harp), Art Tatum (piano), Charlie Teagarden (trumpet), Art Bernstein (bass) and Larry Conner (drums).

Brunswick 6998 "Stars Fell on Alabama" & "Your Guess is as Good as Mine."
Brunswick 6999 "Junken" & "....." (instrumental only).
Virtually unknown is an obscure occupying Jack made for Decca (1934) when he played in the band accompanying Johnny Mercer in two vocal solos. Just to make sure there would be no question about personnel of the group Mercer introduces several soloists by name in "Lord, I Give You My Children." Partial personnel: JACKSON TEAGARDEN, Dick McDonough, Sterling Bone and Fulton McGrath. Decca 142 "Lord, I Give You My Children" & "The Bathub Ran Over Again."

While on the subject of accompanying groups, here are four more numbers Jack played in '35 with the Park Avenue Boys, accompanying vocalist Ramona Davies. Vic. 25138 "No Strings" & "Every Now and Then."
Vic. 25156 "Barrel House Music" & "I Can't Give You Anything but Love."

Then With Trumbauer

Between 1934 and 1936 Jack made several appearances in recording units lead by Frankie Trumbauer before the latter left the Whiteman band permanently in '37. Though Jack's playing isn't quite as inspired as on the Goodman Columbia series, nevertheless the records are important because of his vocal choruses, as



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well as occasional hot solos by Charlie Teagarden and, of course Tatum. Personnel: Charlie Teagarden and Nat Natoli (trumpets); Bennie Bonasico, Chas. Strickfaden, John Cordaro and Trumbauer (saxes); Mischa Russell (violin), JACKSON TEAGARDEN (vocal & trombone); Roy Barry, Dick McDonough, Artie Miller and Herb Quigley (rhythm).

BRUNSWICK

6765 "Juke Dance" & "Break It Down"
6913 "China Boy" & "Break It Down"
6788 "Emaline" & "Long About Midnight (Jack's vocal)."
6907 "In a Mist"

With personnel changed to Charlie Teagarden and Ed Wadum, trumpets; John Mince, Mud Hays, John Cordaro and Trumbauer, saxes; Jackson, trombone & vocals; Barry, Van Epps, Miller and King (rhythm) 7613 "I Hope Gabriel Likes My Music" & "Breakin' in a New Pair of Shoes"
7629 "Announcer's Blues" & "Flight of a Haystack"

Artie Shaw succeeds Mince; Carl Kross for Van Epps;
7663 "Wonderful" & "Mayor of Alabama" (vocal).
7665 "Somebody Loves Me" & "Ain't Misbehavin'" (vocals).

New personnel: Ross Cox and Charlie Teagarden, trumpets; Jack, Trum, Cordaro, Eddie Miller, Matty Matlock, Barry, Kross, Miller and Bandura.
7687 "I'm an Old Cowhand" with vocal & "Diga Diga Doe"

All of the above are on Brunswick's label.

More Jack Teagarden records will be listed and commented upon by Warren W. Scholl in the next Down Beat, dated January 15.

Girl Wanted!

An attractive and talented young girl singer to lead a band is wanted. Those interested send a photo and full details to Carl Cox, Mag. Editor, Down Beat, 408 S. Dearborn, Chicago. The girl selected must have talent and looks; a real opportunity awaits the one who fulfills requirements best!

NORTON SPRING



SEASON'S GREETINGS

from
Bill Darnoh
vocalist
Red Nichols Orchestra

Miller Reviews

(From Page 2)

wonderful colored rhythm sections. Even the second rate Negro bands have good rhythm. But don't misconstrue this as an indictment against the members of my rhythm section—rather, take it as an acknowledgment of the ability of colored musicians to excel in this department.

For the type of music we're trying to play, my band fulfills all of my requirements. When the boys are clicking.

Tea Discography

(From Page 9)

2506 "Ain't Misbehavin'" & "Dodging a Divorce" (vocal in 1st side by Jack)
26113 "The Duke Instats" & "Garmin of Good"
26160 "Sugar Plum" & "New Orleans"
26192 "Darktown Strutters' Ball" (vocal by Jack) & "Farewell Blues"
26319 "Nobody's Sweetheart" (vocal by Jack) & "Stop, Look and Listen"
26404 "Announcer's Blues" & "For You"
26553 "Shall We Dance?" "For You"
DECCA (fall 1938) with Paul Whiteman's Swing Wing and Modernaires

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- BOBBY HACKETT..... Cornet
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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOFER, JR.
(18 East Bank, Chicago)

The career of Barney Bigard, clarinetist and tenor sax man, has followed the footsteps of jazz itself. Barney was born in New Orleans and is a cousin of Natty Dominique, who is familiar to collectors for his trumpet work on many discs with Johnny Dodds. Bigard took clarinet lessons from Lorenzo Tio of the "Eagle Band" until he was proficient enough to migrate to Chicago where he became associated with King Oliver, Charles Elger and Luis Russell. When Duke Ellington first became established in New York's famous Cotton Club (then up in Harlem) he sent for Barney to replace Rody Jackson, early in 1928. The great clarinet soloist has been an important cog in the Duke's band ever since, and has an extensive record reputation with Ellington.



Bigard

Also interesting to collectors are Bigard's wax performances before his arrival in the big time. An example is his playing on Albert Wynn's Creole Jazz Band (Okeh 8350) playing *When* (9790) and *That Creole Band* (9789). Wynn, now trombonist with Jimmy Noone in Chi, gives the personnel of the above date as including Bigard, clarinet; "Dolly" Jones, trumpet; Arthur Bassett, banjo; Jimmy Flowers, piano, and Wynn, trombone.

Plays on Wynn Sides

Startling Bix Discovery!
Orin Blackstone of New Orleans, prominent Beiderbecke collector, has made another startling Bix discovery. He reports there are two masters on Willard Robinson's *I'm More Than Satisfied* made at the famed "Chicago Loopers" session. Orin has obtained both the Perfect 14905, which is master 1, and Pathe 36724, master 2. Latter, as well as being the rarest, has the best Bix work of the two. Blackstone believes the Pathe to be the original issue inasmuch as the Pathe number 36724 is cut in the wax of both discs.

Collector's Catalog

Phil Diamond, 216 Kenwood Avenue, Ann Arbor, Mich. . . . Prefers white music with heavy emphasis on Bix and Nichols. His collection of some 1,400 platters contains items he'll trade for favorites. Phil now teaches in the German dept. at the University of Mich., but he once played in a Goldkette band opposite the main band with Bix at the Greystone, Detroit. . . . Bill Beersberg, 18012 Brookland Ave., Cleveland. . . . Ardent collector of early Armstrong and a Teagarden find to boot.

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Plays trumpet professionally and holds a regular position as salesman associated with Collector Hoyte Kline's firm. . . . Dr. B. D. Simms, 3637 South Grand, St. Louis. . . . Bix and Tram, Beatie Smith, early Wingie Mason, Lonnie Johnson, NORK, Paul Mars and Charles Creath all take his fancy. Dr. Simms is a chiropractor and knew Bix and Tram in 1925 when he listened to them at the Arzela Ballroom. . . . Allen Edelman, 1976 Ashley Road, Philadelphia. . . . One of the younger collectors with solid taste for Bix, Tesch and Tea. Attends Germantown high school and has joined the new Philly Hot Club. . . . Charles Payne Rogers, 103 Newell Ave., Trenton, N.J. . . . He's working on a project of obtaining a complete set of Armstrong "Hot Five" discs in new condition, then desires to complete early Armstrong sides with Oliver, Red Onion Jazz Babas, etc. Also interested in rare Paramounts, Bechet, boogie piano solos and Ladnier. Rogers is busy compiling a complete discography of the old Paramount catalog and solicits help on master numbers.



Digging a bit of Horace Henderson's pianistics, this fem kitten gets way down as Horace raps out his own brand of jazzapation. Horace, brother of Fletcher Henderson, has a big band attracting a lot of attention at Chicago's 5100 Club, and broadcasting over CBS. Photo by Ray Kising, Chicago's "hep" photoman.

RAG-TIME MARCHES ON . . .

TIED NOTES

HOOPER-LOWERY—Max Hoover, ex-bandleader, now a restaurant manager, and Bernice Lowery, recently in Wooster, Ohio.
SLUTSKY-SALTER—Harry Slutsky, fiddle with Don Turner, and Jacqueline Salter, vocalist at the Normandie in Montreal, in that city recently.
KRUSE-WHITE—Frank Kruse, first alto with Tommy Blue band, and Dolores White, model, in Cleveland recently.
JOHNSON-SMITH—Gus Johnson, drummer with Jay McShann's jump band, and Elaine Smith, nonpro, December 11 in Kansas City, Mo.
ENNIS-CALHOUN—Skinnay Ennis, Pacific Coast drummer and bandleader, and Carmine Calhoun, his vocalist, Dec. 6.
BENNER-THOMAS—Charles Benner, trombonist, and Florence Thomas, pianist, in Miami, Fla., recently.
BROWN-SIEBER—A. L. Brown, singing and dancing emcee, and Grace Ann Sieber, night club and radio singer known professionally as Linda Lynne, in Toledo recently while working at Kasie's Night Club there.
TRENDLER-BRETZLAFF—Bob Trendler, Chicago WGN pianist-arranger, and Annette Bretzlaff, of WGN's Three Graces, at Trendler's home in Cincinnati recently.
HEIDT-SLAUGHTER—Horace Heidt, bandleader, and Mrs. Adaline Slaughter of New York, in Reno, December 4.
WATERMAN-SINGLETON—Wilbur Waterman, drummer with Vince Weilert ork, and Ouida Singleton, vocalist with same band, in San Angelo, Texas, Dec. 7.
BLACK-CLARE—Stanley Black, pianist with Bert Ambrose band, and Wendy

Clare, vocalist with Harry Roy band, in London recently.
SMERNOFF-LEE—George Smernoff, drummer with Monroe Spear band, and Vicky Lee, vocalist, recently in Mississippi.

NEW NUMBERS

BRUCE—Barbara, 7½ pounds, born in New York recently to Mrs. Chet (Moe) Bruce. Dad is trumpeter-vocalist with Gray Gordon ork.
REID—Daughter born to Mrs. Frank R. Reid Jr., in Copley hospital, Chicago, recently. Mother is Annette King, radio singer.
EVANS—Ruth Elizabeth, 8½ pounds, born to Mrs. Maury Evans in Mt. Sinai hospital, Philadelphia, recently. Dad is trombonist with Ken Martin's KYW band there.
VAN STEEDEN—Daughter born to Mrs. Peter Van Steeden December 6 in New York. Dad is bandleader on the Fred Allen radio show.
SINGER—Daughter born to Mrs. Harry Singer, December 4, in Pittsburgh. Dad is a bandleader there.

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January Birthdays
Earl Hoffman, Kenny Clarke, 2; Fran Schneider, William Anderson, 3; Joe Marsala, 4; Art Hall, 5; Bettie Roudeshush, 6; Henry (Red) Allen, Frank Henry, 7; Bruce Squires, Jack Ryan, Harry Willford, 10; Tab Smith, Bill Saunders, 11; Jay McShann, Harry Roy, Lou Preager, 12; Quentin Jackson, Otis Johnson, Gene MacDonald, Danny Barker, 13; Artie Shapiro, Gene Krupa, Sully Mason, Ruth McMurray, Bob Bauer, 15; Karl Carvin, Al Warren, Neil Reed, Vido Muzio, 16;
Morris (Fruit) White, Charles Probert, Bob Zurke, Sidney Catlett, Earl Larson, 17; Peggy Head, Anthony Galla-Rini, Cecille Schender, 18; Ray Eberle, Israel Crosby, Marcellus Green, Mern Bogue, 19; Hank Weyland, 21; Juan Tisol, 22; Roy Hjerstedt, 23; Averi Parrish, 24; Bob Mabane, 25; Sterling (Red) Ballard, Art Wethington, 26; Jerome Kern, Charlie Holmes, Milt Raskin, Johnny Mendel, 27; Elmer Scott Rigdon, Porter Derrico, Bobby Sands, 28; Ulysses Livingston, Estelle Slavina, 29; Bernie Leighton, 30; Bobby Hackett, Bennie Merton, 31.

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GREETINGS
RAN WILDE
HOTEL COSMOPOLITAN • DENVER • 14th WEEK

Chicago, Need Easy In Pi BY Pittsburg the history (ficial) body wa relecte or proved, to b polt. to b collu Johnny I the Wm. Pe an indefn gery by Lo ganding n Parsons w mpreting ths band f us long band, latched to l book, seems along. The Tab Miley, wers of the fellows are Jimmy hand" did a of the Stan changes in smon was place and a was in Ra Johnny Arlen Wh smooome th bare at th Burton doir Green's Caser crew doing tmental Ba No S Oma BY Omaha—E tually steri months, an managers o sterile if s Al Wolf, m Chermot, w ate, refus outfits, nix weeks back holds last y Vic Schru has radicall now has fu outfit. Vic j given up al do no more Old-time with a ban Archer feat farm stuff packing in even Schro good old-tin Ernie F Tops in Tulsa—E best in tow after a tou with their all the juke Fields is pi nighers he Hunter C of Fields' last week t prominent Date of the mt. Pisani N New Yor playing lea cently was agency, has Nick Pani, the Coronat "Fres-Kat R

Meeder & Gang Easy Winners In Pitt Vote

BY MILTON KARLE

Pittsburgh—For the first time in the history of Local 60, an entire official body, including the board, was reelected to office. Clair Meeder proved, by his walkaway at the polls, to be the most popular president of local musicians ever had.

Columnist Lauds Long

Johnny Long, whose option at the Wm. Penn hotel was boosted to an indefinite run by manager Harry O'Neill, was given a swell plug by Louella Parsons, the outstanding movie columnist. Miss Parsons wired Jules Stein of MCA suggesting that Long's would be the band for the west coast. The Long band, a piece of which is hitched to Tommy Dorsey's pocket-book, seems to be jumping right along. The band's present manager, Bob Miley, was one of the organizers of the Long crew. Most of the fellows are out of Duke university. Jimmy Dorsey's "musicians' band" did a fine week on the stage of the Stanley and I noticed some changes in personnel. Shorty Solomon was in Johnny Mendel's place and a new first trumpet man was in Ralph Muzzillo's chair.

Enter Romance

Johnny Long and Hollywood's Arleen Whelan were a romantic twosome the week she appeared here at the Stanley. . . Benny Barton doing a fourth run at Bill Green's Casino. . . Bill Catizone's crew doing a good job at the Continental Bar of the Penn.

No Swing in Omaha Spots

BY ED KOTERBA

Omaha—This town has been virtually sterilized of swing in recent months, and ballroom and hotel managers say it's going to stay sterile if swing indicates potency. Al Wolf, major domo at Archer's Chertnot, where names predominate, refuses to hire ultra-swing outfits, nixing a chance a few weeks back to use Goodman, who holds last year's attendance record.

Vic Schroeder, top booker here, has radically altered his bands and now has five sweet and one swing outfit. Vic just announced that he's given up all his Kansas spots; will do no more booking in that state. Old-time music is coming back with a bang in this area, with Tom Archer featuring dispensers of the farm stuff in three of his spots and packing in the customers. Now even Schroeder is looking for a good old-time jive unit.

Ernie Fields is Tops in Tulsa

Tulsa—Ernie Fields' band is the best in town now. Returning here after a tour to New York City, and with their Vocalion records hitting all the juke boxes in the oil capital, Fields is picking up plenty of one-nighters hereabouts.

Hunter Gray, a veteran member of Fields' band, became engaged last week to Miss Leomine Lewis, prominent pianist and singer here. Date of the betrothal has not been set.

Pisani Now Pani

New York—Nick Pisani, violin-playing leader whose new band recently was signed by Wm. Morris agency, has changed his name to Nick Pani. Pani currently is at the Coronado, St. Louis.



Pals . . . Earl Mellen, left, diminutive leader at the Oh Henry Ballroom in Chicago, is shown being presented with an electric baton, the gift of Dick Powell. Powell and Mellen have been buddies for years, having worked at the Stanley Theater in Pittsburgh together.

Les Hite Gets Break; Goes Out On MCA Tour

BY DAVID HYLTON

Los Angeles—Les Hite, septia bandleader, steamed out of this port with a crew of 15 good men, headed toward Texas and, we hope, fame. Les has been playing around this burg for the past 10 years or more and is finally getting the break he has deserved. MCA has made plans for this unit to follow Count Basie on tour and build up a following.

Harry Owens has brought new life to the old Blossom Room in the Hollywood Roosevelt, which has been closed many years. Owens isn't playing quite so many Hawaiian tunes, is doing more pop. Sardi's, on the boulevard, is now using a dance combo by the name of Del Porter's Feather Merchants, whatever that means. Formerly just a cocktail lounge, the spot was recently fixed up for dancing.

It looks like the King Cole Trio is hooked up with the William Morris agency, and will open at the Off-Beat Club, Chicago, soon. They have done swell business at Kelley's here.

Everybody Rhumbas In Detroit

BY LOU SCHURRER

Detroit—The town is going for rhumba, but plenty of it. Many bands give the South American way as a switch from swing. Heading the list is Xavier Cugat, holding forth at the Statler Terrace room. As an innovation this season, Monday nights are devoted to Cuba sessions which have hit a new high in popularity with the younger set.

More Maracou-Melodies

The Havanero Quartette double with the Jolly Friars nightly at the London Chop House. All Cubans, Don Roman and his boys came to town from the Rubana Can in N.Y. Their star soloist is Tura Reyes, young protege of Cugat's.

Another Cuban styled band is Don Pablo at the Palm Beach, setting records for two years with their maracou melodies. . . . At Detroit's newest and most talked of theater restaurant, Club Royale, Danny Demetry's society ork don Cuban garb Tuesday nights for a special rhumba clam bake, and the rest of the week the boys split their music between swing and rhumba away. . . . Joe Sudy's crew in the Rook Casino mix it up with South American strains, too. . . . Lee



Three Bits of Rhythm, Bruce Williams, Theodore Rudolph and Solomon Laugenour, are in their tenth month at Bartel's in Chicago. They jump like beans.

Walters at Bernhardt's Blue Lantern gives out plenty of good Conga.

Kavanaugh Begets Again

Eddie Paisley and his Vocals are string swingin' at the very smart Redford Inn. . . . It seems that G. Kavanaugh's 1st wasn't his second in the 1st place, and his 2nd wasn't his 1st—i.e. George was blessed with a second image soon after the No. 2 anniversary.

'Damn Yanks' Get Sauls

Detroit—Randy Sauls, with Art Mooney's crew, came here from Florida to play his first northern job. He was invited to have a drink in a bar the other afternoon and awoke a broken man—in the face.



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A 'Bad Stomach' Killed Him!
Musicians still talk about the late Jimmy Harrison, great Negro trombonist. They recall, even today, how his powerful and virile style of playing a sliphorn added guts to one of the guttiest bands that ever existed—Fletcher Henderson's of a decade ago.

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—Otto Hess Shot

These Two Cats Is Beat, or, in language intelligible to the man on the street, these guys sure are done in. It's been a tough rehearsal for the Will Bradley band, and bassist Delmar Kaplan, left, and drummer Ray McKinley take recourse in a short snooze on Kappy's doghouse. That is, it was a snooze until the photog's birdie chirped.



Well, Switch Our Baton if it ain't Gloria Parker, fiddler, xylophonist, vocalist, leader, and the main oomph in the Casa Seville band, Franklin Square, Long Island.



Just Close Friends are Bea Wain and Larry Clinton, who seem to indicate differently here, although it's really just a friendly little get-together hug during a reunion.



—Maurice Seymour Shot

Futility Ferdie is what Jack Marshall calls this, his other self. Jack has dumped his trombone and is devoting full time to comedy and emcee jive. He's at Frisco's Bal Tabarin.



The Lopez Lilt, specially adapted for former world's champion heavyweight boxers, is being shown by Vincent Lopez here to Jack Dempsey and Lopes chirpie, Penny Parker.



Not Kay Kyser's ghost, nor Kyser himself, but Frank Walsh, manager of Al Donahue's band. He's grinning at the *Down Beat* reporter who tried and tried, to no avail, to kid Walsh into believing it was a serious Federal offense to photograph pieces of Uncle Sam's legal tender.



Six Good Men and Screws are these gentlemen who comprise the Korn Kobbler. The brains behind the outfit is cornetist Nels Laakso, who is also a talented slide whistler. Others in this chamber group are Stan Fritke, Harry Taren, Marty Gold, Howard McElroy and Charles Koening.

TOMMY DORSEY WINS BAND POLL!

See
Results
on Page

v. 7 (1940)

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January 1, 1940

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