

Chicago's Off-Beat Club Burns Up

'Junked My Band? Hell No!' Muggsy

Chicago — Refuting widely-published stories that he had tossed over his Ragtime Band for good to jump back on the Ted Lewis bandwagon that he rode for ten years, Muggsy Spanier put a *Down Beat* reporter straight on his plans here last week.

"Hell, no, I haven't junked my band!" Mugs stated emphatically. "Bookings didn't seem to be coming along as well as they should have and Lewis offered to give me billing, spot me in the show, and, most important, to feature my name in all his publicity and promotion."



Brother to Manage Band

"So I talked it over with my boys, and we decided the thing to do was for me to go with Ted for a few weeks, for the publicity buildup. And Lewis and I have it understood that as soon as a good (Modulate to Page 18)

Johnny Dodds To Play Again

Chicago—If present plans of trumpeter Natty Dominique materialize, this town will see a revival of at least part of one of the combinations credited with the creation of jazz. Natty is working on some angles to spot the band, and if he succeeds it is certain that the famous Dodds brothers, Johnny on clarinet and Baby on drums, will be included in the personnel. Johnny's health seems to be coming around again, and although he hasn't played in several months, he feels a need to get at the gobsticks again.

Al Ammons Cheats Death

New York — Stricken with a severe attack of pneumonia here several days ago, famed boogie woogie pianist Albert Ammons, hovered near death for two days.



Ammons

He passed the crisis, however, and at press time seemed to be recovering in fine shape.

During his illness, which took him from his piano at Cafe Society, the other two thirds of the Boogie Woogie trio, Meade Lux Lewis and Pete Johnson, carried on at the pianos, along with blues singer Joe Turner.

PW Hits the Road; Movie is in Offing

New York — Paul Whiteman closes his Hotel New Yorker engagement Jan. 6 and takes his band on a short theater tour. Returning to New York Feb. 9 for four weeks at the Strand, Pops then will head for the Pacific Coast to make a movie with Mickey Rooney and Judy Garland. His band probably will be left behind, PW picking it up as soon as he finishes his celluloid work.

DOWN BEAT

608 S. Dearborn, Chicago, Illinois

The Musicians' Bible

Entered as second class matter October 4, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1939, by Down Beat Publishing Co., Inc.

Subscription price, \$3.00 a year in the United States; \$3.50 in Canada and \$4.00 elsewhere. Down Beat is published twice-monthly. Printed in U.S.A. Registered U.S. Pat. Office.

VOL. 7, No. 2

CHICAGO, JANUARY 15, 1940

15 CENTS

'I Did My Duty' Says Jim—'CIO Is Un-American'

Chicago—An intended casual request of Local 10 potentate Jimmy Petrillo here a couple of weeks ago developed into a veritable Frankenstein's monster that brought more unfavorable publicity to Jimmy than he's enjoyed in many months.

When two legitimate plays came to town, one including a photo of the CIO's Grand Llama, John L. Lewis, plus mention of his name in the script, and the other containing some similar plugs for the CIO, Petrillo is said to have minced no words in "requesting" that all CIO and Lewis propaganda be deleted from the plays.

After his "request" had been taken up by local papers, then wire news services, then by guys like Westbrook Pegler, and after they had called down the wrath of the gods upon Petrillo, the "dictator," Jimmy pointed out that he had simply made an humble request of the shows' producers, that he certainly didn't want to be dictatorial, that he thought John L. Lewis and the CIO were a menace to democracy and felt it his duty to do his bit to prevent spread of subversive influences.

Informed sources insisted later that the whole mess had been the machination of over-zealous press agents for the shows. Whatever the cause, the efforts begat a terrific amount of publicity, unfavorable or otherwise, for Petrillo, the shows, the CIO, and John L. Lewis.

Health Shot, Berigan Is Hospitalized

New York—Bunny Berigan, ace trumpeter who copped third chair on *Down Beat's* 1939 All-American band, was committed to a hospital here late last month. Physically run-down and with nerves shot from weeks of grueling one-nighters and a theater tour, Berigan was ordered to stay in bed to rest his nerves and build up his health.

Wingy Manone fronted the Berigan band on its New Year's Eve and New Year's night dates at Gene Goldkette's Mosque Ballroom in Newark, N. J. A few days later Wingy took his own small combo into Kelly's stables.

'Me Sue Auld? Baloney!' Tony

New York—"Baloney," said Tony Pastor when a *Down Beat* reporter asked him for confirmation of the rumor that he was suing Georgie Auld.

"Those boys are all good friends of mine," he added. "What would I want to sue them for? You can deny the whole thing; it's ridiculous."

Pastor left New York January 3 to play a few one-nighters. He will be back in town this week, expects to make a couple more personnel changes, and will then wax his first Victor date for the Bluebird label.



—Chicago Tribune Photo

Chicago—Spectacular photograph of the historical Three Deuces cafe, belching forth smoke from the fire which completely gutted the building, including the basement Off Beat Club, New Year's morning. In freezing weather several battalions of firemen answered a 3-11 alarm in a futile attempt to save the historic site of early jam sessions of the "Chicago school." Total loss, including musical instruments of Stuff Smith's band, were estimated at almost \$15,000.

Frankie Zullo, Casa Loma Trumpet, Dead

New York—Frankie Zullo, 26-year-old mighty mite of the Casa Loma brass section, died January 4 in Polyclinic hospital here of a rare and usually fatal type of sinus infection.

Beloved by all of his companions in the Gray band, every one of whom cried bitterly upon learning of his death.



Zullo

Zullo, who replaced Bobby Jones on first trumpet three years ago, was first stricken ill during the Paramount theater engagement in Los Angeles three weeks before he died. He was flown to New York, where he was attended by three of the country's best specialists. Having undergone two operations, during the course of which blood transfusions were given by bandmates Dick Jones, Joe "Horse" Hall and copyist Cecil Stover, Frankie had been critically ill the last four days of his life.

Zullo had been a spark plug in the morale of the Casa Loma band ever since joining it. Before joining Gray he had played with George Olsen and Fred Waring. Private services were held by members of the band late the night Frankie died. His parents were present. Besides his mother and dad, Zullo is survived by a brother, Don, a guitarist.

Sonny Dunham To Start Band

New York — Sonny Dunham, trumpeter-trombonist with Glen Grays' Casa Loma band, goes into the woodshed first week of February with a new band.

Dunham will debut sometime in March. Mike Nidorf, General Amusement Corp. exec, will handle the new combo. Sonny, a couple of years ago, left Casa Loma and tried waving a baton, but returned to the Gray fold after a few months, losing a reported \$20,000 in the experiment.

The personnel is not set yet, nor has Gray found a successor to Dunham.

Woody's Mother Not Even Ill

New York — Reports that Woody Herman's mother died last month, causing the band to cancel a one-nighter in Springfield, Mass., proved false. Woody says the whole thing is a mystery and that his mother hasn't even been ill.

Stuff Smith's Band Suffers \$4000 Loss

Chicago — A fire of unknown origin New Year's morning rang the death knell on a sentimental institution in the history of jazz. The famous Three Deuces at 222 North State street, cradle of the first Chicago jam sessions of the middle '20s, burned to a happy memory.

The fire, which brought out a 3-11 alarm, completely gutted the Deuces and the more recently renowned Off Beat club, located in the basement of the same building. Starting at about 9 a.m., the flames raged until midafternoon, by which time both the Off Beat and the Deuces were reduced to a shambles.

Owner Counts the Take

All the musical instruments of Stuff Smith's band, except Jonah Jones' trumpet and George Clark's tenor sax, were burned to ashes. Two valuable amplified fiddles were annihilated and all that remained of the bass was the neck and scroll. Loss in instruments alone amounted to about \$4000. The guitarist had just bought a \$650 amplified instrument. It was demolished.

An amusing note crept into the discovery of the fire. Many musicians are familiar with the waving-away gesture that co-owner Frank Frisfeld would give would-be customers after closing. Frank was generally at the cash register and could be seen plainly through the front door. A late-comer knocking on the door to be admitted would be granted no more courtesy than an irritated wave of Frisfeld's left hand while his right continued to thumb the night's take.

And so it was when firemen (Modulate to Page 12)

Court Upholds Law Silencing Fem Musicians

BY ROLAND YOUNG

Bridgeport, Conn. — Gal musicians in this state were dealt a rough blow recently when Judge Wynne of Bridgeport, in a test case, upheld a state law prohibiting women from working after 10 p. m.

"So far as this court is concerned," Judge Wynne stated, "it seems clear that the law should be amended to provide further exceptions to its terms. But with language clear and unmistakable and the statute entirely consistent with enlightened social legislation, and in the trend of modern judicial review, the court has no right arbitrarily to say one group or another was not meant to be included."

The law, aimed primarily at the laboring classes, throws hundreds of women musicians out of work. Judge Wynne suggested that the girls take their complaint to the next session of the state legislature, but this body does not meet again until a year from this month. In the meantime it looks like the femme musical contingent will have to suffer in silence.

'Greatest Clarinet Player' is Dead

Cincinnati — Death came to Joseph E. Elliott, 57, clarinetist with the Cincy Symphony, in Muncie, Ind., late last month. A heart attack was fatal. Elliott once was described by Eugene Goossens, the noted conductor, as "the greatest clarinetist I ever heard."

Mr. Elliott is survived by his widow and two children.

Clinton's Sax Section Now Makes Him Happy

BY LARRY CLINTON

If you have been listening to our band's broadcasts from Meadowbrook during December, you have been hearing a band which is now sounding exactly as I have always wanted it to sound, especially as regards the sax section. From the start I was never completely happy about the tone of the sax section; it was good, but it was the typical radio tone which every orchestra has or wants.

On the other hand, I wanted to get a dull, flat tone from the saxophones, a tone which would record better. I felt that a flat tone would be more distinctive, and now that we have it as a distinguishing feature of the sax section we feel that it's like the difference between a wide vibrato and no vibrato at all.

Outside of the changes necessary in the sax section to achieve this (Modulate to Page 7)

Hank d'Amico Leaves Humber To Start Band

New York—Hank d'Amico, brilliant young clarinetist, pulled out of Richard Humber's aggregation Dec. 31 and began rehearsing his own band last week.

Oberstein Backing

d'Amico, whom Red Norvo "found" three years ago playing in a small combo in Utica, N.Y., rehearsed a string quartet a year ago

while waiting for his 802 card, but the new venture is his first serious effort with a baton. He spent two years with Norvo and a year with Humber, who will be financially interested in the d'Amico band.

Also behind the project is Eli (U.S. Records) Oberstein, who has (Modulate to Page 18)

Yeggs Blast A Nitery Safe

Chicago—The New Year's second day found the safe of the 5100 Club here blasted open by yeggs and more than \$2300 in cash stolen.

Not an hour after Horace Henderson's sepia jump crew had completed the night's chores and gone home, two men slugged, bound and gagged an aged watchman and went to work on the safe, walking off with the entire New Year's holiday take, which owner Harry Eager had failed to bank.

Police said the culprits must have lain in wait in the washroom until closing. Table cloths had been gathered up and wrapped around the safe to muffle the blast. Only a week previously plans of owner Eager to sell the Club had fallen through.

Fred Robinson Takes Wells' Job with Kirk

New York—Fred Robinson, veteran New Orleans trombonist, has replaced Henry Wells in Andy Kirk's band. Wells, who shared vocals with Pha Terrell in the Kirk outfit, went over to Teddy Hill's band. Kirk, now on a road tour after three months at Jay Faggen's swank Golden Gate Ballroom in Harlem, sold his rib joint in Harlem recently, having found he was spending too much time around a hickory fire rather than rehearsing his band.



Trophies to the Kings were awarded with appropriate aplomb when 14,000 musicians all over the world, voting in the Down Beat poll, selected Tommy Dorsey's and Benny Goodman's the world's finest swing and jazz bands, respectively. Photo above, taken in Chicago's NBC studios, shows Alec Templeton admiring Tommy's gold Down Beat cup. At upper right Benny and his ace trumpeter, Ziggy Elman beam as they exhibit their prizes. The smaller trophies were awarded to those who won places in the All-American band. Tommy took first trombone, Benny, clarinet and Elman second trumpet. Lower right photo shows Dave Dexter, Jr., Down Beat associate ed., with part of his head gone; Benny, and chirpie Helen Forrest. (Pic at left by Seymour Rudolph; those at the right by Charles Nadell).



GOSSIP FROM GOTHAM

New York—One of the all time greats of jazz bass playing, Wilson (Ernest) Myers, just came back to town after a 16-day trip from Holland, which ended his three year stay in Europe. Myers, best known for his many years with the original Spirits of Rhythm, originated the style of bowing bass solos now used by Slam and others. He also used to arrange for Jimmy Dorsey.

Roger Ramirez, ex-Willie Bryant pianist, and the Three Dukes, including pianist Bob Mosely, were also on board with Myers, while Bass Hill and guitarist Bobby Macrae (brother of Ella's tenor man) were expected here on the next ship. Myers reports that Oscar Aleman, greatest guitarist in France, joined the army.

Joe Jones, Count Basie drummer said to be sick and badly in need of a rest, may be temporarily replaced by Jimmy Hoskins.

Harlan Leonard's bunch from Kaycee open the Golden Gate Feb. 10 for six weeks.

Bud Freeman's 711 Club job, announced here last issue, went wrong at the last moment and the Come Louders haven't opened anywhere. But when they do, Dave Tough will be back with them.

Bobby Byrne, a hit at Brooklyn's Roseland, was extended for a further four weeks with plenty of

Mutual air shots and a promise of further recordings for Decca. . . . Ramona back at Leon and Eddie's following Lennie Hayton. . . . Ink Spots and Woody Herman given an extra month at the Famous Door. . . . Joe Sullivan's mixed band at the television studios New Year's Eve and recording for Columbia this week.

Roy Fox to U. S.? Sonny Dunham, still with Glen Gray at press time, hadn't lined up any details for his band but confirmed that he'd be going into rehearsals shortly. . . . Roy Eldridge returned to his old stand, the Arcadia ballroom. . . . Golden Gate quartet, big hit of the Christmas Eve Spirituals to Swing show, was promptly signed by CBS for regular (Modulate to Page 12)

They Don't Think Kay Foster's Legs Are "Prettiest"



A wild clamor resulted last week after Bruno of Hollywood, noted beauty judge and pulchritude authority, declared Kay Foster's legs were the "best looking legs of any girl band vocalist in America." Miss Foster, singing with George Auld's band, admittedly had something, band leaders said, but no more than their own chirpers. Here's their proof,

above. Helen Forrest (left) poses on Benny Goodman's bandstand. Helen O'Connell, with Jimmy Dorsey at Chi's Hotel Sherman, shows what she has to offer. And Evelyn Poe (right) of the Bob Zurke combo reveals her shafty charms. Goodman, Dorsey and the Tomcat want Down Beat's readers to judge for themselves. Are Kay Foster's legs the "best looking" of the lot? See Jan. 1st D. B. for Pic of Kay.

Poll Excites Interest of Networks, Press, Public As Well as Musicians

Never in the history of swing music has any single event merited the unprecedented national interest which has been stirred up by the 1939 Down Beat band poll, results of which were published in the January 1 issue.

Network Recognition

During the first week of January alone, sponsors of no less than four coast-to-coast network commercial broadcasts thought the Down Beat poll results of sufficient interest to merit lengthy mention on their programs. Results were announced on the final Benny Goodman Camel cigaret show over CBS and on his Fitch Bandwagon show over the same network. Formal presentation of Down Beat trophies were made to Tommy Dorsey on Alec Templeton Time (NBC) and to Glenn Miller on his Chesterfield show (CBS). At press time arrangements had been completed to honor the Bob Crosby band and its All-American bassist, Bob Haggart, on another Camel show over CBS.

In addition to this unusual national recognition, numerous other presentations have been made to bandleaders and individual winners of All-American honors, with awards being made on several sustaining network band broadcasts during the past two weeks.

Gold Plated Cups

Messages of congratulations to winning musicians began to pour in, care of Down Beat, within 24 hours after final results had been made public. Newspapers throughout the country gave much space to comment on the results. Bookers and managers of bands began immediately to make use of the prestige accorded their bands and musicians by winning honors in the poll. They are preparing new publicity brochures playing up Down Beat honors as selling points.

The trophies awarded to bands were gold plated cups standing 12 1/2 inches high and engraved with bandleaders' names and legends explaining the significance. In addition to Goodman, Dorsey and Miller receiving these, Count Basie also was awarded one as the outstanding Negro band of 1939.

The individual trophies given the 14 All-American bandmen and two vocalists were also gold, smaller and consisted of a human figure holding aloft a sheaf symbolizing victory. Each of these was engraved with the name of its recipient and a description of the honor accorded him.

'My Days Are Numbered, I Know,' Handy

New York—"There are 170 recordings of St. Louis Blues, but none of them by the man who wrote it," said W. C. Handy the other day after he waxed four sides for U. S. Records. With the grand old man of the blues playing trumpet and singing, the session also included the veteran clarinetist, Ed Hall, and five men from Louis Armstrong's band: Luis Russell, Jay C. Higginbotham, Pop Foster, Sidney Catlett and Elgie Madison.

"My days are numbered," said W. C., "I know it, and I want to leave these records behind as a souvenir." Numbers waxed include, beside St. Louis, Beale Street Blues, Loveless Love and 'Way Down South Where the Blues Began.

The Columbia Recording Corp. is planning to issue a Handy Album soon.

Rita Rio Swings National Anthems

BY ART ATLAS

Brooklyn—Rita Rio's fem band gets the nod this week in the stage show featuring Toby Wing, Marie Wilson and Faith Bacon, currently at the Flatbush Theater.

New on a national tour, Rita and her company will stay in the east at least another month.

Pic Clo

New York cont story of fortunes was day when and down making "cr placards den unfair to n cians' Union Jimmy M tra, who r couple of m of non-paym of their e Brown, who Down Beat received pay reason for t could be tra ployment of Kilowatts, tion.

Headache Joe Helbock spot that l owing histo abundant th doors for s Year's, not to enjoy a N that should Business

Pop E Leg An

BY W Washington gift was su Hayden, sta president of leg was: ar above the poisoning s toe.

Thin Be Buy

THE

Picketing Helps Close Onyx Club

New York—Sad end to the recent story of the Onyx Club's misfortunes was evidenced the other day when two pickets paced up and down outside the history-making "cradle of swing" with placards denouncing the Club as unfair to members of the Musicians' Union.

Jimmy Mundy and his Orchestra, who reopened the Onyx a couple of months ago, complained of non-payment for the last week of their engagement, and Pete Brown, who followed Mundy, told *Down Beat* that he had still not received payment in full. The real reason for the picketing, however, could be traced to the current employment of Kenny Watts and his Kilowatts, a non-Union combination.

Headache followed headache for Joe Helbock, one-time owner of the spot that helped make so much swing history. Headaches got so abundant that the Onyx closed her doors for good just before New Year's, not even able to stay open to enjoy a New Year's eve business that should have been profitable. Business at the spot had been

bad enough before the picketing started, but after pickets got to parading up and down, it was just too bad.

Helbock claimed disassociation from the financial end of the club toward the last, stating that he "only worked there." He also told a *Down Beat* reporter that Kenny Watts' boys were regarded as an act and should not come under union jurisdiction.

Krupa's Capers Cramp Sam's Style

Buffalo—While playing the Buffalo Theater here Gene Krupa and his men, between shows, took Sam Musicker's sax and hid it. The show began a few minutes later and Sammy, reaching for his tenor, desperately turned back toward Gene and excitedly pointed out that "my horn ain't here."

Gene, very seriously, motioned for Sam to play clarinet. Sammy was worried but he waded through two tunes, faking, until his eye caught sight of his horn hanging high up on the stage curtain. Paying no attention to the audience, Sam jumped up, yelled at a stagehand to drop the curtain, retrieved his horn, and settled back contentedly in his chair while the audience and band joined forth on one long cheer. "The stunt broke up the show," said Krupa.



Jimmy Noone, prominent in the history of jazz as one of its first and still one of its best hot clarinetists, blows a few tepid ones through his gobstick at a couple of the girls. The girls are actually men, female impersonators. They set the motif at the Cabin Inn on Chicago's South State street, where Jimmy holds forth with a large combo that jumps along in solid fashion.

Satchmo's Wife Is Hospitalized

Chicago—After an emergency operation in which three tumors were removed, Satchmo Armstrong's wife, Alfa, is recovering nicely in X-Ray hospital in New York. and Louis reports she will be well in a few weeks.

'Don't Marry a Musician,' Say Two Doctors to Hopeful Chicks

Philadelphia—"Don't marry a dance band musician!"

That's the advice given young girls seeking husbands by two sociologists, Dr. Richard LaPiere and Dr. Carlo Lastrucci, of San Francisco State College. They told a meeting of sociologists here that musicians' wives were forced to lead "nontypical" lives and that working conditions in the business are such that all their other activities are affected.

"If a musician is married," said the docs, "he leaves his wife be-

hind, particularly if he has children, and sees her only when he can."

So their advice was for the chicks, when husband shopping, to steer clear of musicians.

Troops in France Hear Jack Payne

London—First band to get the call to play for British troops serving in France was Jack Payne, who took a complete show of 28 persons (including the well known English vocalist, Gracie Fields) "somewhere in England" to "somewhere in France." The first performance was given on Christmas night, after which three shows a day are being presented for an indefinite period for detachments of forces in various parts of France.

Alberti Signs One Of Claire Sisters

Betty Claire has been signed to sing with Jules Alberti's Tap-A-Rhythm orchestra at the Show Bar and Bermuda Room, Forest Hills. She is the sister of Dorothy Claire, vocalist with Bobby Byrne's band.

Pop' Hayden's Leg Amputated

BY WHITEY BAKER

Washington—A bitter re-election fight was suffered by A. C. "Pop" Hayden, starting his 32nd year as president of Local 161. His right leg was amputated three inches above the knee when gangrene poisoning set in from an infected toe.

Glenn Miller Congratulates Wilbur Schwartz on his choice of a MARTIN FRERES



The Sensation of 1939!

—Glenn Miller and his great orchestra are giving the experts something to brag about. Predicted, six months ago, to be the fastest rising orchestra in the country, Glenn satisfied his most optimistic roofer by winning the well-deserved 1939 Metronome Achievement Award while amassing the greatest number of combined votes in the Downbeat Poll, placing second in the Swing and third in the Sweet Divisions. Besides these honors, Glenn has won the featured spot on Columbia's Chesterfield show and moves into the Cafe Rouge at the Pennsylvania Hotel, this month.

—WE HAVE SOMETHING TO CROW ABOUT, TOO! During Glenn Miller's record-breaking rise, a Martin Freres clarinet in the skillful hands of Wilbur Schwartz fulfilled our predictions by giving impressive and flawless performances which were an inspiration to the fine artist playing it.

TRY A MARTIN FRERES AT YOUR LOCAL MUSIC STORE . . .

Ask Your Music Dealer for MARTIN FRERES REEDS and MOUTHPIECES

SEND FOR NEW 16 PAGE ILLUSTRATED CATALOG!

WURLITZER ARTIST ACCORDION

MODEL 294

Ten individual treble stops and two bass switches give instantaneous command of forty tone combinations, ranging from the sparkling brilliancy of the piccolo to the singing strings—the mellow woodwinds—the martial air of the brass—to the deep resonant voice of the bassoon.

Think American! Be American! Buy American!

THE RUDOLPH WURLITZER COMPANY, DE KALB, ILLINOIS

BUCHHEISEN & JACOBSON 5-7-9 UNION SQ. • NEW YORK, N. Y.

'Bring the Tuba Back, Cries Tony Sbarbaro, Dixieland Vet

New York—Down at Nick's, in the Village, it sounds like a pump-priming act when you walk in to catch Tony Sbarbaro's "Original Dixieland Jazz Band." The bass player spends most of his time on tuba.

"I believe the tuba is on the way back," says Sbarbaro, "and I'm helping it along."

The bassist entrusted with this odd job is Carl Tandberg, formerly with George Hall. Also in this deliberately retrogressive group are three members of the old Georgia Five: Herman Drewes, trumpet; Bill Drewes, trombone, and Gus Federer, clarinet. Henry Schnier plays tenor.

Pianist with the Dixieland group is Gil Bowers, who hasn't been heard of much since he left his Crosby cohorts. Teamed for a long time with another pianist, Sy Walter, he also played in the Aquacade band at the World's Fair last summer and even spent three weeks in Ray Kinney's Hawaiian group at the Lexington.

Sbarbaro, now 42, had been concentrating on society gigs for some years. The new Dixieland group, formed just under three months ago, has played at the Fair and at Harlem's Golden Gate Ballroom. When he's in the mood, Sbarbaro (who is also known now as Spargo) picks up an old kazoo modelled like a trumpet, which he's had with him ever since it was made for him in Chicago in 1917, and doubles simultaneously on drums and kazoo.

Emile Christian, Original Dixieland trombonist and bassist who returned recently after 18 years abroad, has been working in a society band with Gaston at the Monte Carlo.



Jumping At the Petit Gourmet

They jump, when the occasion arises, but the clientele at Chicago's unique Petit Gourmet restaurant demands a versatility that makes the jumping only a small part of this trio's repertoire. This combo is Mary Jane Englert's. She plays piano and sings. Atop the piano is Ruth Cameron, who played such very fine tenor sax with the Ina Rae Hutton femme band of a short time ago. Bassist is Doris Freeman, formerly of Rita Rio's band.

Parents Troubling Spivak

BY DON LANG

Minneapolis—"Parent trouble" may be added to the innumerable difficulties of Charlie Spivak, who is trying to organize his first band here. Three or four of the first rate youngsters he has picked up are trying to get permission from their folks to quit school to leave with the band. Charlie admits they'd be wiser to finish school.

A young guitarist, unknown to Charlie, sat in one day. He proved to be plenty tough and Charlie indicated that he might fit in with the band. At subsequent rehearsals the guitarist's mother started besieging the rehearsal hall telephone with questions on what union her boy should join, and why and how, etc.

Although the brass section, especially the trumpets, is a long way from being decided, Charlie has a spot open after New Year's in the Terrace of the Hotel Lowry in St. Paul. He will not open there, however, unless the band is entirely set. Charlie is well satisfied with Tommy McGovern's piano and arranging. The saxes seem the only set section, with Ray Ekstra and Karl Kates on alto, and Vern Elliot and Tony Bastien, tenors, giving the band a real punch.

18 New Tunes in Canadian Musical

Winnipeg—Three students of the University of Manitoba have given Winnipeg, and probably Canada, its first entirely original show, a gay musical comedy in two acts titled *You Can't Beat Fun*, produced this month in the Civic Auditorium. With a collegiate setting, the show boasts 18 original tunes, the work of Earle J. Beattie and Samuel Seetner. Harold Green, the bandleader, arranged the music. The show's a click and indications are that it will go beyond the Manitoba campus.

Flack Elected Prexy Of Ft. Wayne Local

Ft. Wayne, Ind.—H. James Flack, for the sixth straight year, was elected prexy of the Musicians' Union here last month. W. M. Sayer is vice-prexy and Bob Jellison, treasurer.

Beg Your Pardon

In the January 1 *Down Beat* was published a short item to the effect that M. H. Orodenker shortly would become Philly correspondent and special writer for *Down Beat*. This story was inadvertently misunderstood by our editors. Mr. Orodenker will not write for *Down Beat*. Our apologies to all concerned.

nitary managers can be satisfied with non-ASCAP tunes in their bands, they'll all save themselves the annual ASCAP fee.

In retaliation to the reported upping of ASCAP rates, 29 of the 81 stations in the Indiana-Michigan district of the NAB subscribed to their quota of stock in the new organization. Representatives of the two stations which did not subscribe to the stock explained that they lacked authority to act. In an interview with Robert H. Swintz, commercial manager of WSBT and WFAM, the South Bend Tribune stations, Swintz declared that in nearly every instance the members of NAB were subscribing 100 percent to their stock quotas.

Cooper New Chirp With Tony Pastor

New York—Dick Himer nabbed Les Brown's songstress, Miriam Shaw, last month. She's working with Himer on the Hotel Pierre job, and on Royale records. Tony Pastor, with his new band out of the woodshed, has chosen Eliam Cooper, formerly with Eddie DeLange, for the vocal duties.

Krupa Signs Jordan

New York—Al Jordan, trombone with Krupa, has been added permanently to Krupa's brass section. He succeeds Rod Ogle.

'Anti-Ascapers' Prepare For War on Music

BY JOHN M. GLADE

South Bend, Ind.—All radio staff bands will eventually play music published exclusively by the National Association of Broadcasters, if and when that organization's plans fully materialize. Those plans seem destined to be a solid push in the pass, if not a definite KO, to the lords of ASCAP, judg-

ing from the ideas outlined at a recent meeting of the Association here.

Neville Miller, Washington, D.C., president of the group, outlined the plans, the purpose of which, it is said, is to form competition to ASCAP and eventually eliminate all taxes on music, not only for broadcast purposes, but also for general use, whether for profit or not.

According to the proposed NAB setup there will be no charge for the use of music published by Broadcast Music, Inc., publishing unit within the NAB. Thus, providing sponsors don't object to omission of ASCAP music, and if

"EVERY PERFORMANCE A NEW THRILL"

George Wettling
ACE PERCUSSIONIST
WITH
Paul Whiteman

WFL DRUM CO.
Wm F. Ludwig
CHICAGO U.S.A.

1228 N. Damen Ave., CHICAGO, U. S. A.

● "For live, eager response and sparkling results, there's nothing to compare with those advanced creations of Bill Ludwig. I use two Bob Cat Outfits for special floor and radio work—and get a new thrill every time I play them."

So says GEORGE WETTLING, Paul Whiteman's ace drummer. And his judgement is backed by a star-studded jury including All-American Ace Ray Bauduc, with Bob Crosby; Tommy Summers, with Jimmy Joy; Augie Theilman with Lou Breese, and thousands of others.

Remember, only in WFL Drums and Outfits do you get such basic improvements as Twin Strainers, WFL double-flanged hoops, etc. You owe it to yourself to write for the new WFL catalog.

The choice of the finest for TONE

CONTEST WINNERS ARE LINK USERS

(The numbers preceding the names indicate position in the *Down Beat* Popularity Poll.)

TENOR SAX

- (1) Coleman "Bean" Hawkins
- (2) Charlie Barnett
- (4) Leon "Chu" Berry
- (5) Lawrence "Bud" Freeman
- (6) George Auld
- (7) Lester Young
- (8) Tony Pastor
- (10) Jerry Jerome
- (11) Babe Rubin
- (12) Sam Donahue
- (13) Herb Haymer
- (15) Don Lodica
- (19) Vido Musio
- (20) Arthur Rollini
- (22) Joe Thomas
- (23) Jimmy Mundy
- (24) Clarence Balse

ALTO SAX

- (1) Jimmy Dorsey
- (2) Toot Mondello
- (4) Benny Carter
- (5) Charlie Barnett
- (6) Hymie Shertzer
- (7) Dave Matthews
- (8) Les Robinson
- (11) Bob Snyder

OTHER PROMINENT LINK USERS

HANK FREEMAN Artie Shaw Orch.
FREDDY STULCE Tommy Dorsey Orch.
CHARLES FRAZIER Jimmy Dorsey Or.
MIKE DOTY
LEO WHITE Larry Clinton Orch.
FRED FELENSKY
WOLFE LAYNE
ARMAND BUISSERET
HEINE GUNGLER Kay Kyser Orch.
SULLY MASON
MORTON GREGORY
HUB LITTLE
JOHN VAN EPSS
ART ST. JOHN Jack Teagarden Orch.
ERNIE CACERES
CLINTON GARVIN
FRANK GALLODORO Paul White-man Orch.
FRANK SIMIONE
SAM SACHELLE
ED CLAWSON Jan Switt Orch.
LARRY GORDON J. Janney Orch.
S. SHIFFMAN F. Masters Orch.
BEN WEBSTER F. Wilson Orch.
DON REDMAN D. Redman Orch.
BUSTER BAILEY John Kirby Orch.
GEO. KOENIG Bob Crosby Orch.
BOB STRONG Bob Strong Orch.
TONY ZIMMERS R. Newman Orch.
HENRY WADE
PAUL RICCI N.B.C. Staff
ALFIE EVANS New York
BUDY ADLER
HENRY ROSS
C. STRICKFADEN
LYALL BOWEN Radio
PAUL McLARNAD Hollywood
JACK BUNCH
ED. BROWN Teacher, New York
ED. MAUNDANZ
PETER LUISETTI

Eight out of the ten first-ranking tenor saxophonists, and 7 out of the ten first alto men according to the *Down Beat* poll, are Link users!

Foremost saxophonists and clarinetists are invariably Link mouth-piece users. Many top sax sections are entirely Link equipped. There is but one reason; Link gives them everything they demand... full-bodied tone... brilliant resonance... greater volume and freer phrasing flexibility.

Let their way be your way to better playing.

Send for free descriptive booklet. Contains complete listing of outstanding Link players and the facings they use. Write TODAY, DEPT. O.

REPRESENTATIVES IN ENGLAND
Henri Selmer & Co., Ltd.
114-116 Charing Cross Road, London, W.C.2, England

OTTO LINK & CO. INC.
117 WEST 48th STREET, NEW YORK, N.Y.

Chicago, Jan

What's

Down Beat each month five musician How would up with these

THE

What's the worst brought paricened in

THE

Dick Jurge were playing

smooth was p although me were able night, I had ramento hos brought me c being with m

Horace Hei

"The misfor been be Fletcher's brother. I very proud of distinction course, but a same time it caused me continual h e ache, because both do the things—arri play piano at Fletcher has ment). It see tried to get s ower was dis eved that band. Fletche fame when I in his band, been basking which isn't a first hand r

Miss Mole.

Whiteman

Tommy

"We've had one - nigh just like other band suppose, but worst one place when were just a played a nighter in C Jeroi, Pa. didn't draw big a cre (and in 5 days we d get too bi guarantee, er) and the whole moter 'took peared with the intermi hundred dol to us then."

What's the Beat?

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

THE QUESTION

What's the bummiest kick—the worst bringdown—you ever experienced in the music business?

THE ANSWERS

Dick Jurgens, bandleader—"We were playing Lake Tahoe, California, and one day we had to drive to Carson City to buy a few things. On the way back, on a muddy, slippery piece of road the car went into a skid, slipped off the road, hit a telephone pole, and wound up in the ditch. My mouth was pretty well banged up, and although the two boys with me were able to play the job that night, I had to spend it in a Sacramento hospital. Nothing ever brought me down so much as not being with my band that night."



Horace Henderson, bandleader—"The misfortune of my life has been being Fletcher's kid brother. I am very proud of the distinction, of course, but at the same time it has caused me one continual headache, because we both do the same things—arrange, play piano and lead a band (though Fletcher hasn't a band at the moment). It seems that wherever I've tried to get a job for my band, the boss was dissatisfied when he discovered that it wasn't Fletcher's band. Fletcher is older and gained fame when I was just the pianist in his band. Ever since then I've been basking in reflected glory, which isn't quite as satisfying as first hand recognition."

Tommy Dorsey, bandleader—"We've had plenty of bum kicks on one-nighters, just like any other band, I suppose, but the worst one took place when we were just starting out. We played a one-nighter in Charleroi, Pa. We didn't draw too big a crowd (and in those days we didn't get too big a guarantee, either) and then lost out completely on the whole night when the promoter 'took a powder' and disappeared with all the dough during the intermission. And those few hundred dollars meant an awful lot to us then."

Miff Mole, trombone with Paul Whiteman—"I experienced my worst bringdown while playing with Roger Wolf Kahn in the Palace theater, Chicago, some years ago. I was taking a chorus on Tiger Rag. The spotlight was focused on me. In those days there were no locks on the horns and as I was holding a hat over the bell, the pressure of my hand on it forced the bell to loosen from the slide and fall off over my shoulder. Trying to be nonchalant, I reached behind me, picked up the bell and put the horn together. But by the time this was accomplished, the chorus had ended and the audience was in a fit of laughter."

Johnny Long, bandleader—"The worst bringdown I ever suffered occurred a few years back when my band was making its debut at the Cavalier Beach Club in Virginia Beach. We were doing a novelty for the crowd, right at the high point of the evening. The number had been received well elsewhere, but right in the midst of it this time a rather elderly lady came up on the stand and carried in a very loud voice that carried through the p. a., 'We don't want to listen to that mess, sonny; play us some dance music.'"

Down Beat's classified ads bring results! Try one and see. A horn to sell, records to trade, whatever the problem, DOWN BEAT'S classified ads will do the job right!

Songs Keep Up Morale
Sing as You Go is running a close second to the Siegfried Line, mainly due to a Gracie Fields recording. Tune in on a Canadian radio station almost any time of the day or night and you are most likely to hear the words, *Wish Me Luck as You Wave Me Goodbye*, as the stations are deluged with requests for it. This militaristic, slightly English-music-hallish song is one of Gracie's best recordings and she has put her voice to full use, discarding her usual Lancashire style.

A warring nation must have stirring songs to keep up the morale of the people and army alike. This is the part music plays in the winning of battles and ultimate victory.
From the city of Saskatoon in western Canada comes another new danceable tune called *We've Gotta Party in Berlin*, composed by (Modulate to Page 13)



War Music Takes a Modern Twist; Canuck Tunes Kick!

BY GEORGE BEATTIE

Winnipeg—Music for the second World War has taken a modern twist—the Allies want their tunes to be danceable as well as singable. Evidence of this is shown in the popularity of the English hit, *We'll Hang Out Our Washing on the Siegfried Line*, which is better suited for the ballroom than the bagpipe, and too, while *Tipperary* and others have been revived, they have not risen to the heights attained by several of the tunes of the last war.

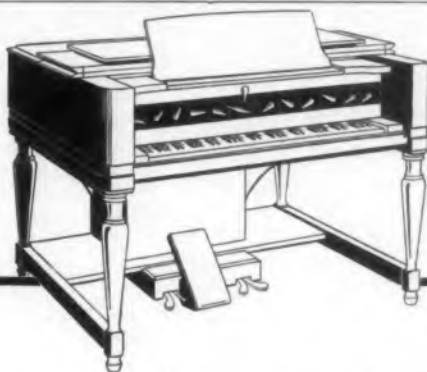
Songs Keep Up Morale

Sing as You Go is running a close second to the Siegfried Line, mainly due to a Gracie Fields recording. Tune in on a Canadian radio station almost any time of the day or night and you are most likely to hear the words, *Wish Me Luck as You Wave Me Goodbye*, as the stations are deluged with requests for it. This militaristic, slightly English-music-hallish song is one of Gracie's best recordings and she has put her voice to full use, discarding her usual Lancashire style.

A warring nation must have stirring songs to keep up the morale of the people and army alike. This is the part music plays in the winning of battles and ultimate victory.
From the city of Saskatoon in western Canada comes another new danceable tune called *We've Gotta Party in Berlin*, composed by (Modulate to Page 13)



Son of the Duke is this young chap, from whom the music world is expecting big things. Mercer Ellington, who recently debuted his own band, realizes he has a couple of strikes on him, trying to follow in his brilliant dad's footsteps.



"... it has caught on with a bang"

says Milton Charles, WBBM
CBS Western Key Station

Everywhere the Novachord is "Catching on with a Bang" . . . because it's the Newest, Most Versatile and Most Amazing of Musical Instruments!

Let the Novachord take command of your imagination! Let its magnitude of musical versatility tell you that it's the most startling . . . most expressive . . . most appealing feature you can add to any band.

Just play the Novachord as you would a piano — on a conventional keyboard — and you produce beautifully clear piano-like tones.

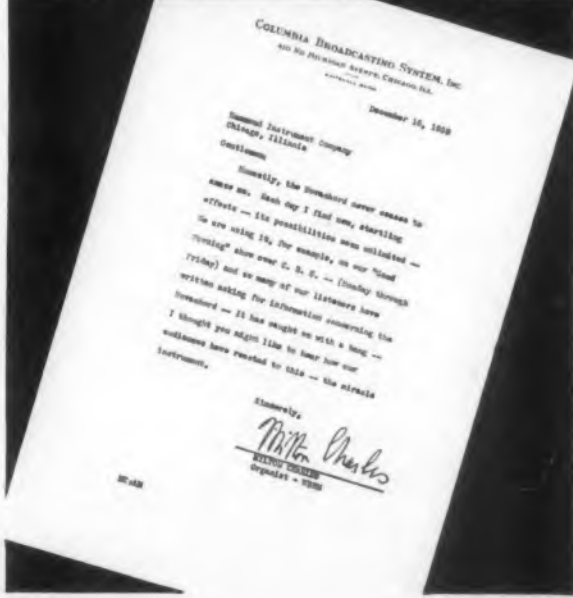
Then, as you start turning the tone selectors, you bring in the musical effects of banjo, flute, violin, muted trumpet, 'cello — and dozens of others!

Hear — play — the Novachord. Discover how it's easy to play . . . how it gives you an entirely new way to express your musical ideas. And see how this exciting new musical instrument is compact: it's easy to move about!

And discover — above all things — that the Novachord is the ideal addition to your band. Try it today at your local Hammond dealer's, or write or wire for complete information, to: Hammond Instrument Co., 2931 N. Western Ave., Chicago. Hammond Organ Studios — in New York: 50 W. 57th St., and in Los Angeles: 3328 Wilshire Blvd.



Turn the tone selectors, as you play! Let the Novachord add musical effect of French horn, clarinet, 'cello — and dozens of others!



The NEW idea in music—by the makers of the Hammond Organ!
See..Hear..Play THE HAMMOND
Novachord

of the HAMMOND ORGAN STUDIOS in the Hammond Building, 50 West 57th St., New York

'If He Could Rise From His Grave, He'd Be Great'

BY TED TOLL

So far the historians of jazz have been guilty of an unfortunate error of omission in neglecting to put on record the tremendous part Jimmy Harrison played in influencing today's styles of playing jazz on a trombone.

James Henry Harrison isn't so mythological that he has to be thought of in terms of ancient jazz lore. Big, genial Jim Harrison was a member of the great Fletcher Henderson band of the late twenties. He died July 23, 1931, leaving far too little of his work on records to be preserved in the annals of

(The writer wishes to acknowledge his indebtedness to the following for their invaluable help in preparing this story: Bob Ferson, Mrs. Katherine Harrison, Charlie Johnson, Ed. Small, Prince Robinson, Claude Jones, Quentin Jackson, Ben Wilfied, Vic Dickerson, Garvin Buschel, Eunice Key, Edgar Hayes, Dickie Wells, John Kirby, Horace Henderson, Fletcher Henderson, John Reid, Don Radman, Louis Armstrong, Rex Stewart and Tommy Ladnier).

the new art. But a faint glimmer of his artistry does live on in the grooves of those records of the Fletcher Henderson band on that black Columbia label, and on a couple of Clarence Williams' records of the middle twenties, and on a scattered few others in which his work is rather obscure.

When Duke Ellington's little heard of Washingtonians made the very first of what has since turned out to be hundreds of great records, Jimmy Harrison was back there pumping out a beautiful, confident tone and exhibiting a flawless technique. That was back in 1926, the label was Gennett, the number 3291 and the titles, *I've Got Those Want to Go Back Again Blues* and *If You Can't Hold That Man*. And there are a couple of sides with Chick Webb, made in 1931: *Blues in My Heart* and *Soft and Sweet* on Brunswick, and there's a Vocalion on *Hebbie Jeebies*.

Mutual Admiration

If you ask Jack Teagarden today who he thinks influenced him most during his early formative years or after he first came to New York back in '26, Mr. "T" won't hesitate long. He'll speak reverently of Jimmy Harrison now. They all do. Jackson will remember those days when he used to sit in a corner of Ed Small's by the hour listening to this young colored guy play a trombone. "T" will speak reverently of the days when Charlie Johnson (Charlie led the band then, on piano) would allow him to sit in.

In all fairness to Teagarden, it must be stated here that while he looked upon Harrison as a sort of demi-god, later, when Harrison heard Teagarden develop, the white boy from Texas became no small idol of the colored boy from Louisville.

The fellows today who remember Jim Harrison's work are pretty unanimous in praise not only of his musical virtuosity but of the personal traits of character that made of Harrison one of the most likeable guys the game has ever known.

We might as well work Panassie's opinion in here. Hugues recognized Jimmy as one of the great influences not only of jazz trombone but of the entire American art of jazz playing. Panassie describes Harrison's work in fluent language which seems to be inspired in itself by the man's trombone, his simple melodic invention, his assurance, emotional expression and admirable few note style.

Needed A Horn

Jimmy Harrison was born in Louisville, Kentucky, on October 17, 1900, the youngest of three boys. There is no record of his birth in the city's vital statistics files, but a half brother, the Reverend Ernest Jones, still lives in Louisville, and a brother, Arthur Harrison, is living in Detroit, where the Harrison family moved when Jimmy was just a little shaver. His widow, Katherine, is living in New York now. His dad, James senior, died only about two years before Jimmy did, and his mother passed away when he was fourteen.

There's something in the person-

ality of a born musician that makes it evident at a pretty early date that somebody had better buy him a horn or a fiddle or a piano. Harrison was no exception. The "something" in his personality was a sparkling, singing, jovial nature that just about demanded some vehicle to let him pour himself out of himself.

The family lived in Detroit when J. senior decided he'd better get this fifteen-year-old sprout of his a horn or something. So a horn it was, bought out of the income from a restaurant that kept the family going.

Any youngster's first year or two on a musical instrument are pretty much the same as those of any other youngster. So was Jimmy's. But he played and he played, and after about a year he was getting himself booked on gigs around town.

A Good Cook

Jimmy developed into a shrewd level-thinking kid, a gangly one, but a young guy who seemed to realize the value of money. As a result of this he knew enough to take a job that would net him the better figure over a period of time. This characteristic accounted for a career that found him, between 1916 (age 16) and 1925, kicking around the country a good bit, playing a little with one outfit, then jumping off to another.

His mother having died when he was fourteen, and having no sisters in the family, Jimmy was sort of cooed into giving a hand with the cooking in the restaurant every once in a while, and in later years got so that he could stir up a pretty good batch of anything anyone might order. Simultaneously he developed a sweet tooth and an insatiable liking for rich and heavily seasoned food that undoubtedly helped him along the road to the ulcers of the stomach which ultimately put an end to what many today agree would certainly have been a brilliant career as a modern musician.

Playing in and out of Detroit until he was about 19, Jimmy had built a reputation around the town as an unusually good man to have in a band. And not only for his trombone playing. Endowed with a colossal sense of humor that was at the same time subtle, he early acquired an almost fanatical liking for the singing-talking monologue style of humor of the late Bert Williams.

He studied Williams records hour on end, diligently, until he became, by the time he was 19, able to do a takeoff on Bert's stuff that would knock his friends out.

Couldn't Read Music

He got so good at it, that by 1919, when Charlie Johnson first caught him playing with a three-piece combination at the Philadelphia House, corner of Artie and Kentucky in Atlantic City, Jimmy was doubling on floor show, doing his little Bert Williams routine then jumping back to get off the only fine trombone that was played at the time. A gal by the name of Elise Young was on piano on that job and a roly-poly guy named Fatboy on drums. The way they would work it, Jimmy would take a straight lead chorus on some pop tune, then the gal would ramble one off, then Jimmy would take off on chorus.

Jimmy couldn't read music then, had never studied a note of it, but according to Charlie he could whip stuff off in any key just as if he were singing through his horn instead of blowing it.

It was only shortly before that



James Henry Harrison—1900-1931

that Garvin Buschel first heard Jimmy. It was in Peoria, Ill., where Jim was playing with some horrible beat-down crew. But it probably payed off, and Jimmy stayed on. Smart business man. He kicked around from one band to another, in Detroit and out again, never bothering much about the specks (notes). He'd laugh anybody off that tried to jab him about not reading music. "I'm not worrying about the specks. Play one in eight sharps. I'll be right with you." And he was.

Knew Wells in 1923

It's hard to tell about an influence behind Jimmy prior to about 1923. If he knew the colored trombonists Roy Palmer, one of the greatest of the New Orleans school, or Herb Flemming, the association might be credited with his development. But as far as can be determined, he wasn't familiar with either of them.

Dickie Wells, now on trombone with Count Basie's band, was one of the first of today's fellows, aside from Buschel and Johnson, to become acquainted with Harrison.

"Jimmy came to Louisville, the town where he was born, the first time I heard of him," says Dickie. "It must have been about 1921 or early '22. I was playing with a church band and when I heard him play I asked him to give me lessons. But he couldn't read. Yet he could play anything in any key."

"He used to play at Ebb's Hotel at 6th and Walnut in Louisville for Saturday night dances, just he and a piano player. Later he joined a band called Howard Jordan and I made it a point to catch the band every time I could just so I could hear Harrison."

'Jimmy the Greatest'

"That was in 1922 and he was the first man I ever heard play in that style, the style that Teagarden has done so much with. A couple of months later, when Jimmy got to New York, everybody commented on the young guy who played trombone as though he thought it was a trumpet. You know in those days nobody played an awful lot of melody, let alone jam and improvise on a trombone. But Jimmy felt the trombone was just as much a hot solo instrument or lead instrument as a cornet or sax, and he played it that way, as nobody else dared to do until later."

"I really feel that Jimmy was

the greatest hot trombonist I have ever heard."

Louis Armstrong might be given credit for some of Harrison's stuff, although that wouldn't be quite fair, either, because Jimmy never heard an Armstrong record, let alone Louis in person, until late 1923. When he did hear some, he was elated to find a man using many of the same ideas and effects on trumpet which he did on trombone.

However, the peculiar characteristic shake at the end of a soulful tone that Louis gets must be acknowledged as the influence be-

hind Harrison's doing the same thing. Harrison did it, but to this day there isn't another man who can employ this device with much effect on a trombone.

Shows Bix Influence

On the Chocolate Dandies' (Benney Carter's group) black label Columbia record of *Des Blues and Bugle Call Rag*, an excellent opportunity is afforded anybody interested to notice this little trick of Jimmy's. Of course, his vibrato itself might be misconstrued to be the shake at the end of the tone, but there's an obvious added effort on those tail ends. The vibrato, incidentally, was not effected by wiggling the slide. Harrison's tone and vibrato came all from his lip. Claude Jones, who worked alongside Harrison in the Henderson band, is sincere in his praise of Jimmy. Jones remembers that Jimmy helped this final kick that Harrison got on his notes by giving a little boost with the index finger on his right hand.

Harrison was a great admirer of Tommy Dorsey, Bix, and of Teagarden, and a Bixian influence seems to creep into his solo on the Fletcher Henderson record (Columbia 2453-D) of *I'm Comin' Virginia*, where Jimmy takes a muted chorus toward the end of the record. On the other side is *Whiteman Stomp* on which he takes a few four bar breaks open. The similarity between this and Teagarden's style is noticeable.

In 1922 Harrison came to New York with Fess Williams for the first time. He didn't stay with Fess long, however, and left to trumpeter June Clark in a little combo at Ed Small's, then on 5th avenue at 135th. Prince Robinson was on tenor and a young fellow named Bill Basie played piano. Count Basie today will admit readily that "Jimmy was the best."

Mrs. Katherine Harrison, Jimmy's widow, recalls having heard Jimmy say, as far back as 1927, "That young Bill Basie, he's going to be something someday. You wait and see, he'll be famous."

(Modulate to Page 9)

Big Success with DANCE BANDS!

JOE H. SORACE, shown with Director Tommy Hopton and his splendid Leedy percussion outfit, is a fine drummer who has scored notable successes in his work with many fine dance bands. With Tommy Hopton's Band at Bedford Glens, Cleveland; at Southern Taverna Nite Club, Cleveland; Merry Gardens, Chicago, and Hotel Peabody, Memphis. Featured on radio programs over WTAM. An exclusive Leedy user for over 12 years. He writes: "I consider Leedy instruments much superior and would not consider any other make."

In these days of strenuous competition it pays to be sure that you have the advantage of the very best instruments obtainable. Leedys have been the favorite of leading professionals for more than 40 years. That's a tip you may find helpful. We suggest you try a new model Leedy now. Check its modern appearance, sturdy construction and marvelous response.

LEEDY MFG. CO., 119 Leedy Bldg., Elkhart, Indiana

Leedy

Write FOR FREE BOOK

Leedy would make you a professional in a hurry, including instruction, records and full information. Write for book today. We'll send you a copy of the book, and a list of dealers, and a list of Leedy instruments.

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 Cons, Mag. Editor, *Dove's Best*, 608 S. Dearborn, Chicago. The girl selected must have talent and look; a real opportunity awaits the one who fulfills requirements best!

"WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"

Chicago. Ellin And Chicago weird, yo mean An I left Jo ing piano Balinese, J stuff they They cla argue about the trouble tried to t thought I was our w make any quite obv couldn't co "Krap I'll admi plicated as sorts of to and flick t and when what seem thing like what I me nit with m too much the Africa in intricat dig some would real I manag recording get a grou fute, clarin ties of a bunch of toms, and the mains and they sion like a invents a (though i and three other scr the session dividually to the cla CRI effect, an trombone of the o the same, reads an three voc ballads, and Ford do have a I play tr I play tr the band trombone six month he could while we aino, but lashed the as a sing In spite able, how ourselves ing in ha The other ill, and K let's chais section. C the trom better th ton had first trun pretty fa my own Lets As fo try to pl as possi brook, t has show a theatre plies. U audience thinking don't en give the furious t This i effect; half of are pops quest f have in Border" yet we h ment of dancers number will run

Ellington Screwy? Dig Bombay Indian Jive And Get Really 'Out of the World' Noise!!

BY LEN MOSS

Chicago—If you think some of Duke Ellington's stuff is weird, you ought to listen to some Indian music, and I don't mean American Indian, either. I mean Bombay Indian.

I left Johannesburg, South Africa, my home, about a year ago, playing piano with a traveling American show. I got to dig Mohammedan, Balinese, Japanese and all kinds of strange noises called music, but the stuff they put out in India really had my ears popping off my head.

They claim they have harmony, but I couldn't find it. If you want to argue about music or any of its elements, go to Bombay. I think that the trouble with their music is that it has no form, no rules. But I tried to tell them that and they thought I was nuts. They told me it was our western music that didn't make any sense, which made it quite obvious to them why I couldn't comprehend their music.

'Krupa Ought to Dig 'Em'

I'll admit their rhythms are complicated as all hell. They play all sorts of tom-toms with their hands and flick them with their fingers, and when they get to jamming in what seemed to me to be something like 5/4 time—and fast, what I mean—well, I just had to sit with my mouth agape. It was too much for me. If Krupa thinks the Africans have got something in intricate rhythms, he ought to dig some of that Hindu jive. It would really kill him.

I managed to push myself into a recording session in Bombay. They got a group of native musicians on flute, clarinet, several weird varieties of stringed instruments, a bunch of those hand made tom-toms, and a singer. The singer is the mainstay of the whole band, and they work the recording session like a jam session. The singer invents a theme of eight bars or so (though in reality it's about five and three-eighths bars, or some other screwy length). He starts the session by singing his theme individually to the flute player, then to the clarinetist, then, with slight



Bombay Indian Music gave Len Moss, right, kicks like he'd never had before in his travels around the world. But here he's shown at the Taj Mahal Hotel in Bombay with Teddy Weatherford, great American pianist who still plays fine jazz with a pickup band of foreign musicians in India. Moss, now living in Chicago, is a pianist whose home is in South Africa.

variation and maybe cut by three-quarters of a bar, to the lute players and guitarists. Then he teaches the drummers just what

rhythm patterns he wants them to use (he couldn't have taught them to me in a thousand years), then they all take off. The result just didn't make any sense to me.

Harmony or Monotony?

In one argument I had about harmony, a lute player, trying to make me understand their harmonic standards, plucked what seemed to me to be one note, plucked it several times and told me all the tones plucked were in harmony. I asked him if he wasn't mistaken, didn't he mean they were all in monotony? With that he just gave up.

Instead of basing their music on scales, they have what are called ragas (that's pronounced roggus), corresponding vaguely to our scales. But the construction of these ragas didn't seem to make any sense to me. It seems that they are "scales" of five tones. One raga might be composed of the notes, F, G, A, C and D. But there are various of these ragas and they're not all built on the same intervals. Some of them have quarter-tone steps, and that's where I throw in the towel.

Ragas for All Occasions

Different ragas are used to play music expressing different moods. For happiness they use one raga, for sorrow another, and so on. Also they use a different raga for morning, another one for afternoon, and still another for music at night.

Of course I don't really mean to belittle this music. If a guy can play anything in quarter-tones—even if it doesn't sound like what I call music—it seems to me he's got something there, and just because I can't figure out what's going on, who the hell am I to say it's not music or it hasn't any harmony?



This Sweet Thing is known as Marion Brent, whose tonsilage does all right by dancers to the music of Stan Wood's outfit. She's been with the band for two years, joined it when she was 17. Has been around in her day, having done solo broadcasts over NBC from Cleveland twice a week.

Johnny Davis a Riot in Indiana

BY JOHN M. GLADE

South Bend, Ind.—Johnny "Scat" Davis and his Daviscats kicked the lid off existing attendance records at the Palace theater here when the management was forced to play an extra show to accommodate hundreds of fans thronging the street for a block in both directions. Originally having booked the band for three shows and with no chance of a hold-over, the management, with no little travail, had to clear the theater for the fourth show so that those still waiting could catch it. A group of women admirers swarmed about the stage door, but were disappointed in not catching a glimpse of Davis' new daughter, Judy, who appropriately made her first appearance while her pappy's latest picture, "A Child Is Born," was being shot.

Critics in the Doghouse

(From Page 2)

effect, and the addition of a third trombone to the band, the set-up of the orchestra is substantially the same, with seven brass, four reeds and four rhythm, plus the three vocalists, Terry Allen for ballads, Mary Dugan for rhythm and Ford Leary for specialties. We do have a certain advantage in that I play trumpet and both Ford and I play trombone; Ford, who joined the band when it started, played trombone with the orchestra for six months before anyone found out he could sing. He left the band while we were at Glen Island Casino, but returned before we finished the engagement, coming back as a singer.

In spite of the eight brass available, however, we usually limit ourselves to seven, the extras coming in handy for replacements, too. The other night George Mazza was ill, and Ford shifted from a vocalist's chair back to the trombone section. On his vocals, I took over the trombone book; it worked out better than the night Jimmy Sexton had a split lip and I played first trumpet, which involved some pretty fast segues from trumpet to my own trombone parts.

Lets Crowd Choose Music

As for the music we play, we try to play as much to the crowd as possible. If we're in Meadowbrook, they get what experience has shown us they like there; if in a theatre, etc., the same thing applies. We don't try to force the audience around to our way of thinking; if we find that they don't enthuse over Dixieland, we give them a faster and more furious tempo.

This policy has had an unusual effect; I would say that hardly half of the numbers in our books are pops, yet we rarely get a request for a pop which we don't have in the books. "South of the Border" is a number one song, yet we have never had an arrangement of it, simply because our dancers don't expect that type of number from us. Their requests will run more to asking for spe-

cialties of our own, like *Reverie* and *Shadrach*.

In that way, the policy works out fine; you play the numbers you want to play, and educate your audience to expect that type of number from you. You never have to hand anyone a nickel and send them out to hear another leader's record of a number! I'd sum it up as a policy of pleasing your audiences rather than yourself, and thereby pleasing, apparently, your audience as well as yourself. If you go at it the other way, pleasing yourself most of all, the results may be displeasing to the customers.

We couldn't do otherwise if we wanted to, for I broke into this business as an arranger, and when you're an arranger you please the leader with your work or you don't get paid for it. Being an arranger has another good side to it, in that you don't have to try to communicate your ideas to anyone else, but can work them out yourself. If they don't jell, you have no one to blame but yourself. But being an arranger has its disadvantages, too; I'll confess to frequent foggieness on the stand as a result of planning arrangements while we're playing. Even the customers in spots where they're used to us have gotten onto that trick; I got

off the stand at Meadowbrook the other evening and headed absent-mindedly for the dressing room, dreaming up an arrangement as I threaded my way between the tables.

"What key are you making it in?" asked one kid as I passed. "B flat," I replied automatically!

For the records, here is our personnel:

Steve Harcoris, Ben Feman, alto; Jack Harcoris, George Berg, tenor; Walter Smith, Jimmy Saxon, Snapper Lloyd, trumpet; Jimmy Skiles, Al George, George Mazza, trombone; George Ross, guitar; Hank Wayland, bass; Charlie Blake, drums; Billy Strach, piano; Harry Dugan, Terry Allen, Ford Leary, vocals.

And now back to the band.

Convict Doesn't Forget Woodbury's Prison Music

BY BILLY HOUSE

Salt Lake City—"By" Woodbury and his band have played at the state prison frequently. A couple of weeks ago a convict who was released was hurrying right over to thank "By" personally for entertaining him in prison. As he crossed the street a car ran him down. He received a large cash settlement. His trip to Woodbury interrupted, the fellow opened a big cafe on the accident money, and on opening day he had Woodbury and the boys in the band over for a big feed.

A few nights later, after Janyce Don, vocalist with the band, had swung a tune on an NBC hookup, she received a proposal of marriage via long distance telephone from Seattle, Washington. It is understood that the cafe owner has offered to serve the wedding feast.

Oldest Horn In Use Today?

Kansas City—When Harlan Leonard's Negro jump band leaves town this month to begin touring under MCA guidance, dancers will see one of the nation's best tenor men playing a horn that looks like anything but a tenor sax.

The guy is Henry Bridges, who grew up with Charlie Christian in Oklahoma. The horn he uses is a family heirloom, and will be 22 years old in June. Bridges says he won't get rid of it until he finds a new model with the "guts and bite" of his antique instrument.

Trombone Players!
"Oil of its name" GLYDE OIL. Over 350,000 bottles sold in the past season. With handy dropper. Just a few drops lubricate your Valves and Slides—35¢ at all dealers everywhere. Will not gum. GLYDE OIL PRODUCTS 32 Union Sq. New York

ARTIE SHAW

"All Star" Series of

Modern Arrangements

For Orchestra

Conceived and Arranged by

Artie Shaw

Scored by Jerry Gray

JUNGLE DRUMS

PEANUT VENDOR

THERE'LL BE SOME CHANGES MADE

JAZZ ME BLUES

MARIA MY OWN

Price 75c each

ROY ELDRIDGE

Series of

SWING TRUMPET

Solos

Special Recording Arrangements by the All-American Trumpeter

IDA, SWEET AS APPLE CIDER

JAZZ ME BLUES

SHIM-ME-SHA-WABBLE

THERE'LL BE SOME CHANGES MADE

BALLIN' THE JACK

BLUES MY NAUGHTY SWEETIE GIVES TO ME

TISHOMINGO BLUES

Price 50c each

POPULAR HITS FOR ORCHESTRA

EL RANCHO GRANDE

Arr. by Van Alexander

SAY "SI SI" (Fox Trot)

New Arr. by Vic Schoen

DON'T MAKE ME LAUGH

Arr. by Helmy Kress

THE JUMPIN' JIVE

Arr. by Van Alexander

A LITTLE CAFE DOWN THE STREET

(Waltz)

Arr. by Jack Mason

QUIEREME MUCHO (Yours)

New Rumba Arrangement by Charles Koff

Price 75c each

EDWARD B. MARKS

MUSIC CORPORATION • 8 C & BLDG. RADIO CITY NEW YORK

FRANK HENNIGS, General Professional Mgr. DEPT. DB

Woody Herman Arrives (Here's How and Why)

BY DAVE DEXTER, JR.

You figure he's a right guy as he sits there and talks and tells you about himself and his band. You like the way he meets you, and the way the boys take to you friendly-like, all of them eager to talk and explain the music they're trying to play the best they know how—the blues.

Woody Herman has been over a tough road. For years he went along blowing his head off, singing, leading and dancing on bandstands throughout the land. Nothing happened. The trade papers occasionally printed a rave, and some of the critics who weren't always on a Basic-Ellington-Goodman kick often mentioned Woody's work, but the public never let on. It was too busy with other bands to see Herman's gang. Part of the trouble, you are convinced, was the band itself. Every man in it is a part owner and you recall how Woody's group messed up several good bookings, record dates and other opportunities because everyone in the band had to vote on each proposition instead of letting Woody spiel a fast "yes" or "no"



Woody Herman

and get things started. 1940 Their Year But tough breaks are just that. And they can't go on forever, not if a band has the stuff, and the



That Herman Rhythm section . . . If you hear some band come on the air with a drive that would push a Russian through the Mannerheim line, it's Woody Herman's outfit, and the rhythm section is this one, probably the finest quartet of white groove burrowers in the business, according to Dave Dexter, Jr., who tells all about it in the accompanying story. Tommy Linehan is on piano; Walt Yoder on bass; Hy White, guitar, and Frankie Carlson on drums. Of course, the band's good, too, but that Herman rhythm section!

guts to stick together until the break hits it solid and the gravy train pulls into sight. Which is exactly what happened to Woody, you recall, about a month ago. Things are different today. Not

that Woody and his boys are set, or are in the plum dough yet, but you know as well as they do that 1940 will be their year. Those dates in Boston and the Famous Door panned out right, and radio wires carried the Herman music everywhere. You can tell the band's white hot by the way the song publishers are raving, and the way Broadway talks, and the way its records are going. And a deaf mute could tell it's Woody's rhythm section that's mostly responsible.

Carlson Terrific Drummer You look it over as it works. Frankie Carlson sits there behind the drums, whaling away with a sureness and lift that no other ofay in the business has today. And right beside him Walt Yoder pulls fine tone and a drive from a bass lustily, like Hy White does his guitar. Off at the side Tommy Linehan, a little guy, punches a piano fiercely, grinning as he tosses in a hot boogie figure on the treble and watches Frankie, Hy and Walt turn to see what comes next.

Out front, Woody stands watching his rhythm, too, nodding his head as he waits for his next clarinet entrance. Back with the brass Joe Bishop looks serious, playing flugelhorn and reading a trombone part. Beside him is Steady Nelson, a Texan whose trumpet cuts loose on most of the solos with that sure, round, full tone you expect when you hear Teagarden play. They all sorta bounce in their chairs as they play. Maybe it's *Blues On Parade*, or *Uptairs Blues*, or *Casbah*, or *Riverbed*, they don't care. You can see they're giving. And you can hear with your own ears what's comin' out. What you

hear is right. The band's got it. That rhythm section. . .

Woody Tells How "I don't know," says Woody. "I think we're in the right groove now. Funny how things work out. You die a thousand times, you lose a good man, you threaten to chuck it all every other night, and the one-nighters become nightmares. Then it happens. People begin talking. The bookers are friendlier. More people come up and want to meet you. It hits you all of a sudden, and all the boys in the band know it, too. You know that finally, you're on the right track."

Reasons? You can't list them. Woody knows that. Neither could Benny Goodman list 'em when he started clicking. And you better hadn't try to. Just keep on playing like Woody's doing and pray that nothing happens—that some guy doesn't come along with a tie-toe, talking fiddle, bubbling fish bowl or some other screwball idea and make good music take another backward step—that's all Woody asks. He's been playing good blues and 2-beat style six years. When he found his 2-beat wasn't as great as Crosby's, he quit it, and concentrated on the blues. Now he plays even the pops with a bluey touch, and his singing is developing so fast he'll be pushing Jackson T. on blues before long. You know that Woody's band has finally succeeded in making the public enjoy good jazz, even though it took them years of rough strugglin' to put it across, and that if Woody and company could do it, so, maybe, can the Duke, Lunceford, Muggsy Spanier and a batch of other right guys playing the right music. That Herman rhythm section. . .

Whitney Becker Charges:— Disc Collectors Are Jerks!

BY R. WHITNEY BECKER

New York—Record collectors are jerks. Which may come more as a surprise to collectors than to musicians, who for the last four or five years have done a lot of griping but no writing about the pests who follow them around asking kindergarten questions and making damn fools of themselves in general.

Collectors are jerks because they are not sincere in their "love" of the best jazz. They are jerks because they are bores. And they are jerks because they're all commercial minded, looking for discs which are hard to get rather than because the platter has a terrific musical performance somewhere in its groove.

"Condon Tells 'Em" I haven't lived in New York long, but already I've run into enough of these screwball discomanics to last me a lifetime or longer. Guys like Muggsy Spanier, Eddie Condon, Bud Freeman, Benny Goodman, Jack Teagarden and others I bump into occasionally all got chummy, after a little pumping, and lambasted the collectors right smartly.

"They're like gnats," said Condon. "Everywhere you go, and always in the way; always coming back; no way to get rid of 'em. They ask you played second kazoo on a 1927 Okeh disc I don't even remember making. They ask who sang the vocal on 1926 Brunswick under the name of 'Billy Butt's Blackberries.' Most of the time I don't remember and don't much want to. Dammit, it's a nuisance all the way around."

"Items" and "Dupes" Condon was just spouting out in honest fashion what I've been thinking a long time. One night I

was around Nick's when Jeffrey Fuller and a gang of guys were there. I heard them—most of them bragging about their collections—but when some of the musicians asked them who played what on certain titles, there wasn't a one in the crowd who knew the answer. All they knew was that the disc was an "item," and that "dupes" are rare. By "dupes" they mean duplicate copies. Smart stuff.

Some of us think a lot of fine records have been made lately. Goodman, Crosby, Basie, the Duke, Herman, Kirk, and maybe you'll grant one or two other bands have turned in occasional good records. But not the collectors! Hell, no—unless the disc is "out of print" it stinks. And do the collectors rush to get those Panassié reissues on Bluebird and Victor, or the Basie-Smiths Columbia reissues, or Bix's fine stuff in the Victor album?

"It all stinks," a collector tells you. But just let them find an original of any of those waxings

and then, by God, the music becomes no less than the best!

Collectors Publish Rag You can't blame the musicians for trying to duck the discomanic crowd. Because every collector imagines himself to be a pioneer in the jazz field. Each wants to "uncover" some startling bit of information which will set the world talking. A couple of collectors here have even gone to publishing a little weekly rag which purportedly is a "righteous jazz" tabloid, but which I've found is read only by collectors—and only a handful at that. Which, of course, is because the sheet hasn't anything interesting in it for musicians. A "Collector's Column" is its only feature. And *Down Beat*. The drive George Hoefler runs in his "Hot Box" column really is so unimportant it makes for funny reading. A helluva lot of ad about nothing!

John Hammond, a swell young guy who finally found it smarter to talk about his discoveries rather than write about them, used to be a collector. But he got out before the field became a rat race for guys trying to make big dough. George Avakian and Marshall Stearns are collectors, too, but they've begun to stress other angles in the music field rather than collecting in their writings. It's no wonder.

Of the 450 top-rank platterbugs (Modulate to Page 12)

Try Them
BENNY GOODMAN CLARINET MOUTHPIECE
Free-blowing, brilliant, big-toned . . . just right for modern clarinet playing. Only Selmer is authorized to supply these facsimiles of the Goodman facing. Try one at your dealer's now.

DUQUESSELMEYER CLARINET MOUTHPIECE
A genuine Selmer mouthpiece with A. Duquesne's personal facing, as used by him with the Tocantini-NBC Symphony. Try it for tonal purity, response, and intonation. Ask your dealer.
Write for free Selmer accessory mouthpiece catalogue.
Dept. 1186 Selmer Elkhart, Indiana

To People Who Want to Write but can't get started

Do you have the constant urge to write but the fear that a beginner hasn't a chance? Then listen to what Fulton Oursler, editor of *Liberty*, has to say on the subject:

"There is more room for newcomers in the writing field today—and especially in Liberty Magazine—than ever before. Some of the greatest of writing men and women have passed from the scene in recent years. Who will take their places? Who will be the new Robert W. Chambers, Edgar Wallace, Rudyard Kipling, and many others whose work we have published? It is also true that more people are trying to write than ever before, but talent is still rare and the writer still must learn his craft, as few of the newcomers nowadays seem willing to do. Fame, riches and the happiness of achievement await the few men and women of power."



"Before completing the N.I.A. course, I sold a feature to *Scribner's Magazine* for \$10. That resulted in an immediate assignment to do another for the same magazine. After gaining confidence with successive feature stories, I am now working into the fiction field. Previous to enrolling in the N.I.A. I had never written a line for publication, nor seriously expected to do so."—Gene E. Lovett, Broadmoor Hotel, San Francisco, Calif.

THE Newspaper Institute of America offers a free Writing Aptitude Test. Its object is to discover new recruits for the army of men and women who add to their income by fiction and article writing. The Writing Aptitude Test is a simple but expert analysis of your latent ability, your powers of observation, imagination, dramatic instinct, etc. Not all applicants pass this test. Those who do are qualified to take the famous N.I.A. course based on the practical training given by big metropolitan dailies.

This is the New York Copy-Desk Method which teaches you to write by writing! You develop your individual style instead of trying to copy that of others.

You "cover" actual assignments such as metropolitan reporters get. Although you work at home, on your own time, you are constantly guided by experienced newspaper men.

It is really fascinating work. Each week you see new progress. In a matter of months you can acquire the coveted "professional" touch. Then you're ready for market with greatly improved chances of making sales.

Mail the Coupon Now

But the first step is to take the Writing Aptitude Test. It requires but a few minutes and costs nothing. So mail the coupon now! Make the first move towards the most enjoyable and profitable occupation—writing for publication! Newspaper Institute of America, One Park Avenue, New York.

Free
Newspaper Institute of America
One Park Avenue, New York
Send me, without cost or obligation, your Writing Aptitude Test and further information about writing for profit, as promised in *Down Beat*, January.
Mrs. Minnie
Address: _____
(All correspondence confidential. No salesman will call on you.)
\$14.00

"SWING FACTS" FREE
DOZENS of valuable ideas to help put your playing in a "Professional Groove"—and increase your earning power.
ABSOLUTELY FREE
—no post card will bring them. Be sure to specify instrument you play.
DAVID GORNSTON
117 W. 48th ST., NEW YORK CITY

CONRAD REEDS
Shertzes and the other famous leadmen of Tommy Dorsey's Orchestra use CONRAD'S to give them their individual styles.
CONRAD'S MUST BE GOOD!!
"The brand of the big name band"
Made in U.S.A.—for sax and clarinet . . .
At your dealer
CONRAD
RIDGEFIELD PARK, N.J.
Send for free copy "Road Fluting"

Harri Knew

(Jum
All this
humorist
Taking of
stuff more
listen to
them. The
have a fun
little stunt
band a la
happened
the momen

But as
going as
peared, m
asure us
an avid st
it very w
ligious. B
of go to
a superior
In 1924
ter met. I
Prince Ro
and the t
gether for
went with
while Jim
fast friend
Jimmy's d
1926 ca
fellow nam
six piece
Washington
a pretty s
Ed "Duke"
six piece
Club over
to 12 men
Robinson
But they
long. Poss
such a ho
only staye

W
It was
Ellington
beginning
A relat
during 192
experience
rison, Car
a short t
band at th
Then in
Fletcher H
time (Jim
picked up
ground ar
music. He
on June 6
one reason
about the
music. He
more about
side, in fa
arranging,
had turned
things.

That las
John Kirby
Both have
gard for
said just t
Harrison
grave tod
alongside
them to r
style as f
all, why
fellow who
"A gre
Kirby, "n
player, bu

Benny C
ago, comm
Jimmy ha
another h
first to p
Teagarden
ist—popul
It shou
Harrison
moderately
spite of
ward app
jug to me
truly gre
Their stin
they feel
music, the
create.

Althoug
ists of to
most of t
genius, m
that they
were cin
whelming
"Jimmy
trombonist
Benny Mo
when ask
son.

Some of
who used
besides Cl

Harrison, Greatest Trombone, Knew His Bible Backwards

(Jumped from Page 6)

All this while Jimmy was the humorist of any band he was in. Taking off on the Bert Williams staff more than ever, continuing to listen to his records and imitate them. The guy always seemed to have a funny gag to pull, or some little stunt to give the boys in the band a laugh, whatever band he happened to be working with at the moment.

Avid Bible Student

But as light hearted and easy-going as Jimmy Harrison appeared, many who knew him will assure us today that the man was an avid student of the bible, knew it very well, and was deeply religious. But doesn't that all sort of go to comprise the makeup of a superior musician?

In 1924 Jimmy and Benny Carter met. It was in Small's again. Prince Robinson was in the combo, and the three of them worked together for a while then all of them went with Billy Fowler for a while. Jimmy and Benny became fast friends and remained so until Jimmy's death.

1926 came along and a young fellow named Ed Ellington had a six piece combination he called the Washingtonians. Some say it was a pretty sad outfit at the time, but Ed "Duke" Ellington brought his six piece combo from the Kentucky Club over to Ciro's and augmented it to 12 men. Harrison, Carter and Robinson were among those added. But they didn't stay with the band long. Possibly because it wasn't such a hot outfit. In fact, they only stayed about two weeks.

With Fowler in '25

It was at this period that the Ellington records mentioned at the beginning of this piece were made.

A relatively uneventful period during 1925 preceded the Ellington experience, when the trio of Harrison, Carter and Robinson spent a short time with Billy Fowler's band at the nest.

Then in 1926 Jimmy joined Fletcher Henderson's band. By this time (Jimmy was 26) he had picked up a little theoretical background and had learned to read music. He also married Katherine, on June 6, which might have been one reason he began to learn more about the black and white side of music. He began to learn so much more about the black and white side, in fact, that he also started arranging, and toward the end had turned out a few very good things.

That last is attested to by both John Kirby and Horace Henderson. Both have an extremely high regard for Jimmy's talents. Horace said just the other day, "If Jimmy Harrison could get up out of his grave today, he'd be able to sit alongside any of the finest and cut them to ribbons in as modern a style as any of them. But after all, why shouldn't he? He's the fellow who started it."

"A great stylist," said John Kirby, "Not a flashy trombone player, but a really great stylist."

Did Not Drink

Benny Carter, only three weeks ago, commented without hesitation, "Jimmy has never been equalled by another hot trombonist. He was the first to play the style that Jack Teagarden—a truly fine trombonist—popularized and perfected."

It should be pointed out that Harrison did not drink more than moderately. He wasn't a fellow, in spite of his happy-go-lucky outward appearance, who needed a jug to make him play well. The truly great ones aren't that way. Their stimulation is the necessity they feel to express themselves in music, the overwhelming desire to create.

Although the greatest trombonists of today are fine artists, and most of them original in inventive genius, most of them will admit that they were at one time fascinated by Jimmy Harrison's overwhelming style.

"Jimmy was one of the greatest trombonists I ever heard," was Benny Morton's comment recently when asked his opinion of Harrison.

Some of the other top men today who used to hear Jimmy play are, besides Claude Jones, Wells, Tea-

garden and Morton already mentioned. Jay C. Higginbotham, Keg Johnson, Vic Dickerson and Tricky Sam. Each a great artist in his own right, yet to a man they admire Jimmy and regard him as a great influence not only to their own styles of playing but to the idiom, the essence of jazz trombone playing today.

'Man, I'm Beat!'

Jimmy's style was one of few notes, well-placed notes and tastefully placed notes, a melodic, graceful yet virile style that seemed at all times to impart a feeling in the listener that here was a man who had assurance and an exactly proper amount of restraint. He was precise. No tempo was too

fast for Jimmy Harrison nor any one too slow, for he fitted his creations into the tempo in such a well thought out careful manner that he couldn't possibly get balled up in the slightest. Listen to the *Dee Blues*.

A favorite prank of Jimmy's, when with the Henderson band, was to walk onto the stand on a job as if he were about to collapse. His 220 pounds drooped 'way over, he would plod over to his seat, mumbling, "Man, I'm really beat. I just can't make this date." For a while he could do this convincingly, but when, upon reaching his chair after barely making it, he'd get up and take chorus after chorus with breath-taking sparkle and freshness, the boys got onto his gag.

In 1929 Harrison made the acquaintance of a nice kid about 20 years old who played the tuba. His name was John Kirby. They became friendly, and somehow Jimmy talked Johnny Kirby into junking (Modulate to Page 20)



Jimmy Dorsey

Chicago—Jimmy Dorsey revealed exclusively to *Down Beat* here last week that he will sever his booking relations with the Rockwell General Amusement Corp. Coming as

a surprise to the band business, Dorsey's action was precipitated by what he termed "non-cooperation." Jimmy revealed that he was never informed of a one-nighter here last fall for which the GAC office contracted him and which he was accused of running out on, forcing the buyer to accept a substitute band. Much unfavorable publicity resulted for Dorsey.

On The Cover

On the cover corner we have the Tom-Cat weight champion of the boys, Bob Zurke, the same guy who walked off with position of pianist on the *Down Beat* 1939 All-American band. Bob has just been taken over a couple of fast rounds by his own chirpie, Evelyn Fox, who seems to have come out of the fracas in excellent shape (wisecrack not intended), as she carresses her boss' beaten brow with a breeze from a nice cool towel. The band is now on one-nighters.



ONE OF THE WORLD'S GREATEST SAXOPHONE VIRTUOSOS PREFERS BUESCHER

SIGURD RASCHER has amazed performers and public alike with his marvelous saxophone concerts given in New York's Carnegie Hall with the Philharmonic, in Boston with the Boston Symphony, and in almost every important city in the world. His amazing virtuosity is already well known in Europe.

His mastery of the instrument—his ability to play an octave above normal range, show that Sigurd Rascher is one of the greatest players of all time. His requirements are naturally much more exacting than would be necessary for most types of playing.

They include:

1. Perfect action to overcome the difficulties of intricate passages never attempted in ordinary music.
2. Perfect intonation owing to the absence of a pronounced vibrato which so frequently covers up deficiencies of this nature.
3. Top notes which may be played without effort. His work calls for notes an octave above top F.

Sigurd Rascher has tried all makes of instruments both foreign and domestic and says that none give all these requirements like his Buescher.

BUESCHER BAND INSTRUMENT CO., DEPT. 154, ELKHART, INDIANA

SAXOPHONIST, SIGURD RASCHER, APPEARS WITH NEW YORK PHILHARMONIC

ACCLAIMED A GENIUS BY CRITICS THE WORLD OVER

Critics the world over acclaim Sigurd Rascher one of the greatest saxophonists that has ever lived. He has appeared in almost every country of the world and recently made his American debut with the Boston Symphony and then appeared as guest soloist with the New York Philharmonic in its regular subscription series; thus, breaking the first saxophone tradition by being the first saxophone soloist ever to appear on the regular series.

Following are a few of the reviews of prominent critics the world over:

FRANCE
Extraordinary... gifted above the average... technically highly developed.

SWEDEN
He took the public by storm... possibilities of expression undreamed of... undoubtedly a phenomenon in regard to tone and technique.

NORWAY
The burst of applause was well justified... an outstanding performance... a colossal technique and phenomenal respiration... An instrumentalist of great virtuosity... a master of his instrument.

DENMARK
Saxophone genius... masterly... a tone soft as velvet... never heard before... bewitching... never to be forgotten.

GERMANY
With almost magical certainty of tone and a well-rounded form... unparalleled... a wizard on his instrument... astonishing virtuosity... a noble tone and full of feeling... a flourishing wealth of tone... the flowering of the saxophone... Pages of a master of technique and expression... Beyond all praise... in style of the best 'bel canto' masterly.

HOLLAND
An instrumentalist of great virtuosity... a master of his instrument.

UNITED STATES
"Indeed a virtuoso—an extraordinary technique." (After appearance with the New York Philharmonic at Carnegie Hall.)

FREE MAGAZINE

A new True Tone Musical Journal with the story of Sigurd Rascher and many other interesting features will be mailed on request. Send card for your copy. Mention instrument you play and if you would like a free trial.



MADE BY MASTERS ★ BUESCHER ★ PLAYED BY ARTISTS

DOWN BEAT

The Musicians' Bible
PUBLISHED TWICE MONTHLY

Advertising		Editorial	
GLENN BURRS, Editor	CARL CONS., Managing Editor	DAVE DEXTER, JR., Associate Editor	TED TOLL, Feature Editor
CLIFF BOWMAN, Sales Mgr.	SCOTT PAYNE, Traffic Mgr.		
TOM HERRICK, Adv. Mgr.			
R. V. PETERS, Auditing			
GEO. OVESON			

CHICAGO STAFF WRITERS
 PAUL EDUARD MILLER, HAROLD JOYVEN
 ONAH L. SPENCER, SHARON A. PEASE, DANNY BAXTER
 GEORGE HOEFER, JR.

NEW YORK OFFICE
 ED FLYNN, Wellington Hotel, 7th Ave. 55th St., Circle 7-7900, Advertising Representative.
 MICKEY LIVINGSTON, 187 West End Street, Endicott 2-4632, Circulation Distributor.

Opinions expressed by writers in this publication are not necessarily those of Down Beat's editors. To insure return of material submitted for publication, contributors must enclose self-addressed, stamped envelopes with material. Down Beat is not responsible, however, for unsolicited manuscripts.

DOWN BEAT • Address All Communications to 488 South Dearborn Street • Chicago, Illinois
 Printed in U.S.A. by John Maher Printing Company, Chicago

Jimmy Petrillo 'Slaps' John L. Lewis By Remote Control

Chicago's music boss, James Caesar Petrillo, is patriotic. He doesn't like Communists and a musician can't join his union unless he is a citizen or has applied for naturalization papers. Jimmy also believes in helping a friend. When William Green, President of the A. F. of L., lost his membership in the C.I.O. United Mine Workers Union, Petrillo saved Green by giving him a life membership in the Chicago Federation of Musicians.

Mr. Petrillo Works Hard For Musicians

And Mr. Petrillo has fought hard for musicians. Has made jobs for them when there weren't any. Besides being one of the most aggressive labor leaders in the nation, he is one of the most vigorous enemies of the C.I.O. and its leader, John L. Lewis.

When the C.I.O. threatened to start a music union here, using the American Musicians' Union as a nucleus, Jimmy beat them to the punch by taking over the whole union, officers and all.

It was an acute move, and timely. It eliminated the C.I.O. from the music front before they could get started. In other tilts with the C.I.O., Petrillo has been successful. But last week, in his enthusiasm to swat John Lewis and the C.I.O. another blow, he did an Un-American thing.

He tried to gag two plays that mentioned John Lewis and the C.I.O. by name. "John Lewis is not going on the stage in Chicago and that's that!" he is quoted as saying.

So when he went to George White's "Scandals" and saw a scene caricaturing Lewis, he eliminated it.

"And when my family came back from seeing 'The Man Who Came to Dinner,'" he said, "they tell me Lewis' name was mentioned twice."

"I called up the next day and says it's got to come out. Well, they give me an argument, but they knew it wasn't any use." For a few days the great Chicago public (the same public that had applauded Jimmy's gigantic public concerts) thought Petrillo meant it, and public indignation was aroused.

Newspapers, that hated John Lewis more than Jimmy Petrillo did, cried "Dictator" at Jimmy, and Pegler sarcastically called him the "good" Dictator and Lewis the "bad" Dictator.

When Petrillo told some one it was a joke, and "Mr. Lewis" was restored to the plays, audiences actually cheered!

Mr. Petrillo is undoubtedly sincere in his dislike for Mr. Lewis, but if he was sincere in trying to tell the people of Chicago what was good for them to see or hear, even as to so unlovable an actor as John Lewis, it was one of the greatest tactical errors in his career. . . . And very Un-democratic.

Jimmy Petrillo is an American and a patriot. And a good friend. But we are Americans, too, Jimmy. And Patriotic! And Good Friends.

And although we may differ from John Lewis as heartily as you do, he still has a right to speak and be heard.

And we all have the same right (you, too) to read his propaganda and decide for ourselves if it is good or bad.

If you shut John Lewis' mouth everyone will think he has some truth that will hurt you, and everyone will immediately want to know what it is!

Don't give him that break!

Let him talk—if he's got truth, we both want it. If it's a lie—it's damned easy to prove.

People can take a lot from a leader they think is sincere and is trying to help them.

But when you violate their inalienable rights of free speech, you lose them. Americans don't like "dictators" no matter how beneficial or lovable they may be.

They want to be led, not ordered! As one of the most sincere and aggressive officials of the American Federation of Labor, many musicians are looking to you to one day carry on, as the successor to Weber as the President of the Musicians' Union, the fine democratic ideals that that great and genuine American has so capably practised, as the leader of the musicians of America for so many years. Don't let them down, Jimmy.

Immortals of Jazz

Born April 29, 1899, in Washington, D.C., Edward Kennedy (Duke) Ellington was 6 before he began taking piano lessons. During his high school days he began to show an aptitude for composing after Oliver (Doc) Perry took him aside to teach him fundamentals. Ellington continued his training, joining Wilbur Sweatman's orchestra in 1923, later organizing his now-famous "Washingtonians" group. In 1923 the Duke moved into the Kentucky Club, New York, and stayed four years, leaving to open the now famous Cotton Club. All the time Ellington was composing and arranging. In 1930 the Ellington band became nationally prominent and has remained at the top ever since. Because Duke Ellington's genius for composing, conducting, arranging and playing piano still ranks as unparalleled in the history of jazz; because Ellington is not content to fall back on past achievements; because he remains a swell guy to everyone, and because the name of Ellington is and always will be synonymous with the best quality of jazz, Down Beat nominates him for its "Immortals of Jazz" honor, sixth in the series.



1923, later organizing his now-famous "Washingtonians" group. In 1923 the Duke moved into the Kentucky Club, New York, and stayed four years, leaving to open the now famous Cotton Club. All the time Ellington was composing and arranging. In 1930 the Ellington band became nationally prominent and has remained at the top ever since. Because Duke Ellington's genius for composing, conducting, arranging and playing piano still ranks as unparalleled in the history of jazz; because Ellington is not content to fall back on past achievements; because he remains a swell guy to everyone, and because the name of Ellington is and always will be synonymous with the best quality of jazz, Down Beat nominates him for its "Immortals of Jazz" honor, sixth in the series.

Musicians Off the Record



Bernie Cummins beams with paternal pride on the little guy with the Notre Dame letters on his chest. He's Bernie Junior, who looks as if he'll be able to whip his pop before long.



Enrapt in the Beat, and probably thinking its circulation could be tripled if it were handled right, in four and a half year old Greg Oveson. He's the son of George Oveson, who, as its circulation manager, sees that Down Beat finds its way to most nooks and crannies of the world.

To Readers

Down Beat is open to criticism and invites readers to send in their ideas and suggestions. Its news, its features, its technique columns are written to satisfy and fill the needs of American musicians. If there is a way in which we can further all those needs, we want to know about it. Musicians, Down Beat is your paper. Let us know what you want of it.

RAG-TIME MARCHES ON...

TIED NOTES

SHROFF-MORAN—Brodie Shroff, bandleader known as Dale Brodie, and Gal Moran, vocalist with Jimmy Joy's orchestra, some time ago but just announced.

GETTLER-WHITE—Art Gettler, trumpet with Griff Williams' orchestra, and Dorothy White, in University of Chicago chapel, January 7.

BRODY-SIEDEL—Robert Brody, secretary to CBS bandleader Mark Warnow, and Edith Siegel, in New York recently.

STAPLETON-ORDE—Cyril Stapleton, bandleader with Billy Tennant's BBC band, and Beryl Orde, variety artist, in London December 19.

SPATZ-TECH—Jack Spatz, New York professional manager for Bregman, Wood & Coan, and Paula Tech in New York December 24.

MARKSBURY-SHIPLEY—Ollie Orville Marksbury, Excelsior Springs, Mo., trumpeter, and Marjorie Elizabeth Shipley of Osawatomie, Kansas, in Paola, Kansas, December 27.

NEW NUMBERS

THOMPSON—Nan, born to Mrs. Denny Thompson in City hospital, Akron, Ohio. Dad is bandleader there.

RANSBY—Scott, 7½ pounds, born to Mrs. George Ransby, December 11 in New York. Dad is bandleader in Chicago.

GUASTAFERRI—Giri, 8½ pounds, born to Mrs. Joe Guastaferrri in New York recently. Dad is trumpeter with Al Donahue band.

ASHLEY—Son, to Mrs. Paul Ashley in Dallas December 18. Dad is personnel manager of the Dallas Symphony orchestra.

LOST HARMONY

MALONE—Mrs. Marguerite Malone divorced Foster Malone, pianist with Al Kollat's band, in South Bend, Ind., recently.

STEVENSON-Betty, 22, member of the Girl Friends trio appearing on Detroit radio stations, then Dec. 8 after an extended illness.

BAMLEY—Thomas G., 66, charter member of Cleveland Local 4, in that city of a paralytic stroke December 9.

BENIC—Eugene, 89, musician and attorney, member of Donovan's Loop ensemble, in Cleveland December 12.

McNEIL—John, 78, bandleader and twice mayor of Centralia, Ill., in that city December 24.

GROSS—Dr. Wilhelm Gross, 45, Viennese composer and conductor, in Forest Hills, N.Y., December 9, of a heart ailment.

PATTERSON—Fred A., 26, arranger and one of the original members of Sammy Kaye's band, December 6 in a South Mountain, Pa. hospital after a long illness.

ELLIOTT—J. E., 57, first clarinetist with the Cincinnati Symphony, of a heart ailment in Hotel Roberts, Muncie, Ind., December 18.

UNDERWOOD—Elbert Allan, 28, orchestra leader, in Evansville, Ind., of pneumonia, December 8.

VALE—Arnold, 30, member of the Texas Ramblers band, (fatally injured December 14 in an auto accident in Milwaukee).

BREWSTER—Robert, 64, president of the Metropolitan Opera and Real Estate Co., which own the structure and site of the Met, died in New York December 21 after a three-month illness.

CHORDS and DISCORDS

Sam Rosner Now A Cleveland Medico!

To the Editors:
I enjoy reading your publication as I have the past few years. I was, until I studied medicine, a trombone player and worked with Ernie Golden, Val Ernie, Vic Erwin, Lee (Stubby) Gordon, Doc Whipple and many other bands. I wonder if you'd make a note of this somewhere as I'd like to get in touch with many of my old friends. I was known as Sam Rosner. My address now is 8804 West 25th Street.

DR. ROBT. S. ROSNER

Have YOU Found Your Embouchure Yet?

To the Editors:
I suggest you have two brass columns—one for the suffering brass men and the other for non-suffering brass men. It seems to me that after two years of instruction on how to find your correct embouchure some of the fellows should have found theirs. How about some trumpet solos written out? In the last two years I have seen but one. Here's hoping I don't have to change my embouchure again.

KENNY WIDER

He Wants to Find His Brother!

To the Editors:
In the Nov. 1 issue of Down Beat, in the "Tied Notes" announcements there is a Charles Snellenburg and Helen Schumaker. He is my brother and I am a drummer and have been trying to find him for the last three years. Could you oblige me by letting me know where he is or telling him where I am?

MAX SNELLENBURG

Solid! Down Beat Wins a Poll, Too!!

To the Editors:
Conducting a poll on the merits of music trade publications, members of my orchestra wish to express their compliments to you and members of your staff. Down Beat has unanimously been voted as outstanding for its comprehensive news coverage as well as the general information that may be obtained from reading the publication.

Down Beat serves an important

Sam Rosner Now A Cleveland Medico!

post in the music field and I join my boys in wishing you and members of your staff best regards and continued success.

HENRY JEROME

Henry Jerome and his "Stepping Stone" orchestra are at Child's Paramount Restaurant, 1501 Broadway, New York City. Names of every member of his band were signed to the above letter.—EDS.

Shame On Us!

How many readers caught this musical-photographic-editorial blunder we allowed to slip into the last issue? It's a picture of Leon Rappolo's clarinet, put together in the middle with the backside of the bottom half lining up with the front side of the top half. Shame on jazzwriter Charles Edward Smith for taking the picture that way, shame on ourselves for printing it. . . . EDS.

The Very Sad Case of Adaline C. Wofford And Brother, Mush

To the Editors:
I have just read Miss Adaline C. Wofford's wonderful letter to you (Dec. 1 Down Beat) and find an amazing similarity in the lives of the two of us.

I too have been studying singing for three years now and know the words to simply oodles of songs. I am hot stuff and I can get up and really swing out but nobody seems to want to hire me. I can't understand it. And I have such a catchy name too, "Sassy Sully" Harbeck.

Just like Miss Wofford, I too have a brother. Strangely his name is Mush, too, and he is a bum, just like her brother Mush. He plays a sax, listens to those old-fashioned records and wastes his time in black and tan night clubs playing with colored people for

Chicago, Jan
Wh
Pre
BOBBY B
 leader and tr
 for Detroit e
 symphony of
 Tommy Dorse
 he replaced T
 Bron. Orches
 years ago. N
 support from

JACK TORCH
 Philadelphia . . .
 air and in the
 dignar subways
 for one Casano
 his own opinio
 driver.

ANTHONY "BU
 1st Tenor
 marry with Jac
 . . . married an
 . . . notorious fr
 the "minute ma
 in work just un

JERRY YEVEL
 . . . Montgome
 clarinet work in
 football and pla
 four yrs.—maj
 Alabama . . .
 . . . weren't a bl
 of Jerry Blain
 . . . not married

DON BYRNE
 straight off a fa
 . . . studied nu
 have known to l
 given enough to
 in Curtin Instit
 . . . this is his
 hotel jobs in C
 admires the Cha
 . . . wants to be
 single but hopin

ROBERT PEC
 . . . Cleveland.
 . . . Biagini a
 also an arrange
 success of betw
 can't understand
 music without e
 did.

BOB CUYER
 . . . Richmond,
 . . . w
 Down Beat stor
 live it down . .
 under the most
 and to date is
 pendant for
 married.

BEN LONG
 . . . Old Brid
 . . . burgers and
 . . . times joining b
 . . . of being on t
 . . . don't fo
 . . . construction on
 . . . would like
 . . . he'd have trou
 . . . very much

DON MATTE
 Trombone . . .
 the silent thin
 has uttered not
 times joining t
 times in atten
 . . . can do th
 avoids dimly li
 . . . recent "acc
 the world to fo
 . . . ried, and evide

WES DEAN
 Philadelphia
 . . . Barret and wi
 . . . orchestra .
 . . . own admission
 . . . boasts his
 . . . musical practi
 two sons.

BILL DAVIE
 . . . from
 . . . Philadelphia
 . . . mad . . . very
 . . . irrepresen
 . . . his gage with
 . . . ways by depen
 . . . non-musical
 . . . "Knock, Knock
 . . . by side . . .
 . . . year-old son.

JOE GIBSON
 . . . Taneck, N.J.
 . . . the top flight
 . . . named G-7th .
 . . . busting bad n
 . . . played . . . hol
 . . . as 20 minutes
 . . . of a B minor
 . . . not married.

ARF SEIGEL
 . . . Amsterdam, I
 . . . records . . . al
 . . . last sellers . .
 . . . mag-piugers'

Chord
 (Jum
 nothing. I a
 for him, but
 own damn b
 Gracious,
 I would cr
 tion to Don
 kick the hel

P.S.—I just
 letter for the
 little doubt
 many way
 and is just
 a little too
 really mea
 dear editor

Who's Who in Music

Presenting Bobby Byrne's Band

BOBBY BYRNE . . . 21 . . . leader and trombone . . . groomed for Detroit or some other smart symphony orch, but Jimmy & Tommy Dorsey heard him play and he replaced Tommy in the Dorsey Bros. Orchestra for Jimmy, five years ago. Now on his own with support from:

JACK TORCHIN . . . 23 . . . 1st Alto . . . Philadelphia . . . where he played on the air and in theatres . . . favorite pastime, playing subways on golf courses . . . number one Casanova of the organization—in his own opinion . . . hates back seat drivers.

ARTHUR "BUNNY" BARDAK . . . 25 . . . 1st Tenor . . . Springfield, Mass. . . formerly with Jack Jenney and Bert Lown . . . married and pappy of a 2-year-old son . . . notorious for his golf game . . . called the "minute man" due to his ability to get to work just under the wire.

JERRY VELVENTON . . . 24 . . . 2nd Alto . . . Montgomery, Ala. . . does the hot clarinet work in the band . . . likes tough football and pinoch . . . strictly the studious type—majored in business science at Alabama . . . would be a good banker if he weren't a better clarinetist . . . alumnus of Jerry Blaine and Glenn Miller bands . . . not married.

DON BYRNE . . . 19 . . . 2nd Tenor . . . straight off a farm south of Columbus, Ohio . . . studied flute under Barrere . . . has been known to knock off an arrangement if given enough time . . . won a scholarship to Curtis Institute while still in high school . . . this is his first job outside of a few hotel jobs in Columbus and Detroit . . . admires the Charles Atlas school of thought . . . wants to be a strong man . . . still single but hoping.

ROBERT PECK . . . 22 . . . 1st Trumpet . . . Cleveland. Alumnus of Austin Wylie, Hank Blagini and Glenn Miller bands . . . also an arranger (?) of note . . . has been accused of being a gag man and a red, but can't understand why . . . will do *Super Blues* without encouragement . . . not married.

BOB CUYER . . . 22 . . . 2nd Trumpet . . . Richmond, Indiana . . . formerly with Lamons . . . was recently referred to in a *Down Beat* story as "Little Bix" and can't live it down . . . can administer a hot foot under the most adverse circumstances . . . and to date is battling 1,000 . . . has a penchant for sleeping and eating . . . married.

BEN LANG . . . 21 . . . 1st Trombone . . . Old Bridge, N.J. . . graduate of burgers and this is his first pro job . . . since joining band has achieved distinction of being on the receiving end of no less than 2 hot feet, due to his intense concentration on the staves in front of him . . . would like to drive the truck but feels he'd have trouble reading the road signs . . . very much single.

DON MATTHEWS . . . 21 . . . 2nd Trombone . . . Lebanon, Pa. . . called the silent thinker due to the fact that he has uttered not more than a dozen words since joining the band . . . favorite pastime is attending commercial broadcasts . . . can do three a day easily . . . always avoids dimly lighted parts of town due to a recent "accident" . . . easiest fellow in the world to get along with . . . not married, and evidently not willing.

WES DEAN . . . 29 . . . drums . . . Philadelphia . . . formerly with Charles Barret and with Dick Robertson's recording orchestra . . . quite an angler, by his own admission . . . a mechanic at heart . . . boasts he can build a car out of a watch, practically . . . married and has two sons.

BILL DAVIES . . . 28 . . . piano . . . Philly . . . formerly staff arranger at WIP in Philadelphia, and late of the Jan Savitt band . . . very valuable for his arranging . . . irreplaceable gag man, accompanying his gags with a patent guffaw . . . can always be depended upon to fill the lulls at rehearsals . . . composer of the tune "Knock, Knock" . . . slightly on the chubby side . . . married and pappy of a 3-year-old son.

JOE GIBBONS . . . 27 . . . guitar . . . Teaneck, N.J. . . has worked for most of the top flight bands as copyist . . . nicknamed G-7th Joe . . . has faculty of detecting bad notes even before they are played . . . holds up rehearsals for as much as 20 minutes explaining the construction of a B minor 9th (with a flat second) . . . not married.

ABE SIEGEL . . . 28 . . . Bass . . . from Amsterdam, N.Y. and more recently, Cleveland . . . likes the magazines and records . . . always watching the list of 10 best sellers . . . librarian and object of the song-pluggers' affections . . . ex-Henry

Here's the Tony Pastor Lineup

New York—The complete lineup of the Tony Pastor band on its first one-nighters includes the following guys:

Billy Robbins, Irving Berger, Charlie Trotter, trumpets; Eddie Aulino, Kappy Kraus, Leo Cognata, trombones; Billy Shine, Johnny Wojdag, altos; Lenny Ross, Grey Rains,

tenors; John Niccolini, piano; Frank Isnardi, guitar; Billy Schultz, drums, and Marvin Weinstein, bass.

Pastor is fronting on tenor and vocals, and Elise Cooper is chirpie.

Bus Hits Horse; It's a Draw

Fargo, N. D.—Royce Stoenner's band, a youthful crew which travels in a huge motor bus under National Orchestra Service guidance, had a jolt the other night. Seems that the driver, speeding along towards Fargo, had to either run into a speeding motor car or a horse. He chose the animal.

The crash didn't injure anyone, including the horse, who was knocked down but who managed to gallop away. Most of Stoenner's gang was asleep at the time.



Krupa bats out a batch of brush licks on a howling ball, just to show us that it can be done. The fellow holding the ball is Paulie Krumske, one of the members of the Chicago Pabst Blue Ribbon bowling champions, who probably bat out a few rhythms on a bowling alley comparable to Gene's on a snare drum.

Raskind Joins Gordon

Phil Raskind, former Clyde Lucas trumpeter, has joined Gray Gordon's Tic Toc's, replacing Glen Roloff who went with a Meyer Davis unit.

LARRY CLINTON and his Famous Family

MANY a popular artist owes his success to a single type of musical achievement, but LARRY CLINTON has won outstanding success in no less than five highly competitive musical fields. Director of orchestras . . . Composer . . . Arranger . . . and a very fine artist on both trumpet and trombone. His Victor records are always top sellers, and radio fans are avid followers of Larry Clinton's "Sensations and Swing" now Mondays, 7:30 P. M., E. S. T., and 9:30 P. M., C. S. T. Larry's phenomenal successes have been won with Conn instruments. He uses an Artist Special Trombone and a 48-B Conqueror Trumpet in all his work. Today, as always, Conns are the "Choice of the Artists." Check up on the many exclusive improvements available only on a late model Conn. See your Conn dealer or write us for free book. Please mention instrument.

C. G. CONN, Ltd., 171 Conn Building, Elkhart, Ind.

CONN BAND INSTRUMENTS

Chords—

(Jumped from Page 10)

nothing. I am very much concerned for him, but he tells me to mind my own damn business.

Gracious, that makes me angry. I would cancel Mush's subscription to *Down Beat* but he would kick the hell out of me.

BOB HARBECK

P.S.—I just re-read Miss Wofford's letter for the sixth time and am a little doubtful. If she thinks the same way I do about girl singers and is just being satirical she is a little too subtle for me. If she really means it, then there, my dear editors, is a sad case.

Cradle of Chi Jam Gutted As Owner Counts His Money

(Jumped from Page 1)
pounded frantically at the door at 9 New Year's morning to tell Frifeld his night club was on fire. Avidly counting the night's re-

brophonist, had been contracted to follow Stuff Smith's band into the Off Beat. Miller had given his notice to station WIND in Gary, Ind., through which his quartet had established an enviable reputation. Max had begun rehearsals with an augmented band to follow Smith.



—Seymour Rudolph Pix

Chicago—What once was a bass fiddle is held in the hands of John Brown, Stuff Smith's bass man who once owned the bass fiddle. All that was left after a New Year's morning fire devastated the Off Beat club and Three Deuces were Baby Dodda's (in white muffer) drums. Photo above shows gutted interior of the Off Beat Club.

ceipts, Frank would not be bothered, but gave the helmeted boys the usual brushoff, without so much as looking up.

The alarm had been turned in by an attendant of a parking lot adjacent to the Deuces. He first noticed the smoke streaming from the rear basement. Frifeld finally awakened to what was going on and opened the doors to let the several divisions of water-shooters work their will.

Loss in equipment was estimated at \$10,000.

No Insurance

Baby Dodda, drummer who had been part of the Deuces' behind-the-bar combo that included old-time Negro guitarist Lonnie Johnson, was able to salvage his drums.

There was no insurance on either club, nor did the boys have any instrument insurance. The building was such a total loss that thoughts of rebuilding are out of the question. Stuff Smith and the band are holding their heads and waiting for CRA to do something. Sam Beer was co-owner of the Deuces with Frifeld and co-owner of the Off Beat with Carl Cons, *Down Beat* managing editor.

Max Miller, outstanding Chi vi-

Gossip From Gotham

(Jumped from Page 2)

lar airings from January 14, including the Pursuit of Happiness show. . . Dinah Shore joined Paul Whiteman when it was decided that Joan Edwards was to leave after all. . . Roy Fox, formerly California's "Whispering Cornetist," who was a very big name in England for years and then more lately a very big flop in Australia, may land a spot in New York, possibly the Rainbow Room.

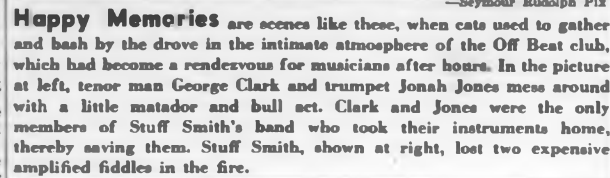
Surprise for Glenn Miller

Glenn Miller's boys sprung a high-powered surprise on their boss by trading in his old car, which he'd put in storage, and chipping in to buy him a new Buick, which Glenn found waiting for him one evening right in the Pennsylvania hotel lobby, bedecked with signs bearing such inscriptions as "To Our Old Pal Glenn." Scientific experts are still wondering how they got the monster through the revolving doors.

Les Hite, colored band famous for many years on the Coast, finally came East to open at the Golden Gate January 9; they'll be followed on Jan. 26 by Count Basie, who remains for two weeks before Harlan Leonard moves in.

Pete Brown Stabs Dex

Teddy Wilson and Andy Kirk, after their long stints at the Gate, have both taken their bands on the



—Seymour Rudolph Pix

Happy Memories are scenes like these, when cats used to gather and bash by the stove in the intimate atmosphere of the Off Beat club, which had become a rendezvous for musicians after hours. In the picture at left, tenor man George Clark and trumpet Jonah Jones mess around with a little matador and bull set. Clark and Jones were the only members of Stuff Smith's band who took their instruments home, thereby saving them. Stuff Smith, shown at right, lost two expensive amplified fiddles in the fire.

road. Fred Robinson, veteran trombonist of the early Armstrong discs who appeared on the recent Jelly Roll Morton recordings, is now with Kirk in Henry Wells' chair, Wells having been signed by Teddy Hill as featured vocalist.

Dave (Down Beat) Dexter was in town for a week digging the high spots and getting a mighty big kick out of Pete Brown's righteous honking at the Brittwood in Harlem.

Louis Prima is at last ready with that new big band, Andrew Weinberger being cited as the man behind the scenes.

Shakeup Hits Ella's Band; Bob Stark Out

New York—Substantial changes in the Ella Fitzgerald personnel are being made. Bobby Stark, trumpeter, has already left and Irving "Mouse" Randolph, from Benny Carter's band, is in his chair. "No more big bands for me," says Stark. "I will probably work with Kaiser Marshall's gang at the Victoria in Harlem, just to get my kicks."

Pneumonia Hits Fulford

Pianist Tommy Fulford, stricken with pneumonia, was rushed home, his place taken by "Ram" (Roger Ramirez), top-notch swing pianist who had only returned a couple of days before after several years in Europe.

Wayman Carver, saxist-arranger with the Fitzgerald band, was set to leave as soon as a replacement

What They Say

(Miscellaneous Quotes Chosen at Random)

"Man, if you don't know what swing is by now—don't mess with it"—FATS WALLER.
"Americans like pals and companions to share their sports, but naturally they realize sex is of supreme importance"—DOROTHY LAMOUR.
"A man is foolish if he hasn't got \$50,000 when he starts out as a band leader"—TOMMY DORSEY.
"Eddy Duchin is my favorite pianist"—JOHNNY GREEN.
"I pick hit tunes because my taste in music is on a par with the average listener's"—GUY LOMBARDO.
"When most bands are clicking musically they are swell bands. When they aren't clicking, they're plain lousy. My band is no exception"—GLENN MILLER.
"Swing bands get 90 per cent of the publicity, but the sweet bands get 60 per cent of all the work available"—BLUE BARRON.
"Kay Kyser has never admitted it, but I was the originator of singing song titles"—CHARLES STRAIGHT.
"Don't listen to anyone else, man—I am the artist who invented jazz"—JELLY ROLL MORTON.

'Disc Collectors Are Jerks,' Says Becker

(Jumped from Page 8)

(not one in 20 a musician, either) in America, most of them send out badly-typed, mimeographed lists. The lists contain anywhere from 10 to 500 records for sale. A sample of a description of an "item" on the block:

ALLEN, HENRY and Ork, "Lost in My Dreams" and "Sitting On the Moon"—VG... (Good Allen trumpet solo four bars following bridge after peer vocal)...Yes. 33-60...35 cents.

Translated, the "VG" means the record is in "very good" condition. Note the comment on the band's music. That's guts for you.

Well, this thing has been irking my soul for a good long time now and I hope *Down Beat's* eds have guts enough to print what will probably mean a lot of collecting jerks refusing to read the sheet in the future. But I'll promise the eds one thing—for every collector they lose, they'll gain the thanks of a musician who is damn well fed up with this platterbug business. In fact, Muggsy, Condon, Tea and the boys tell me they'd much rather

mess with jitterbugs than platterbugs. Yes, collectors are jerks. Musicians would be a lot better off if their platters were bought for the music that's on them, whether it's old or new. And there'd be several hundred less guys making asses of themselves in the mercenary scramble to reduce their "want" lists.

I'll stick to the new records—I never did like cracks putting a bump into every other bar of my music.

Note: *Down Beat's* columns are open to collectors who have the best answers to Becker's articles. We don't necessarily agree with statements made by writers in our sheet, remember, and that's true of all lined feature articles you see in *Down Beat*. —EDS.

Haines Rejoins Day

Connie Haines, diminutive songstress, will rejoin Bobby Day's orchestra as featured vocalist this month, after a stint at the New Colonial Inn at Signac, N. J.

could be found, and chances were that trombonists Sandy Williams and Nat Story would be out before long.

Edgar Sampson Back

It is also expected that Edgar Sampson will again come into the band on fifth sax when Ella moves from the Savoy to the Famous Door shortly.

15 Note Scale Creation Of Templeton

Chicago—Alec Templeton, young blind British pianist-composer who is headliner on Alec Templeton Time every Monday night over NBC, has concocted a weird new musical scale of 15 notes within an octave.

He tunes an ancient zither, the gift of his lyricist, Neville Flesson, to the unique scale. Instead of being built on half and whole tones as conventional western scales are, Templeton's scale is based on quarter tones as used in ancient Egyptian and Indian music.

The only things that can be played on the zither are original compositions, and with the screwy tuning it is impossible to make the compositions sound anything but oriental.

\$100 Buys You Unusual Arrangements
on current "pop" tunes in the styles of Artie Shaw, Count Basie, Charlie Barnet, Benny Goodman, etc. Write...
RED FOX BOX 122 WALNUT, ILLINOIS

SAMMY KAYE SALUTES Dick Stabile

"Swing and Sway" Maestro Chooses the new Dick Stabile Clarinet

"Name band" stars and their leaders salute Dick Stabile as the one artist qualified to design a new family of reed instruments . . . as America's outstanding contributor to saxophone and clarinet advancement in 1939.

Introduce yourself to the most talked-about family in the reed world. Try a Dick Stabile Saxophone or Clarinet* at your dealer's or write for free trial information today.

Complete outfit: Alto sax \$135, tenor sax \$150, clarinet \$120 and \$150 Dick Stabile Mouthpiece and deluxe case included!

Sorkin Music Company
251 Fourth Avenue, New York City
Dept. DB 168A

Send free trial information and illustrated Dick Stabile folder.

Name _____
Address _____
City _____ State _____
Instrument _____

PLAYED EXCLUSIVELY BY DICK STABILE AND HIS ENTIRE REED SECTION

War Music Takes a Twist—

(Jumped from Page 5)

Cliff Hubbs. The Saskatoon Light Infantry has adopted the song and the boys have dubbed it *The Marching Song of the Canadian Soldier*. As they are expected to leave soon for the 'front,' it will soon be heard in England.

A Party in Berlin

The song contains verses for

soldiers and separate verses for civilians. Part of the chorus, which has many snappy punch lines to avoid repetition, runs like this:

We've got to shout hoo-ray, and then be on our way,
We've gotta party in Berlin.
We'll carry all heads high, not a foot will drag,
We've gonna stuff old Adolf right into the bag.

While the words are patriotic, nevertheless the music is definitely not the brass band style. Hubbs is author of many other popular songs and organized a music company some time ago.

Youths from another western Canada city, Portage La Prairie, who signed up with the Queen's Own Cameron Highlanders, have taken as their company song the variation, *It's a Long Long Way to Portage La Prairie*. But more popular with the troops is the

variation, *Heigh Ho, Heigh Ho, It's Off to War We Go*. *Beer Barrel Polka*, too, is a favorite of the boys.

Happy Felton Lands Shark

BY HAROLD BROWN

St. Petersburg, Fla.—In an hour and ten minutes' fishing between

shows at the Sparks theater, Happy Felton caught a 500-pound shark, a 150-pound jewfish and 22 amberjacks which weighed 400 pounds. You gates up north who like to fish, here is the place!

Dick Spencer and Harry Newell have formed the Southern Entertainment bureau. . . Arnold Cole has a nice little band in the Casa Madrid, Sarasota, Fla., and Mickey Donna has a trio at Tropical Gardens there. . . Sixteen bands played for a Christmas benefit dance at the Tampa Terrace hotel.



Listen
TO THE
Distinctive Tone
OF
Dallapé



—FROM COAST TO COAST A NETWORK OF DALLAPÉS

- Prominent accordionists who play over the radio tell us that the Dallapé is by far the most satisfactory for their purpose. The colorful nuances of tone . . . the smooth richness of volume . . . and the variety of effects which it makes possible are necessary to maintain the interest of their vast audiences.
- The swiftly quiet action, too, is an essential in playing before a sensitive microphone, where flawless performance is so vital to the player's artistry.
- Everywhere, accordionists who play as soloists and with all types of orchestras choose the Dallapé for its delightful tone coloring and dependable action. And that is why nightly, over all the great radio chains, you can hear the distinctive tone of the costly Dallapé.

There is a Dallapé dealer in every sizeable city in the U. S. A. Try one at your dealer's without delay!

CHICAGO MUSICAL INSTRUMENT CO.
30 EAST ADAMS STREET • CHICAGO, ILLINOIS

Play a Dallapé—THE WORLD'S FINEST

Britishers Jump for Joy on Wax, Try to Steal Kirby's Stuff

BY BARRELHOUSE DAN

Comes now, at the start of a new year, a recording unit patterning itself in the manner of John Kirby's group. Assembled by Leonard Feather, British writer and pianist now in New York, the combination is listed as the "Sextet of the Rhythm Club of London" and brings into the open the piano wizardry of one Hazel Scott, a young Trinidad girl whose solo work has been the talk of Brooklyn and New York for about the last 13 months.



Polo

On Bluebird B-10529, Hazel and gang, including Danny Polo, clarinet; Pete Brown, alto; Arthur Herbert, drums; Al Harris, guitar, and Pete Barry, bass, click acceptably, if not sensationally, on *Calling All Bars* and *Really the Blues*, with Danny, Pete and Hazel getting off neat improvisations to best advantage on the first. Latter isn't honest blues, and Hazel's singing is no bargain, but the way the group tackles its assignments, carboning the Kirby designs, makes for fair listening.

Johnnie Temple

"Cherry Ball" & "Let's Get Together," Decca 7678. Johnnie's best discs to date. Feather and company, above, should get the real low-down feelin' this boy has; the small band backing him up is Grade A also. Blues in its bluest form, and well worth more than a single round-table spin.

Duke Ellington

"Crescivo" & "Teento Through the Roof," Columbia 35310. Excellently recorded, the balance here finally does justice on wax to the Duke's grand band. Johnny Hodges gets the "A" side off to a royal finish, and the ensemble passages are superbly handled to boot. Billy Strayhorn wrote the number, in a blues vein at slow tempo, and Duke did the rest. Reverse is faster. Besides Hodges again, Laurence Brown, Cootie Williams and Rex Stewart all show off, the climax coming on the last two choruses when Cootie and Rex start swapping 2-bar interludes with one another, riding along as if attempting to carve each other, and then going out in a furious high note exchange which falls a little flat because of overenthusiasm. But the Duke has yet to make a bad record. That statement still holds good.

Charlie Barnet

"The Right Way" & "Open Badger," Bluebird B-10530. Here's a couple more tunes stylized Basie's way, but ably performed nonetheless by a band which, by virtue of its consistent hot performances, has earned its advance into the top company with Goodman, the Duke, Basie, Crosby and a few others. Charlie stresses his alto here; the rhythm section propels rhythm as it should, and a fine hot aliphorn cuts through to add to the excitement. Charlie's little tricks on his horn get tiresome as hell in spots, but the guy's smart enough to inject still another twist just about every time one begins to tire. On the whole, good jazz. Arrangements and performance better than average.

Al Donahue

"It Had to Be You" & "Louie," Vocalion 8349. Society junks tails for the gut-bucket! Like Lopez, Al has a band which swings loudly, wildly and enthusiastically. But it's infinitely better than no swing at all. Charlie Carroll's drumming, albeit loud, is solid. And the solos, instrumentally, are pleasant. A sad vocal hurts "Louie," while Paula Kelly takes care of the Iah Jones' compo lyrics acceptably.

\$2.00 Orchestra Coats or Mens Jackets \$2.00
Orchestra Coats double or single breasted. Black, Blue, Maroon, Etc., \$2 each.
Mens Jackets suit, color. Some with colored lapels. Latest Styles, neat, snappy. Ea. \$2. Stylish Tweed or Full dress Suits Camp. \$10. Tweed Trainers \$4. \$3. Sashes—suit, color styles ea. \$1. Ivory Slas. Above slightly used, cleaned, pressed, excellent condition. Gentle Bargains. Free List. Order early.
AL WALLACE • 2416 N. Halsted, Chicago

Jack Jenney

"High Society" & "Moonray," Vocalion 8323. Any follower of a hot automatically jumps when he sees that first title. Certainly one of the greatest compositions in jazz, "Society" is a bringdown here. The Shaw tune is much preferred simply because Jenney still hasn't a good jazz band. Tenor sax and trumpet are okay on "Society" but somehow the entire arrangement lacks the spark, the fire and the drive that the New Orleans musicians apparently alone can give it. Jenney's trombone is really pretty. But not hot.

Georgia White

"Talk 'N' Nobody's Fault" & "I'm Doing What My Heart Says," Decca 7673. What an intriguing voice this gal has! Down to earth, sincere and stirring, Georgia isn't in her proper atmosphere here attempting tunes on the pop side. Her band, comprised of unknown colored studio men, is a kick. A Georgia White album of real blues would find a willing audience in most musicians and collectors.

Jimmy Dorsey

"Swamp Fire" & "Bigamaria," Decca 2918. Forsaking hot solos for the moment, Jimmy and crew take off together on the "B" tune and stay there all the way—making it a strictly ensemble performance (with loud, potent brass blasting high) for a jumping 3-minute spin. "Swamp" finds Dorsey alternating alto and clarinet. Sonny Lee comes through, too, for a brief muted trombone go. The drums are Buddy Schutz', flashy but providing a fine rhythmic background for the gang's maneuverings. Jimmy still has to put out a disc which shows off his band as it really sounds—in the flesh. Will 1940 be his year?

Earl Hines

"Rif Medley" & "XYZ," Bluebird B-10531. Pappy Hines don't say much anymore. He's not on the air as he used to be. And most of the fine men long associated with his name have long since departed. But in Chicago Father keeps pace with a young gang of men paced by Albert Johnson, a clever and talented arranger whose work here (both sides are his own doings) stamps him as an unknown to be watched. Inconsistent as he is today—years after making those first triumphs with Louis Armstrong a decade ago—Hines still can play piano as no other man is capable. Guts and a driving, murderous passion for attempting the unusual still are Hines qualities, and are in evidence here. Funny thing, too, is the band. It's quite satisfactory. The sides, both uncommercial, are values on the 35-cent list.

Quintet of The Hot Club of France

"Swamp River" & "Ultrafox," "Smoke Rings" & "Confessions," "Blue Drag" & "Crazy Rhythm," on Royale 1785, 1788 & 1778, respectively. A conglomeration here for sure.

The Book Every Clarinet Player Needs!



Only \$100

"Everybody's Favorite"
CLARINET SOLOS
with Piano Accompaniment
GIANT SIZE! MAMMOTH VALUE!
OUTSTANDING COMPOSITIONS!

- Exclusive arrangements, especially adapted to the characteristic quality of the Clarinet, by JAY ARNOLD.
- 73 favorite and world-famous classics, folk songs and jazz and rock.
- 192 pages—sheet music size; bound so that pages remain flat when opened.

Get a Copy at Your Local Music Dealer or postpaid direct from
AMSCO MUSIC SALES CO., INC.
1600 Broadway New York City

On a couple, Freddy Taylor is starred. Alex Combelle, a terrific French tenor, takes the spotlight on "Crazy," but it is poor Combelle. The pops are played by a big band. Through them all, Django Reinhardt's single-string guitar peckings and Steve Grappelly's gut-scrapings are spotted nicely. Guitarists and guitar fans will find much to hear on these; to others it is much the same old Grappelly-Reinhardt formula. All six sides are reissues, having been made four years ago in Paris.

Disc Firms Show 700% Sales Gain

BY LEONARD JOY

(Manager of Artists and Repertoire for RCA-Victor)

The whirling black discs which go round and round on your phonograph spun a 700 per cent increase in record sales in 1939 over the low-water mark for the industry established in 1933. While this vast sales increase is uniformly recorded for both classical and popular records, it's naturally with the pops that readers of *Down Beat* are most concerned.

American youngsters and oldsters alike are more interested in popular bands and singers than ever before. The answer, mainly and largely, is swing. For the advent of swing unleashed a wave of popular musical education that had never before been attempted.

Average Musician a Hero

Newspaper and magazine writers abetted the drive via articles and columns endeavoring to explain popular music to the lay public—a pioneering movement that has evidenced its success in constantly increasing record sales.

Your average top-flight musician is regarded by American youngsters in the same light as a sports hero. Just as your average kid knows Joe DiMaggio's batting average, how many yards Nile Kinnick made during the 1939 football season, so does your average band



Cutting Wax, in New York studios, are these jazzists on three different labels. At left, Charlie Shavers and John Kirby ride a go chorus for Vocalion, while at right, Artie Shapiro, George Wettling and Coleman Hawkins get off on *Tight Like That*, soon to come out on the Varsity label. Lower left—Nick Fatool and Ziggy Elman of the Benny Goodman band beat it out—but solid—for a Columbia release. Record sales in 1939 were 51 per cent above those of 1938 in the United States.

fan know that it was Bunny Berigan who took the hot trumpet solo immediately following the vocal on "Marie"; that Tex Benke is the lad who plays the hot tenor sax solos on Glenn Miller's recordings and that Fud Livingston makes all of Bob Zurke's arrangements.

Sweet Bands Hold Ground

Contrary to some schools of thought, swing has not killed off interest in sweet music, for the educational process has whetted public appetite for the sweet bands as well. The best evidence we can offer in support of this statement is the fact that most of the big song hits of 1939 were sweet or novelty tunes, such as "Beer Barrel Polka," "South of the Border," "Three Little Fishies," "Oh Johnny," etc.

1939, was probably more prolific in bringing new artists to the fore by way of records than any previous year in the past decade. For one thing, a whole new flock of recording talent appeared on the band scene. Bands like Bob Zurke, Bob Chester, Muggay Spanier, Bud Freeman, Harry James, vocal talent of the calibre of Bea Wain, Dinah Shore, The Smoothies, the Pied Pipers, etc., were among those heard for the first time.

It may also do to remember 1939 as the year Tschaiakowsky and Mozart attained Hit Parade rank-

ing, and that an American public sought refuge in a rage of wacky songs that included "Hold Tight," "Three Little Fishies," "The Little Man Who Wasn't There" and "Vol Vistu Gaily Star."

Many Disc Sensations

Records climbed up on the shelf alongside radio as a builder of bands in 1939, evidencing its power in the fact that a single record could make a band. Thus, Glenn Miller was catapulted to the fore by his Bluebird recording of "Moonlight Serenade" as in previous years Hal Kemp rang the bell with "Date With An Angel," Larry Clinton with "Martha." Everybody knows of the other successes to come from recordom last year. The Inkspots with their vocalization of "If I Didn't Care" and the Orrin Tucker-Bonnie Baker combination with "Oh Johnny."

Number one sensation of the year, however, was a little Czech brass band which first set the country singing and swinging "Beer Barrel Polka," probably the biggest hit of 1939.

Name bands of previous hit vintage such as Tommy Dorsey, Hal Kemp, Sammy Kaye, Kay Kyser, Glen Gray, Larry Clinton and Benny Goodman, managed to hold their position despite the new sensations. As for 1940, we'll let the public do the prognosticating. They're the folks who buy the records and make the bands.

Lift Yourself to NEW Heights in 1940

with the NEW DEAGAN Diana



1940 . . . a New Year . . . a new decade . . . a new opportunity. Make it a decade of progress. Profit by the mounting tide of marimba popularity. Follow the lead of the leaders. Step into the spotlight with the new DEAGAN "DIANA." It's as exciting a new model as we've ever announced—an irresistible combination of superb styling, captivating tone and low price! Send in the coupon for details.

J. C. DEAGAN, Inc., Dept. B, 1778 Broadway Ave., Chicago
Send me full information on the new Deagan Diana.
NAME _____
ADDRESS _____
CITY _____ STATE _____

STEP INTO THE SPOTLIGHT WITH THE DEAGAN MARIMBA

Before B
band New Y
out for their
gathering of
there does se
and center.
reader must

After th
pooled the
ringing). B
result. But d
approved as
nor is that i
pawlee is b

W
You
ask y
P.A.
Here
3

★ Hm
SEN

My! Wasn't it a Wild Night?



Before Bacchus had worked his will on the boys in Will Osborne's band New Year's eve, they started digging into a turkey dinner spread out for them by the Hotel Pennsylvania. This appears as a conventional gathering of good fellows, slugging their soup in all propriety, although there does seem to be a mad gleam in the eye of that chappie in front and center. Nevertheless the scene is one of decorum and reserve, the reader must admit. However. . .



After the sprite of the night had taken its toll, this mad jumble greeted the lens of the innocent camera. Bedlam reigned, (or had been reigning). Bacchus had done plenty with his will, and this orgy was the result. But don't be horror-stricken, dear reader, at the sight of the gent sprawled as if cool in the lower right hand corner. He's not that at all, nor is that a splotch of blood beside his head. It's orangeade, and the spruce is hawking in the midnight sun, even if it is 5:30 a.m.

The Alligator's Hole

Jack Teagarden Discography

BY WARREN W. SCHOLL

Part 4, Conclusion

When Benny Goodman formed his first permanent "swing band" in 1934 he had hoped to eventually add Jack Teagarden to his band, but Jack's contractual obligations to Paul Whiteman made the move impossible. The nearest Jack ever got to playing with Benny's new band was at a record date that took place at Victor's New York studio March, 1935. Incidentally, Jack was slated to sing the vocal on one number but when he arrived he was suffering more or less of a hang-over and Helen Ward sang instead. His short solo on *Heavenly Thing* is anything but inspired, but the Goodman sax section made history with its performance of these tunes, so I'd advise collectors to add this to their libraries:

Personnel: Goodman, Toots Mondello, Art Rollins, Hymie Shertzer and Dick Clark, saxes; Irwin, Neary and Kasebier, trumpets; Lacey & Ballard, trombones; Krupa, H. Goodman, Froeba & Reuss, rhythm. Victor 26021—"Restless" & "You're a Heavenly Thing."

Concluding the list of miscellaneous sessions in which Jack participated in 1935 are these with Bunny Berigan and Wingy Manone: Personnel: Berigan, Tea, Art Shaw, Forrest Crawford, Joe Bushkin, Marty Stuhlman and Dave Tough. Vocalion 3224—"A Little Bit Later On" & "Melody from the Sky" and Voc. 3225—"I Can't Get Started" & "Rhythm Saved the World." With Manone, personnel: Matty Matlock, Miller, Tea, Lamare, H. Goodman, Baudue and Gil Bowers: Vocalion 3070—"You Are My Lucky Star" & "I've Got a Feeling You're Fooling" and Voc. 3071—"I've Got a Note" & "Every Now and Then."

For several weeks in the fall of 1936 Jack and Charlie T., with Frank Trumbauer, played at the Hickory House—the nucleus of a Whiteman unit called the "Three T's." The date was short lived, in fact it was a dismal flop, and Jack and Charlie lost no time returning to P.W. Tram stayed at the Hickory House with a revamped band and hasn't been with Whiteman since.

There exists exactly one record by which we can recall what the "Three T's" sounded like. And it's none too flattering. Personnel was Jack and Charlie T., Tram, Bud Freeman, Carl Kress, Roy Bargy, Bob White and Art Miller. Victor 25273—"Tee a Muggin'" parts 1 & 2, this inanity is a horrible thing to judge any band by, but the boys rescued themselves somewhat by providing a series of hot choruses on part 1. Note the cacophonous effect at the end of the second side where everybody plays for himself with amusing results. Jack's longest period of inactivity took place between the demise of the "Three T's" and October, 1938, when Whiteman signed a new contract to record for Decca. The few appearances Jack made on Decca have already been noted in the complete list of Whiteman-Teagarden discs. Thanks to the enterprising Milton Gabler, Jackson was featured on a special Commodore Music Shop date back in April of '38, an event which marked his return to studio jamming groups. Not since his

Goodman-Columbia series did Tea turn out performances of the caliber heard on the Commodore sides. These are must items in any collection of Teagardenia: Personnel: Jackson T., Bobby Hackett, Pee-Wee Russell, Bud Freeman, Jess Stacy, Art Shapiro, Eddie Condon, Geo. Wettling. Three of the four titles were released under the name of "Eddie Condon and his Windy City Seven." Com. 1501—"Embraceable You" and "Serenade to a Shylock." 12 inches, vocal by Jack on latter, and Com. 305 "Diane" under Jack's name, paired with "Meet Me Tonight in Dreamland."

Getting right back into the habit of furnishing interesting accompaniments to vocalists, Jack made a single appearance (fall '38) in a group accompanying blues singer Teddy Grace on four Decca tunes. Personnel: Jackson, Billy Kyle, Delmar Kaplan, Dave Harbour, and O'Neill Spencer (rhythm). Decca 2050 "Love Me or Leave Me" & "Crazy Blues."

Decca 2128 "Monday Morning" & "Down-hearted Blues."

By far the most exciting Jack played in years was the Metronome-Victor All-Star band session that took place in January, 1939. Group comprised, for the most part, those musicians who received first rating on their respective instruments in the annual Met poll. The distinguished gathering comprised Jackson and Tommy Dorsey (tromb); Benny Goodman, Eddie Miller, Hymie Shertzer and Arthur Rollins (clar-saxes); Bunny Berigan, Sonny Dunham & Chas. Spivak (trumpets); Harry James (substituting for Spivak on the "Blues" number); Bobby Zurke, Ray Baudue, Bob Hagarst and Carmen Mastren (rhythm). Victor 26144 "The Blues" & "Blus Lou."

In the opening chorus of "Blues" Tommy Dorsey plays straight background to Jack's exciting improvisations around the traditional 12-bar blues form. Again in the closing chorus Jackson returns with more spirited notes, marred only by one of those silly cadenzas that I spoke about before. On "Blus Lou" Jackson is featured for a half chorus, along with Eddie Miller, Goodman and Zurke.

This record is a landmark in the history of recorded hot jazz. Goodman and Tommy Dorsey hadn't appeared together on the same record for eight years—Jack and Benny hadn't recorded in the same outfit for four years—James and Berigan had never worked together before—and so on.

There are many remarkable situations to be found in this personnel, should anyone care to figure them out some rainy Sunday afternoon.

When Jack left Whiteman in December, 1938, he wasted no time organizing his own band. The new Teagarden crew in recent weeks had been shifted about considerably, but on almost all of the band's records for Brunswick and the new red Columbia label, Charlie Spivak, trumpet; Allan Reuss, guitar; Johnny Van Epps and Hub Lytle, tenors; Ernie Caseres, clarinet. Lee Costaldo, trumpet, and of course Jackson's trombone are all featured prominently.

These Teagarden band discs are on the black and silver Brunswick label, recently discontinued: 8370 "The Shick of Ark" & "Persian Rug." 8373 "Class Will Tell" & "If It's Good." 8388 "Gatoroon" & "White Sails." 8378 "Cladwell's Stay in My Arms" & "That's Right, I'm Wrong." 8397 "I Got a Right to Sing the Blues" (theme song of band) & "Yankee Doodle." 8401 "Jakin' for Fats" & "Undertow." 8431 "Especially for You" & "You're the Moment of My Life." 8435 "You Know" & "The Little Man Who Wasn't There."

The band now is on the 50-cent Columbia label. All of these latter sides are available today at any dealer's.

Which just about concludes the list of KNOWN records featuring Tea. It is quite possible that Jack has appeared on recordings other than those mentioned in the foregoing article, but lacking further evidence.

(Modulate to Page 20)

Decca Profits Hit

\$373,992 in '39

New York—Proof that 1939 was the biggest year in a decade for phono records was given last week when Jack Kapp, prey of Decca, announced Decca's 1939 profits from discs to be \$373,992. That figure is for the fiscal year ending Aug. 31.

"Sales are now running 50 per cent ahead of those of a year ago," declared Kapp. He also reported that payment of musicians and artists, plus cost of recording masters, studio rentals and other expenses, amounted to \$103,931 for the year. Much of that money went to musicians.

Why MESS AROUND?

You don't like raspy, noisy, scratchy, rotten music . . . so why ask your customers to like it? Why try to get away with a bum P. A. system which makes your music sound like back-fence cats?

Here's something NEW—DIFFERENT—SENSATIONAL:

3 DIMENSIONS



Music So Naturally Reproduced That It Seems To Have Three Dimensions

That was the goal set for themselves by the designers of the new and radically different type of Public Address System. They felt that the existing systems were made up, or engineered solely by radio or P. A. men, and that the real authority on musical instruments should be a musician. So they went to the professional musician for information . . . and the result is an audio amplifier that seems to reproduce music exactly the way it was played originally. Not one has the usual channels one for bass and another for treble, but it has certain refinements heretofore never attempted in the field of P. A. Systems.

ZIFF-DAVIS ELECTRONIC LABORATORIES, Dept. 89M, 408 S. DEARBORN ST., CHICAGO, ILL. Gentlemen: Sure, I want nothing but the finest! Send me all the dope on that new FULL-RANGE AMPLIFIER. I understand that this puts me to no obligation or expense.

Name _____ Band (if any) _____ Particular use for amplifier is _____ Address _____

If you are genuinely interested in getting the finest in P. A. Sound Systems: SEND COUPON TODAY!



"GLASTEX" Crystal Clear Mouthpieces are made of beautifully clear molded plastic. Featherlight yet remarkably strong for long use. Never cold—always ready to play. Lip-comfort rim—smooth and easy response. Tone is pure and clear.

TRUMPET MOUTHPIECES

Models "A", "B", "C" medium shallow cups

List price, each \$2.00

CORNET MOUTHPIECES

Models "D" and "E" medium shallow cups

List price, each \$2.00

TROMBONE MOUTHPIECES

Model "T" medium shallow cup

List price, each \$2.50

Each Mouthpiece in an attractive leather bag.

Try these Mouthpieces at your local Dealer, or write

WM. E. GRATZ IMPORT CO.

251—4th Avenue New York, N. Y.

Exclusive Distributors

Sax Problems

A Few Handy Tips Regarding Embouchure

By Norman Bates



The Embouchure

Leave it to the French to cram untold reams of information into a single word. Undoubtedly it took plenty of smart thinking to get the whole story down to one word. Through common use of this word, however, we many times forget the embouchure's story in detail.

Primarily the embouchure consists of co-ordinating the lips, teeth, jaw and face muscles into the most efficient position on the saxophone's mouthpiece in order to gain the maximum control over the reed's fluctuations.

Let's check each element in order of its importance:

- 1—The chin must be pointed and brought slightly forward so as to line up the teeth. This pointing of the chin keeps the flesh of the lips drawn tight and taut, doing away with flabby excessive bunching of the lower lip muscles at the reed. Be careful, as the chin is brought forward, that the flesh from the point of the chin to the red part of the lower lip feels snug and firm against the corners of the gums and teeth.
- 2—The lower lip must cover the lower teeth in a thin firm pad. This covering of the lower teeth with the lower lip must be done with the greatest of caution. Be careful to see that only about half of the red portion of the lip is used to cover the teeth, leaving the rest visible as the mouthpiece is later placed in the mouth. This element of the embouchure is very important for it is the foundation of your teeth on the reed as well as the pivot which will later govern the reed's vibrations.
- 3—The side muscles must be tensed in

towards the side of the mouthpiece as though saying the word "you." Caution! Also see that these muscles are quite firm and feel snug against the teeth as you press them with the word "you." If this is done correctly you will find that it will help later to keep your teeth from hitting the reed.

4—The top teeth rest on the top of the mouthpiece, usually about one-half inch from its tip. Check to see that they are held firm and snug, supporting the whole weight of the head.

5—The top lip should be brought down to meet the top of the mouthpiece and complete the embouchure's formation. Be careful that the top lip does not become too tense as it will tend to deaden the tone. It should be just firm enough not to let the air escape, yet free enough not to look unnatural and forced. Remember it is always best to set up the embouchure first, then bring the mouthpiece to it. Caution! Above all, remember the embouchure must have a definite formation so as to fit the mouthpiece and reed, not just to be used as a means to hold on to the saxophone.

Self-Quiz

- 1—Can you hold the same embouchure formation for all notes on the Saxophone?
- 2—Do you make the mistake of pinching the reed when you want to play softly or do you use your air compression to control your dynamics, which is correct?
- 3—Do you make the mistake of letting the teeth do all the work instead of using the lips, jaw, teeth, and face muscles to control the embouchure?
- 4—Do you make the mistake of dropping the embouchure for the low tones instead of setting the embouchure so as to get the maximum frequency from the reed and using this aperture for all notes of the saxophone?
- 5—Do you know that with a set embouchure the reed's vibrations will be easier to hold steady, thereby saving you much air and energy when playing?

An Excellent Example of Bud Freeman's "Chicago" Style

B^b Tenor Sax.

• Doubling in Brass •

Right Embouchure Will Do the Trick

By John O'Donnell



Like the motor under the hood of a car, all things under your mouthpiece is your embouchure. Learn the secret of that little space and you will feel like the Chinaman who said when he first saw an automobile, "No pushee or pullee but goee like hellee."

Yes Sir, that baby under the hood (or mouthpiece to you) when correct will do the trick. Let something happen to it and you will feel just the opposite to what the Chink said—lots of pushee and shovee but no goee like hellee.

Pressure a Necessity!

Don't get it into your head that non-pressure is the ticket; that's the biggest bunch of baloney that has ever been dished out to the suffering brassmen.

A person can't write, sit, or walk without pressure. These three things correctly done make pressure a natural normal thing, but for no good reason if you should sit on the side of your behind or walk on the side of your feet, weight or pressure under these conditions becomes a monster. Resorting to non-pressure is not going to help these wrong or abnormal things. It is your embouchure, my friends, look to that and as I said before, you will find it under your mouthpiece. Strive to feel your chops, your lips, and your mouthpiece rims like a man sitting squarely on his butt or walking flat or normally on his feet.

Don't Change Sides!

What makes a suffering brassman is that abnormal condition under his mouthpiece, or in other words, his bad embouchure.

When I speak of side don't think that I mean it is wrong to play on the side. All men play a little to the left or right, never change that.

Just think of your chops as a floor or your base, your lips as a rug, mouthpiece rims as your feet and make your embouchure feel as fine and clean as you would want these three things to feel as you stand and walk on them. You should resolve this year to acquire a perfect embouchure. Be correct in that little space under your

mouthpiece and all necessary things can easily be added to that.

A few helps:

1. Chops mean jaw, teeth, and gums.
2. There are only two kinds of trills, jaw and finger.
3. The tongue does not change position when going from high to low tones.
4. All endurance comes from upper chops.
5. All playing is done with lower chops.
6. Correct adjustment of red membrane of both lips is what gives beauty to tone.

Orchestration Review

BY TOM HERRICK

In The Mood

Published by Shapiro-Bernstein, arr. by Joe Garland

This is the sensationally popular Glenn Miller record arrangement. Built around a stereotyped riff, the kick in this arrangement lies not in the melody but in the odd orchestral gymnastics written around it. Everything happens—the alto sax insults the tenor at C with a screwy echoing figure; the rhythm stops completely for four bars before H and I, and the trumpets have a seemingly endless finale with the first man ending on a high D—sometimes! It's nuts, but good.

Casbah Blues

Published by Leeds, arr. by Vic Schoen
Schoen can write 'em hot and fast or slow and slinky—and this is the latter. "Casbah," we understand, is the "Bronx" of Algiers and these are weird blues in the best Woody Herman style descriptive of this heathen part of Africa. Herman's record is quite different from the stock with hot trumpet substituted for the abundance of clarinet work. If you like out-of-the-world stuff with a voodoo bass figure background, this is it, Pops.

O'DONNELL'S MAIL ORDER COURSE

John O'Donnell can help you 100%.

BRASS MEN: Embouchure secrets explained accurately and correctly. Why don't you give yourself a break and start the new year right? My course consists of 20 pictures—4 pictures, a personal letter, extra drawings, and a lesson each week. It does not disturb your natural feel and way of playing, but rather you will improve rapidly with each lesson. Payable either \$5 in advance, \$5 after 2nd lesson, or \$2 in advance of each lesson.

\$10 for 5 lessons

Suite 705-6, Lyon & Healy Bldg., Chicago, Ill.

Bud Freeman, rating high in *Down Beat's* poll and winner of the tenor sax division in 1938, plays an unorthodox, honky style which most critics describe as "pure Chicago." This sample of his work is typical. Note that the chord symbols are given; they remain the

same until a change is noted. Freeman now leads his own "Summa Cum Laude" jam band in New York, a band which includes such stars as Pee-Wee Russell, Max Kaminsky, Dave Bowman, Brad Gowans and Clyde Newcomb. Chorus copied by Hoyt Jones.

When I Dream

Published by Melody House, arr. by Donn Preston

Here is a really worthwhile tune from a new publishing house. The lyrics are especially good and it should be popular with a little help from orchestra leaders. A melody arrangement, it's full and ideal for sweet bands.

The Very Thought of You

Published by Witmark, arr. by Joe Haymes
Maestro Haymes does a nice job with a revival of Ray Noble's famous theme. A sweet arrangement with a lift and one that you can use.

ALSO RECOMMENDED

Fascinating Rhythm, published by Harms, arr. by Spud Murphy.
Where Was I?, published by Remick, arr. by Jack Mason.
Moonlight and Roses, published by Robbins, arr. by Spud Murphy.

THE HITS OF 1940!

THE BEAUTIFUL . . .

"WHEN I DREAM"

THE RHYTHMIC . . .

"I'M NEVER DONE LOVING YOU"

DANCERS WILL LOVE THESE TUNES. TRY THEM ON YOUR RADIO PROGRAMS.

Free professional copy on request

MELODY HOUSE ASSOCIATES

Adrian • Michigan

REED MEN--Attention!

WICK REEDS

(PATENT PENDING)

Are PERMANENT Reeds

At a FAIR PRICE

Made from a Specially Developed Plastic



Already we have had letters of appreciation and commendation from outstanding reed players all over the U.S. and Canada. Why don't you find out for yourself what a pleasure it is to use a really permanent reed?

Wick reeds produce a rich, clear, powerful tone. They are smooth and highly sensitive over the entire register. They will stand extraordinary abuse. And are completely moisture proof.

A FAIR PRICE

Clarinet 95c

Alto Sax \$1.10

Tenor Sax \$1.25

Dealers Apply



GUARANTEED INDEFINITELY

GUARANTEED INDEFINITELY for normal use. With proper care, WICK REEDS need never be replaced. Try one—you can afford to do so at the reasonable price.

COONEY MFG. CO., 249 Fifth St., Cambridge, Mass.

Gentlemen: Please send me on 10-Day Money Back Guarantee, a Wick PERMANENT Reed for

- Clarinet, 95c
- Alto Sax, \$1.10
- Tenor Sax, \$1.25
- Send me free pamphlet.
- I enclose check or money order for \$

Name _____

Address _____

City & State _____

Chicago, Jan

Here is a melody, phrasing above the m standard hits

See if you melody, and for any info Personal rep envelopes.

Ore Per

Bo

Mal Grant, p bass; Joe T. Bagan, tr; Turner, trombone; Dave Brown, tenor; Fred Stone, bass; Fred Astaire, vocal

Ch

Bud Davidd, tr; Bob Hagan, tr; Walter, Elnor; Ben Toblin, G; Fred Stone, G; Fred Astaire & trumps

P

Joe Kovacs, p; Bob Hagan, tr; Bob Walsh, G; Fred Stone, G; Fred Astaire & trumps; Fred Astaire, vocal

Ch

Bob Shelley, piano; Billy H. Brown; Gardner McKeon and J.

Jim

Playden, clarinet; Mark Fisher, alto; Harry Al K. Harry McPartlin; Faye, vocals.

M

Milt Hollander, piano; Mel Henry, piano; Matt Leroy, piano.

T

Bob Averill, cornet; trumpet; Chet Epstein, tr.

A

Arnold Cole, clarinet; trumpet; Bob Hagan, piano; Gus Hagan, piano; Harry Al K.

J

Bob See, Sr. Louis Kussow, Perry, trumpet; Fred Michaelis, (cornet, drums); Milt, vocal; (sax); Peggy K.

Way

Wayne Malen Carpenter, drum; (bass); Emory Kersoy, Chet; Bill; Harry Davis and J.

TO PIA

Register

Lee Sims offers an ap any System

Chord Chart

Shall Hall, G

Guitars and Guitarists

Try This 16-Bar Chorus on Your Old Gitbox

By Charles Amberger



Here is a standard jam chorus of 16 bars, of an improvised original melody, phrased and to be played against the chord harmony indicated above the music and in controversy with one of the most popular standard hits.

Musical notation for a 16-bar guitar chorus, including staff notation and chord diagrams.

See if you can guess what popular chorus you can play against the melody, and write me in care of Down Beat, 608 S. Dearborn, Chicago, for any information desired concerning your own guitar problems. Personal replies will be sent those enclosing self-addressed, stamped envelopes.

Orchestra Personnels

Boyd Raeburn

Mal Grant, piano, conductor; Homer Bennett, bass; Joe Nardy, drums; Ralph Larson, Elmer Hayes, trumpets; Ray Thomas, Harry Turner, trombones; Emmett Carls, Les Perry, tenors; Fred Waldner, alto; Boyd Raeburn, tenor, sax, clarinet and front; and Gertrude, vocals.

Charlie Agnew

Red Dixwiddle, piano; Joe Park, bass; Red Jackson, drums; Jimmy Morash, Ralph Weston, Elmer Paulsen, Stan Story, saxes; Ted Tobias, Gordon Pettigrew, trumpets; Fred Stearns, trombone; Charlie Agnew, front & trumpet; and Jean Carroll, vocals.

Phil Levant

Joe Kovacs, piano; Dick Dickson, drums; Bob Honey, bass; Frank Dietl, Carl Hanis, Bob Walck, saxes; Earl Kennedy, Red Field, trumpets; Chas. Breakin, trombone; Les Robbins, Don Gordon, vocals, and Phil Levant, front.

Jean Leach

Bob Shelley, trumpet; Eddie Smyth, piano; Billy Blair, bass; Milt Chalfoun, drums; Gardner Bonadot, sax; Jean Leach, accordion and front. All sing.

Jimmy McPartland

Floyd Bean, piano; Joe Bushkin, bass soloist; Mary Greenberg, drums; Russ Fisher, alto, tenor-clarinet; Harold Sella, sax; Al Kern, trumpet, mellophone; Jimmy McPartland, cornet & front; Gloria Feyz, vocals.

Maurie Stein

Milt Holland, drums; Russ Williams, bass; Mel Henke, piano; Jack Hill, trumpet; Mort Levy, Jack Marks, Maurie Stein, sax.

The Barons

Bob Averill, tenor & trumpet; John Combs, trumpet; Fran Capford, drums; Chas. Espinaki, piano.

Arnold Cole

Arnold Cole, leader & trombone; Al Lindquist, trumpet; Al Mattice, tenor & clarinet; Bob Haaga, guitar; Johnny Bovell, bass; Gus Henry, drums; Dick Lapham, piano; Mary Anne, Allstar, vocals.

Jules Alberti

Bob Seo, Sam Cuttberg, Joe Clider, Louis Kananow, saxes; Irwin London, Frank Perry, trumpets; Al Chait, trombone; Bernard Michaels, piano; Al Stecher, bass; Sid Cohen, drums; Gross DeVita and Francis Miller, vocals; Jules Alberti, vibraphone and front; Peggy Kraft, Carol Sheldon, tapeters.

Wayne McIntyre

Wayne McIntyre, leader & vocals; Bill Coppenher, drums; Ed Fankton, piano; Jim Campbell, bass; Bob Hawkins, Jack Bremer, Elmer Kroyer, Myron Johnson, saxes; Fred Clark, Bill Maxwell, John Croy, trumpets; Ray Davis and Jim Vanlatham, trombones.

TO PIANO TEACHERS

Beginner - Advanced Students See Sims School of Modern Piano offers an approved Keyboard Harmony System for popular music. Chord Charts—50c. Marshall Hall, Chicago, Wab. 8609, Est. 1926

Pulls a Corrigan



BOB STRONG

Chicago - Bob Strong is using reverse English in his method of building a band here. Only three months old. Strong's fine outfit has two commercial radio shows, including the NBC Acolan Time program with Dick Todd, but the band has played only a handful of dance dates. Ordinarily, a leader organizes, lines up dance jobs and then hopes for a radio commercial—but Strong is busy trying to get hall-room jobs instead. His band, a definite click, includes Sid Reid, Ray Blewett, Lowell Moore and Ray McKinstry, saxes; Bud Walem, trumpet; Dick Maltby, arranger & trumpet; Jack Read, Bob Gebhardt & Earl Hoffman, trombones; Tiny Kastler, fiddle & guitar; Skip Nelson, bass; Augie Thielman, drums; Bill Otto, piano, and Strong, who plays sax, oboe, English horn, clarinet and violin.

New Schmid Book is For Young Students

The Language of the Baton, by Adolf Schmid, 123 pages, \$3, published by G. Schirmer, Inc., New York.

A book containing 100 examples from the works of 29 "classical" composers, 107 diagrams of conducting strokes, and 13 photos, The Language of the Baton is slanted toward youthful music students who hope to enter the professional (classical) music field.

Tiny Hill

Malvin Monstey, drums; Pat Patterson, bass; Ervin Bonel, guitar-vocals; Carl Schmidt, guitar-vibes; Don Fairchild, piano, conductor; Dick Coffeen, Robert Kennedy, trumpets; John Noreuil, trombone; Norman Maxwell, Bob Kramer, Paul Faddock, tenors, and Tiny Hill, front. Arrangements by Nick Schreiber.

Jesse Doolittle

Ferry Tull, trumpet; Dan Sullivan, fiddle; Sigmund Bisher, violin and bass; Bob Robertson, drums & vibes; Dalmir Kramer, piano & accordion; Jesse Doolittle, guitar & vocals.

Eddie Moore

Bill Slaughter, Max Harper, Clay Grinnell, Bob Downing, saxes; Lonnie Weiss, Joe Breccardo, trumpets; Will MacDonald, trombone; Freddie Voorhis, bass; Nat Sison, drums; Eddie Moore, piano & front; Claire Harrington, Grinnell and Moore, vocals.

Bert Yarlett

Bert Yarlett, trumpet, vocals; Tom Jones, trumpet; Joe Coll, piano; Syd Shore, drums; Harold Paul, bass; Ted Wright, alto; Wally Annot, alto; Ed Brian, tenor.

Where Is?

- AL BENEDEY, formerly of 1808 W. Diamond St., Philadelphia, Pa.?
MAX JOHNSON, trombonist?
MACEO EDWARDS, playing trumpet with Sam Wooding band in Europe about 1928?
ARCHIE SLATER, saxophonist, formerly with Paul Whiteman about 1927?
IRVING BARNET, tenor saxophonist, last heard of in Florida?
RAMON VALENTINO, trombonist, last heard of in Tucson, Ariz., and formerly of New York City?
MURRY GOLDEN, accordionist, formerly with Shop Fields?
JOSEPH A. O'NEILL, banjo man and arranger from Oak Park, Ill., formerly with Sol Wagner's Orchestra?
OLIVER "FATS" HARRIS, trumpet and guitar, formerly from Chicago?
CHAUNCEY GRAY, pianist and composer, from Schenectady, N.Y. who at one time played with Bert Lowe's orchestra?
EVAN "GERY" MOORE, Akron guitarist?
ABE MELCHER, formerly manager of Roger Fryer and D'Artega orchestras?

We Found!

CLAUDE HUMPHREY and MERRILL RANSEY, former Boyd Raeburn men, are working at the Sylvia Inn, Muskegon, Michigan. Another former Raeburn man, Les Panner, is also with them.
JOSEPH BROADFOOT, pianist, is now playing with Al Dunn's orchestra at the Casino Club, Fort Arthur, Texas. His address is 300 W. 9th St., Fort Arthur, Tex.
JIMMIE MOORE, former banjoist for Ted Lewis, is with Jay Brewer's pit band at the Golden Gate Theater, San Francisco, and may also be reached at Station KRE, Berkeley, Cal.
CHARLIE BOULANGER can be reached at 98 Main Street, East Hampton, Conn. He is staying close to home because of ailing parents, but is still "in circulation."

MARIMBA SOLOS DUETS

Special arrangements for 4 hammer solo or duet for two players. Send for list. FRANK'S DRUM SHOP 226 S. WABASH AVE. CHICAGO

George Wettling on Drums

Don't Mess With Bottom Heads of Your Tom-Toms

By George Wettling



Thomas Ewing of Harrisburg, Pa., wants to know about tunable tom-toms. My experience has been to tune the top heads to the pitch I want to hear them and never touch the bottom heads at all. However, I think it's all up to the individual to tune his toms just the way he wants to hear them—which just about makes it 6-2 and even.

To Stephen S. Lewis, Rochester: Not being in the least familiar with the drum you have for tacit playing I am really not in a very good position to give my advice, but if your teacher has a preference of the bell model over the dial model maybe it's because the bell model may keep the bass player from falling asleep.

Use Discretion, Kids!

A young drummer by the name of F. E. Sullivan writes asking whether I mind young drummers coming around to ask me questions. Nope, I don't mind at all providing I am asked sensible questions. But after riding all day on a train, getting into a town, rushing to get checked into a hotel, getting a bite to eat and then killing myself to get on the job in time—and then having some youngster ask me if I think so-and-so drums better than so-and-so is a little too much!

Jimmy Lozano, Omaha, sends in a question which most of us drummers have to contend with sometime or other. The question of rushing or dragging—and also after the leader kicks off a tempo the sax or brass section pulling it up or trying to dig it down. It's the same old thing as too many cooks spoiling the stew. If the leader knows the tempo, he wants the drummer to take his beat and makes sure the band comes with him, but if the leader is only a figure in front of the band and depends on the drummer to set the right tempo then by all means the

drummer should set the tempo and see that the band comes with him, although sometimes it doesn't seem like it. I am sure that some leaders still hire a drummer to keep time. Letters to George Wettling, of Paul Whiteman's band, should be addressed in care of Down Beat, 608 S. Dearborn, Chicago.—EDS.

Try This Great Trumpet!



\$80 With Selmer Air-O Case

The New

BUNDY

Sensational Performance!

Get out for a real "lift." This new Bundy is different as day and night. It gives and gives... volume, lots of it... tone... clear, colorful, ringing. Speaks easily and surely at minimum or maximum volume. Speed-Flex valves give shorter, more rapid stroke. Here's the horn you want for modern playing! See it... try it... at your Selmer dealer's. Or, write for free catalogue that gives complete details.

Selmer

Dept. 1136, Elkhart, Indiana

CHIRON VIBRATOR

Reg. U.S. Pat. Off. Saxophone and Clarinet REEDS



SOMEWHERE IN FRANCE...! This is not a scene with which we are familiar. Here at the New Year season and even all year 'round the tall cane stalks in the background feel the penetrating rays of the warm sunshine which is so required during the sun-curing process of the cane for VIBRATOR REEDS.

Since the spirit of cheer and good-will as well as gifts are part of Yuletide, then every day is a HOLIDAY to the users of VIBRATOR REEDS.

A Strength to Suit Every Individual Lip!



Ask Your Dealer H. Chiron Co. INCORPORATED 233 West 42nd St. New York City

• THE BAND BOX • Here's a Way To Meet the Top Musicos

BY DICK JACOBS

New York—Recently Ozzie Nelson and band played a week's engagement in Freeport, L. I.



Nelson

An enterprising music dealer got an idea, arranging with Ozzie to have an "Ozzie Nelson Day" in his studios. The dealer invited the Nelson band and local musicians and students. The Nelsonites answered all queries and from results, everyone present gained a lot of information pertaining to their instruments. Now, all you fellows who have been writing in asking how to meet musicians, do this: Contact your local dealer or music store executive and arrange for them to have open house with bands passing through town. For more details, drop me a line. It's a surefire idea that helps the band as well as the youngsters.

SHORT SHOTS: Lunceford's new trumpet man is Gerald Wilson. . . Cliff Leeman was with Shaw before he joined Tommy Dorsey (but he's now with Barnet). . . Krupa's last recording with BG, I think, was *Don't Be That Way*. . . Bill Miller, pianist with Barnet, is the one who wrote *Riffin' at the Ritz*. . . Wilbur Schwartz plays solo clarinet with Glenn Miller. . . The new hot alto man with Larry Clinton is Steve Benonic. . . The present Mitchell Ayres outfit is the old Little Jack Little combo. . . Arrangers for the Morton Gould program are Phil Lang, Sherman Bunker and Gould himself.

How a Bass Fiddle!

Phil Grandura wants to know if a leader of a band has to be a union member even if he "just leads." . . 'Fraid he does, Phil. . . Walt Soper of Canada wants to know if the big time bass men use bows. Yeasir, practically all of them.

Allen Strong has difficulty reading music and would like some hints. The best thing I can say is this: Keep writing all the rhythms you can think of and sing or play them over and over again until they are firmly fixed in your noodle. If you still have trouble, put arrows going down over the notes that fall on the down beat, and vice versa. Don't beat rhythm with your foot, but keep a steady 4-4 time.

Note: Readers desiring personal replies from Dick Jacobs, Down Beat, 608 S. Dearborn, Chicago, must enclose self-addressed and stamped envelopes. Dick's "Band Box" is a regular Down Beat feature.—E.S.

Harry James Grabs New Arranger 'Find'

BY TOM HERRICK

Chicago—Hoyt Jones, 19-year-old Northwestern University student, was added to Harry James' arranging staff last week. Jones, who had been studying pre-medicine courses, got his start with the university's Colonial Club orchestra.

James was impressed with Jones' work and decided to add the youngster as full-time arranger. He plays piano and reads and never has had a music lesson, beginning his arranging by listening to records. *Down Beat* took an interest in Hoyt's work several years back when it was learned he could copy choruses off discs in a few minutes.



Hoyt Jones

The move makes the kid one of the youngest in the field.

Bix or McCoy, Take Your Choice



JOHNNY MCGEE

Mountain View, N. J.—One of the weirdest trumpeting leaders to come into the limelight in years is Johnny McGee, above, formerly with Dick Himber. McGee is being billed as a cornetist "as beautiful as Beiderbecke and as commercial as McCoy." But most of the time it's strictly the latter, with a touch of Bix thrown in. McGee and band are recording for Varsity and booked through General Amusement.

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

A diaper sized music publishing house has sprouted forth in the form of three youngsters who are calling themselves the Royal Music company. The three are songwriter Roy Jacobs, 23; Gene DePaul, 20, composer and one of the youngest big league pianists in the country (he's with Jan Savitt), and Pearl (Kappi) Karlen, 22, well known press agent. The three kids plan to concentrate their efforts on one tune at a time. Right now it's their first, *You Bring Me Down*, already recorded by the Inkspots on Decca and by Les Brown on Bluebird. Sammy Kaye and band got the first coast to coast shot on Joe McDaniel's brand new tango, *The Peasant Serenade*, penned by Robert Reynolds and Elwood M. Wilson. Broadcast went CBS from the Commodore hotel in New York.

A musical tribute paid to the memory of Stephen Foster by some of America's most representative composers, arrangers and pianists has taken the form of the new Robbins publication, "29 Modern Piano Interpretations of Swanee River." The volume will be officially installed in the Stephen Foster collection at the University of Pittsburgh during the Foster music festival, Jan. 12-14.

Belle Fenstock, a protegee of the late George Gershwin, has written eight of a series of modern instrumental numbers, including *Cafe Society*, *Man About Town*, *Serenade to a Debutante*, *Kit Kat Cuban*, *Blue Orchid*, *Thru a Christmas Window*, *Glamour Girl*, and *Puppies on Parade*. Miss Fenstock is contracted with the Warner group, Harms, Remick, and Witmark.

Mills Music anticipates three hits from the threesome, Irving Gellers, Otis Spencer and Gladys Shelley. Their *Give, Baby, Give* has been introduced on the air by Louis Prima and recorded for Vocalion by Cab Calloway. *Coral Sunset* was originally a piano solo by Gellers and Spencer, and the third number is *Blue Seashells*, an Hawaiian tone poem.

Ma, He's Making Eyes at Me, the oldie by Sidney Clare and the late Con Conrad, is getting a big buildup by Mills, who also has been handling *Billy, I Always Dream of Bill*. Mills says "It's definitely a revival of the fittest."

There's a Tear in My Beer Tonight, written by Harry Pease, Ed Nelson and Al Goodhart, comes out via the Mercer-Morris factory. And Sun Music is printing Pease, Nelson and Ben Gordon's *The Song that Made You Happy*.

Shalimar, *El Patio* and *Sparks* are Emil Coleman tunes to which the De Marcos dance in the Sert Room of the Hotel Waldorf Astoria. Coleman also wrote *Watching and Waiting*, which the team used for five years.

Oughta Be Glad It Wasn't Twins!

New York—Joe Guastafarro was playing a hot trumpet solo with Al Donahue's band the other night, as is frequently his job. Suddenly a pink spotlight was flashed on him. To the amazement of Donahue and the boys in the band, Joe stopped in the middle of a lick, let out a yelp, grabbed a bunch of cigars out of his pocket and began to pass them out to the boys. It turned out that Joe's wife was in the hospital expecting a baby. Joe had arranged with the electricians to shoot a spot on the band if any word came. A la Paul Revere, it was to be an amber spot if it was a boy and a pink for a girl. The spot was pink.

Muggsy Denies He's Junking His Outfit

(Jumped from Page 1)

proposition pops for my band, I give him my notice. My boys, most of them, have taken jobs around New York, but they'll all be back with me, and it might even be by the time you get this in *Down Beat*. "I haven't been quite satisfied with what the office has done for me, so after three weeks of layoff, when my contract is automatically broken, I think I'm going to let my brother, Bill, handle the business end.

To Have Same Boys

Mugs' brother Bill is a Chicago broker. Muggsy broke up his band temporarily and joined Lewis last month in Cleveland, and is currently being given a big featured spot in the show, playing theaters. He definitely plans to have rounded up his boys, George Brunis, Joe Bushkin, Bob Casey, Rod Cless, Al Seidel and Joe Caiazza, by the end of this month, after the Lewis show has played a week each in Pittsburgh and in Columbus and Akron, Ohio.

Sharon A. Pease's nationally famous column on "piano styles" not only tells you why jazz pianists are great—it also illustrates their individual keyboard styles. The only column of its kind in the world.

Goodman Band Takes First Vacation

New York—For the first time since the band has been organized, members of Benny Goodman's crew are taking a vacation.

Benny himself chose Florida, declaring he was ready for a "couple of weeks of golf and relaxation."

Ziggy Elman got out the family bus and with his wife, headed south, with no destination in mind. "We want to just see the country, eat and forget my lip," said Ziggy.



Vannerson



Martha Tilton

Most of the others went to Baltimore, Philly and surrounding cities. Leonard Vannerson, manager, planned to Los Angeles to marry Martha Tilton, blonde singer formerly starred with the band now working solo in theaters and niteries.

Hank d'Amico Leaves Himber

(Jumped from Page 2)

promised d'Amico a big record buildup. The band will have six brass, four saxes (plus Hank on clarinet) and four rhythm. Al Caloca is doing most of the arranging. Guitarist with the band will be Jack Purcell, described by d'Amico as the "greatest in the business." He'll be spotted in a small jazz group within the band. Other members tentatively set for the combination at press time included Eddie Zank, young trumpet star from Birmingham; Tommy Goslin, ex-Shaw trumpet; Jay Kelleher, trombone; Bill Vitale, Boston alto man, and Pat Ruggles, bassist from Boston Conservatory.

Needs Readers' Help
d'Amico also wondered whether *Down Beat* readers could help him trace a wonderful trumpeter whom he heard in Kansas City, at the Winnie Winkle Club. He's a hefty six-footer who "plays like a second Armstrong." But d'Amico has forgotten his name.

Slim Davis, Horn Man, a Knockout

BY RAY TREAT

Auburn, N. Y.—A few Sundays ago at a Belvedere session a young man and a horn just about tore the house down. The name is "Slim" Davis and everybody around here agrees that he should go far.

The slapstick comedy of Lou Scala's trio at the Chateau is good for a lot of laughs. Louis himself is usually the butt of all the gags. Outfit includes Bob Canino, piano, and Johnny Ty, drums. Lou plays sax and clary.



CONGRATULATIONS TO BOB HAGGART "King of Bass Players"

It is significant that Bob Haggart polled more votes in the bass division of *Down Beat's* Musicians' Poll than the rest of the bass men put together. Under no other classification did this occur.

Yes, Bob is thought to be the finest bass man in the country by his fellow musicians and we're certainly proud that he has chosen the famous VOIT & GEIGER De Luxe Recording Bass for his work. Bob says that his "blonde" model pictured above is the most marvelous bass he has ever played.

Extravagant praise? Perhaps—but we'd like to prove it to you. Drop in and see us when you are in town or write Dept. J for further information.

VOIT & GEIGER

210 S. Wabash • Chicago, Ill.



EDDIE MILLER with BOB CROSBY

GOOD instruments require BETTER care. . . Make it the BEST care with a LIFTON. Such artists as Eddie Miller are proud of their LIFTON cases. They know their instrument is fully protected. . . and that the case is distinctively beautiful. The difference in price is in pennies. . . the difference in value is immeasurable. . . why not own a LIFTON. The label inside will tell you it is genuine. . . Look for it.

LIFTON MANUFACTURING CO., Inc. 18 West 18th Street New York City

Chi Itself Dors

Chicago—Dorsey himself on the band. Sherman told one of the boys. The past influx of local boys, Jimmy Gooden and town to kill the Wm. angles. Er last saw of) with) Zarke and around loc of the boys, into town t Weams ab Charlie's n

St. Caught (of T. Dor (of the K about their other night get their s the DeLisa drums with It's good with a little alternate b Mel Henk Hall's trun Tom Do Chicago wi poor guy v in the Pa weeks with up only for

Spots Up in Montreal but the town now, and t The last f rumor af Tie Toc u about Ler maestro a recently, s quelched. the baton. vodvil now. Alex La Bain at C spot is sch re-opening Toc. . . Irving Lair ring numb a February

New Biz, in

BY M St. Petes agement of has decided answer if they've bro a 12-piece They're a really jump Clyde St boyi are n Hole. . . M the swanky Ce-Sar hot Eddie Edw tween the Basers in

Chi Gorging Itself on Jim Dorsey Band

BY TED TOLL

Chicago—We're gorging ourselves on our first taste of the Jim Dorsey bunch in lots of moons since the band opened its date at the Sherman the other night. It's still one of the best.

The past week or two has seen influx of lots of the big fellas, most of whom dropped over to wish Jimmy godspeed, Ol' Tomcat Bob Burke and the band dropped into town to kind of get together with the Wm. Morris office on a few angles. Ernie Caceras, whom we last saw on clarinet (and lots of it) with Teagarden, just joined Burke and was poking his head around local joints with the rest of the boys. Charlie Spivak dropped into town to get together with Art Weems about some angles for Charlie's new band.

Eulogy to the Duke

Duke Ellington has been in and out of town, doing one nighters around the middle west, and within the past five weeks the band has played four single dates right in town here. It sure is a funny thing about that band. Most of us agree that it probably will be generations before any jazz band will come anywhere near the Duke's, yet on these dates they play around here, the band's small circle of worshippers gathers sort of slinkingly but wide-eyed in adoration while the masses in attendance—whether it's the Annual Hod-Carriers' Chop or the Junior League Ball—slither around out on the floor not having the vaguest notion of what goes on behind, or comes out through those horns.

Stein Back at Chez

Caught drummers Buddy Rich (of T. Dorsey) and O'Neill Spencer (of the Kirbymen) in a jawfest about their clothes after hours the other night. They and many others get their stabs these nights out at the DeLisa, where Red Saunders drums with his own outfit.

It's good to see Maurie Stein with a little combo again. They're alternate band at the Chez Paree. Mel Henke's piano and Jackie Hall's trumpet don't do no harm.

Tom Dorsey won't remember Chicago with too much relish. The poor guy was confined to his bed in the Palmer House for three weeks with a tough throat, getting up only for the broadcasts.

Spots Wide Open Up in Montreal

BY BILL TRENT

Montreal—It took a long time, but the town's got the right tempo now, and the spots are wide open. The last few months brought one rumor after another about the old Tic Toc unlocking the door, and about Len Howard being the maestro again. The club opened recently, and the rumors were squelched. Milton Sherman held the baton. Howard is playing for vodka now.

Alex Lajoie has replaced Jack Bain at Chez Maurice. . . . This spot is scheduled to suffer for the re-opening of the competitive Tic Toc. . . . Bert Brown, bass with Irving Laing, gave Anne Preston ring number one. They're planning a February altar-meeting.

New Faces, New Biz, in Florida

BY HAROLD BROWN

St. Petersburg, Fla.—The management of the Coliseum ballroom has decided that new faces are the answer for poor business, so they've brought in Joe Ravel and a 12-piece unit from Pittsburgh. They're a young bunch but they really jump.

Clyde Stearns and his non-union boys are now in the Ole Swimm'n Hole. . . . Meyer Davis units are in the swanky Vinoy Park and Don-Ce-Sar hotels for the winter. . . . Eddie Edwards' band doubling between the Fort Harrison hotel and Sazzers in Clearwater, Florida. . .



—Ray Rising Photo

Not to be outdone even in name by the Duke of Ellington or by his nibs, Count William Basie, here we have Sir Oliver Bibbs, whose new 13-piece band is arousing much interest around the south side. Bibbs, drummer and vibe-man, led a small combo at the Koo Koo Club before organizing his current outfit a short time back. That's Ann Cooper getting set to blast out a bright round one for 'is 'ighness. She's on the Bibbs band and has been with Lil Armstrong and Herb Flemming's bands. Flemming is now on trombone with Bibbs.

Max Plattner is still holding forth at the Tampa Terrace in Tampa, with a daily broadcast over WFLA. On special nights Max augments to 18 men and plays some fine music. . . . There are some fine native rumba bands in the Spanish section of Tampa (Ybor City).

Gray Gordon is Honored

Pittsburgh—Bandleader Gray Gordon was elected to membership in the Pittsburgh Variety Club, theatrical fraternal group. Only five bandleaders hold membership cards in Variety Clubs of America.

Swing Ahoy! The Navy's Hellcats Really Do Jump

BY BUD VETTER

Bremerton, Wash.—This town finds all of us cats who are under contract to Uncle Sam getting in our sessions at spots here whenever we're washed ashore.

The coming of the U.S.S. Idaho to port here for three months brought Lyle Jones and his Idaho Hellcats to the Craven Center for Thursday nights. The Hellcats are considered just about tops in Navy swing bands. And Joe Busch and his U.S.S. Yorktown band hold down the Saturday night spot. This is a fine outfit with a little drummer called Steiny taking very good care of the rhythm section.

We're all looking forward to Harold Maser and his Mississippians, off the U.S.S. Mississippi. They're due in pretty soon.

Dahlstrand Wins Again in Beertown

Milwaukee—By the way Local 8 members keep reelecting V. "Dahl" Dahlstrand to the presidency, they must be pretty well satisfied. The recent election saw him chosen to serve his sixth term in the office. Roland Kohler was elected without opposition for his tenth term as secretary. Other officers elected

were Walter Holman, vice president; Charles Wagner, treasurer; Frank Mueller, trustee (for three years); Jerry Follansbee, sergeant at arms, and George Bach, John Borden, Irv Davlin, Louis DeSantis, Bill Ehlert and Ernst Strudell were elected to the executive board.

Local Band Outdoes The Big Name Guys

BY SIG HELLER

Milwaukee—Steve Swedish, who recently vacated the stand at the Schroeder hotel, established a few records there for the name bands to shoot at. Steve's band drew the biggest three day crowd of any band in the 16 years that the Crystal room has been open. On closing night the band played to the largest single crowd in the history of the room.

Red Roberts has signed up with the Stan Zucker agency of New York and went into Bill Keith's Blue Grass Club at Lexington, Ky., as his first assignment. . . . Evy Engerson, intermission pianist at the Spa, received several head cuts when a bottle of seltzer water exploded near the piano. . . . Gilda Gray's son, Marty, is appearing at the Esquire Club with his swing quintet. . . . Some jerk stole a silver loving cup off of Stan Jacobsen's desk; it was a sentimental reminder of a victory in a swing battle several years ago and was a prized possession. . . . The Futuristic ballroom has reopened after two years darkness and has Johnny Warren's band on the stage.



IT'S THE NEWEST THING IN MUSIC!

JOHN KIRBY

and his orchestra

Every so often there appears on the musical horizon a new orchestra which is totally different from anything that preceded it—a band that literally thrills people when they hear it. This is the Kirby Band—the sensation of the year, playing the real jazz, minuets, rumbas, or the classics with equal finesse and originality. And it's top-notch at the box-office! After a stay of two and one-half years at New York's famous Onyx Club, the band has been held over by popular demand for five months at the swank Ambassador East Pump Room in Chicago.

In their fifth month playing to Chicago's elite at the PUMP ROOM • AMBASSADOR EAST
And on the air six nights weekly over NBC

Opening at the exclusive Trocadero, Hollywood, February 7th

MANAGEMENT MUSIC CORPORATION OF AMERICA

Well, if This Ain't a Rich One!



Tommy Dorsey probably doesn't recognize this little guy any more than you do, but it's his own drummer, Buddy Rich! At the age of six, Master Rich, then known as "Traps, the Drum Wonder," was a headliner in Ziegfeld Follies. Later he was featured with Paul Whiteman and toured the country in vaudeville whenever he could get by the child-labor laws. No wonder the guy plays such a potful of drums today. He was practically born with a pair of sticks in his mits.

A Great Trombonist Is Silenced by Death

(Jumped from Page 9)

his tuba and getting himself a bass fiddle. Kirby did. In the same year Jimmy Harrison got Johnny Kirby into the Fletcher Henderson band playing string bass. Johnny Kirby has been playing string bass ever since.

Lost Weight Steadily

With the exception of a short period in '26 when Fletcher took the band out on the road and Jimmy preferred to stay and work in New York with Charlie Johnson at Small's, which had moved over to 7th avenue, Jimmy was with the Henderson band until a fateful day in August, 1930.

During that entire year Jimmy Harrison seemed to lose weight. He tried to be his usual good natured, teasing self, but it seemed to become an effort. Gradually, he got so that he tired easily. It became necessary for him to get off the stand at intervals, just to take a rest. There were times when he could get up and take three and four choruses in a row—as Benny Morton does today—but those times seemed to come less frequently. More often he was barely able to struggle through a single chorus, although that one was just as wonderful as any of his others had ever been.

He didn't know what was wrong. Nor did anybody else. Irony seemed to have stepped in and made a grim reality of the little gag he used to pull when he dragged himself onto the stand with an effort.

But one August day, 1930, in Harrisburg, Pa., where the band was playing a one-nighter, Jimmy was sitting on a stool at a soda fountain eating ice cream. With no warning, he suddenly toppled off the stool and plopped to the floor, out cold.

Ulcerated Stomach

John Kirby and Coleman Hawkins telephoned Katherine in New York, and rushed Jimmy onto a train when they had revived him. In deep pain, Jimmy told them it was his stomach, but he didn't know what it was about his stomach.

Benny Carter, who, it happened, was not with the band at the time, met Jimmy's train, telephoned his wife immediately, and they rushed him to Edgecomb Sanitarium. He received the best medical treatment and was operated on for an advanced ulcerated condition of the stomach. Fully two-thirds of his stomach is said to have been removed. In about a month he recovered.

He had lost forty pounds during the few months prior to his collapse, and during the month after the operation he gained back about 20 pounds.

He never was the same Jimmy Harrison. He joined Chick Webb's band at the end of 1930, and, although his physical condition and

appearance belied it, his trombone seemed to remain as inspired, perhaps even more so, than it ever had been. But Jimmy couldn't hold out. Playing got to be such a terrific strain on him that at times it became painfully noticeable that he kept crossing his knees and bending over a little to ease the strain. Near the end he couldn't force himself to play ensembles and would play only the solo passages, laying out on the other stuff.

'Carcinoma'

One day toward the end of June, 1931, Jimmy Harrison had to be carried home. John Kirby and Benny Carter were there. Jimmy had played his last note on a trombone. He was taken to Edgecomb immediately. His pain grew increasingly more unbearable during the first days and the doctors (he was attended by Vincent Conrad, M. D.) had to resort to drugs to deaden his pain. After a week the constant dosing with drugs had him delirious and exhausted. On July 23, 1931 Jimmy Harrison died. John Kirby was at the bedside. So was Benny Carter. The death certificate says "carcinoma of the stomach" opposite "cause of death."

"Benny picked him up in his arms, as he would a baby. That's how much weight he had lost," Mrs. Harrison said. Big, energetic, 220 pound Jimmy Harrison who had left an indelible impression on the first American art, whose playing had been a far greater influence affecting jazz trombone playing than that of any other one man.

Jimmy is buried in Woodlawn cemetery, outside of Boston, the home of Mrs. Harrison's family.

Blue Laws Help and Hurt Penn Musicians

BY EDDIE GUY

Scranton—The music business is practically at a standstill right now, and with the Pa. blue laws being enforced most local musicians were out of jobs on New Year's eve because it fell on Sunday and the State doesn't allow night spots to be open on Sunday. Some law, eh?

For the last six months bingo parties have been sweeping this section. Every church, fraternal and civic organization has been running bingo parties weekly, and musicians have been suffering because nobody is running dances any more. But comes word that the State is clamping down on these bingo things, claiming they're gambling, and therefore unlawful.

So while the State's blue laws made musicians tighten their belts through New Year's eve, the same laws will help them out later by abolishing bingo parties.

Kaycee Band Ready For N.Y. Debut

BY BOB LOCKE

Kansas City—The town is really het up, musically speaking. Harlan Leonard's band is leaving.

Booked by MCA to go into the new Golden Gate Ballroom in New York in February, Leonard finally is getting the break he's long deserved. Jesse Price and Darwin Jones, alto man-singer, are getting big billing. Johnny Tumino, major domo of the Century Room where the band has been playing, gave a big farewell party for the band and it's primed.

They're still talking about the Orrin Tucker one-nighter at Will Wittig's Pla-Mor Ballroom, which hung up a new record, even battering the old Casa Loma mark of a \$3,000 gross. Russ Morgan followed.

Jay McShann's Decca records due out soon. The town is really waiting for 'em. Station WHB, still the most hep around, resumed its Vine Street Varieties show and has been featuring McShann as well as Woodie Walder's crew.

Jerry Pettit Has Top Ozark Combo

BY LINN THOMASSON

Springfield, Mo.—A young chap landed in this town several months ago, bringing with him several musicians from his home town, Denver. They picked up a couple of Kansas boys and one or two local men and formed a band. The leader was Jerry Pettit, who had been chosen by CBS to represent Denver and the Rocky Mountain West in last year's "Around the World New Year's" broadcast, an honor seldom accorded a local band.

Now Jerry Pettit is the ace attraction in this territory. He has a 13-piece outfit, four saxes plus Jerry making an occasional five; three trumpets and a trombone; three rhythm, and Margie Gillette sings, but well. The majority of the arranging is done by Ralph Richards, trumpeter, with George Boyer, pianist, and Jerry contributing to the department.

Jack Teagarden Discography

(Jumped from Page 15)

dence or confirmation we shall have to wait till somebody else is good enough to volunteer more information on the subject.

For example it is definitely known that Jack played in the group accompanying Annette Hanshaw in several Perfect records, but exact titles have yet to be published in any known compendium. Likewise, Jack made a few appearances on some old Irving Mill's Hotzy Totsy Brunswick tunes and a couple of Joe Venuti-New Yorker (Okeh) numbers (circa 1929), but here again concrete evidence is lacking.

According to Schlemm (RHYTHM ON RECORD) Jack is present on the following four numbers released for Vocalion under Jack Pettit and his Pets (1929): Vocalion 18703 "Dry Martini" & "Hot Soda."

Vocalion 18763 "Fireworks" & "Broadway Stomp."

In conclusion, I have just learned from George Simon that Jack is featured on an old Okeh record of "Chances Are" by the Cloverdale Country Club Orch. (1930), which leads me to believe that he has very likely made other tunes with this same group.

Readers are invited to submit any information they might have which will clarify the uncertainty surrounding so many of Jack's obscure records. There seems to be a tendency among collectors to hoard their scraps of information now that collecting has become somewhat of a business, but the quicker this selfish attitude is replaced by a more altruistic spirit, the greater will be the chances of hot record collecting returning to its original status as a hobby.

Look for additional articles by Warren W. Schell in future issues of Down Beat. And don't miss George Hoefler's startling, authentic and interesting discography of Dixie Beiderbricks, beginning soon in Down Beat. A must for every collector.—EDS.

Trumpet Players! "Oil at its finest" GLYDE OIL. Over 350,000 bottles sold in the past season. With handy dropper. Just a few drops lubricate your Valve and Slide—25c at all dealers or write. Will not gum up. GLYDE OIL PRODUCTS 32 Union Sq. New York

Queen of Seattle's Canary Crop



—R. Derr Photo

Seattle—There's no argument out here in the Pacific Northwest about beauties and the banda. Because Dolly Seccombe, 19, singer with Arden Stevens' Commodores, gets all the votes. Nor will she pose for a leg shot—Stevens' boys say she'd make Kay Foster's "best leg" title look too bad. Dolly is the gal who recently was unsuccessfully attacked by a fiend as she slept. She beat him off with her fists. Photo courtesy Gene Rickey.

Cupid Spikes a Mess of Guys Thru Michigan

BY LOUIS CRAMTON

Saginaw, Mich.—Dan Cupid has been shooting his little darts in volleys, judging by the damage he has inflicted upon the ranks of Mel Marvin's band at the Moonlight Gardens here.

A Sunday wedding here recently ended the single blessedness of Wayne Engle, first trumpet with the band. He picked Christine Pim of Joliet, Ill. Eleanor Edelhouse of Louisvile has a pretty good grip on the heart strings of saxist Ray Gould. They're expected to do something about it by the first of the year. And arrangements for the final step are under discussion between trombonist Roger Sadenwart and Lenora Gruenke, both of whom are from Michigan City. Pianic pounding Elmer Von Kanel is talking of middle-aiding it after New Year's with hometowner Bea Durham of Pontiac, Ill.

But through it all, maestro Marvin seems to be immune. He says he has no plans along conubial lines for the immediate future.

An Amplifier Improves on Human Voice

Chicago—The notion that musicians might be the best judges of music-producing instruments has led to the development, by a non-musician, of an entirely different amplifier. This new gadget, the creation of Karl Kopetzky, editor of Radio News, reproduces sounds amazingly as they were originally produced, and actually puts back into a phonograph record much of what was taken out by the mechanical element when the record was being made.

To attempt to go into the surprising new invention technically would only be befuddling. There is no necessity for constantly controlling volume, because this instrument controls it automatically. If a horn gets too loud, some demon inside the amplifier tones it down, and the converse is true as well.

Bob Crosby and Wingie Manone, among others, have been given previews of this "human machine" and attest to its amazing capabilities. Through two separate controls, both high notes and low notes can be governed—in intensity—separately, to satisfy the fustiest ear. Truly astounding, this device.

MCA Grabs Albany Spot; Fitch Whips Manzone in Election

BY RAY TREAT

Auburn, N.Y.—With the departure of Bob Roberts' Senators, strolling outfit, from the Rendezvous of Hotel Onandaga in Syracuse, Frederick Brothers loses the account and MCA will place a combo in the hotel.

Joe Manzone, whose band was the first to be signed by the new Empire State Orchestra corporation office, lost out by a narrow margin in a hotly contested battle for the office of president of Local 239 here. Ed Fitch was reelected prez and Manzone retains the vice prez's chair.

As predicted in this column, Harold Vincent's grand little band is out of Deauville. Since the spot is just a summer proposition, it can't afford to keep an outfit of this caliber throughout the winter. . . . The Three Guys (Max, Red and Bill) have left the Odenbach cocktail lounge for sunny Florida. MCA takes over the spot. . . . Eddie Beyer, Auburn musician with Johnny Hamp, recently took unto himself a mate. Congrats, Ed.

There is no substitute for the superb tone, precise tuning, and lifetime construction of a Selmer. Ask your dealer about a free trial. HENRI SELMER PARIS. Write Selmer Dept. 11 P & Elkhart, Indiana, for free literature. Mention instrument

Chicago. Jo... San Fran... City of St... for one, has... Glen Gray s... and now Vi... MCA has... Martini at t... usually dead... Mark Hopk... backing up... at the Sir... receiving lo... from Eleas... taken a de... voice and b... are after th... George Cav... stream of loc... Har... Best kick... and Basie v... when Harry... thousand fa... Since th... Williams' o... has been tr... for the... Clifford tro... ing with th... Bal Tab... Haw!... Repor... His Pi... BY... Dallas—I... respondents... news down... musicians... Wilyam Co... City a... bumped rig... Shaw, who... asked Artic... for Down B... that Shaw t... camera if h... as an open... and a leg... Boaz's ace... Calveston... ton and oth... chew a litt... He was cur... had stolen h... the cops loc... pyre... Short Sto... into this to... stein from t... to live up... living his 25... Love's sepi... Satchmo an... a swell foc... one Pappy... Pappy does... more plug... nitery colum... goes down... somebody h... and Pappy... a jointly-ow... stand with... Don Percell... chewing v... called Abe s... Kavell... At Uni... BY C... Baton Ro... news owes A... ceding Cho... The LSU ca... name band... one recent... name leade... local band... Kavell can... ternity dan... ou, but af... of listening... mously th... band was n... it. The Cas... in the arm... Kavell g... jump start... O'Clock Jur... Andy Pica... out on a... wouldn't all... kids' faith... solidly reest... was all over... three brass... round out th...

It Pays to Pay For Names In Frisco, Palace Proves

BY JERRY BUNDSEN

San Francisco—It looks as though someone has at last taught this City of St. Francis that it pays to pay for names. The Palace hotel, for one, has gone on the name standard. Since they cracked out with Glen Gray a few weeks back they've been doing not a little of all right, and now Vincent Lopez is keeping the joint densely populated nightly.

MCA has been wondering what to do about a successor to Freddy Martin at the St. Francis. . . Localite Jimmy Walsh is filling in the usually-dead winter weeks at the . . . Carl Ravazza, backing up the current ice show at the Sir Francis Drake, is still receiving long distance phone calls from Eleanor Powell, who has taken a decided interest in his voice and band. . . Local agencies are after the signature of maestro George Cavall, who skims off the cream of local deb parties.



They Both play in Rainbow rooms. Ruby Newman, left, whose band is identified with New York's famed Rainbow room 65 stories up, chats with Kristian Hauger, who leads a swing band at the Rainbow room in Oslo, Norway. Kristian, a songwriter, is known as the "Benny Goodman of Norway." Newman has known him several years, having traveled extensively through the Scandinavian countries.

Harry James Thrill
Best kicks since the Goodman and Basie visits to the Fair came when Harry James thrilled a few thousand fans at Sweet's ballroom. . . Since the breaking up of Griff Williams' old band, Monty Kelly has been trumpeting and arranging for the CBS studios and Bill Clifford tromboning, fiddling and singing with Gary Nottingham at the Bal Tabarin.

Haw! Shaw Dares Reporter to Get His Picture!!

BY ART COLEMAN

Dallas—It's the *Down Beat* correspondents who are making the news down here instead of the musicians. My co-author Wild Wilyam Covey, was down in Mexico City a few days ago and bumped right smack into Artie Shaw, who is getting healthy. Bill asked Artie to pose for a picture for *Down Beat*, but reports have it that Shaw threatened to smash the camera if Bill dared even so much as open a lense.

And Gordon Strachan, the *Beat's* ace correspondent from Galveston, Oklahoma City, Houston and other points, stopped in to chew a little fat between curses. He was cursing because somebody had stolen his car and by the time the cops located it, it was a flaming pyre.

Short Story: Several years ago into this town came one Abe Weinstein from the coast, who proceeded to liven up the burg a bit by opening his 25 Klub with Clarence Love's septa ork. Abe went big, had Satchmo and such in for solos, had a swell floor show. Then up pops one Pappy Dolsen with his 66 Club. Pappy does good, gets more and more plugs, somehow, in local nitery columns. Abe sulks, his joint goes down, finally peters. Then somebody has a bright idea. Abe and Pappy get together and open a jointly-owned joint at Abe's old stand with Pappy's floor show and Don Percell's band. They are doing very good. The new place is called Abe and Pappy.

Kavelin a Killer At University

BY CLEVE CURRIER

Baton Rouge—The music business owes Al Kavelin and his Cascading Chords a vote of thanks. The LSU campus is skeptical about name bands, because of at least one recent occasion on which a name leader tried to foist off a local band on the studees. So when Kavelin came down to play a fraternity dance, the kids were dubious, but after about two minutes of listening they decided unanimously that at least this name band was no fraud—was far from it. The Cascaders were as a shot in the arm to the students.

Kavelin got the crowd off to a jump start when he beat off *One O'Clock Jump*. With peanut-sized Andy Picard on drums rifting it out on a break that the kids wouldn't allow him to finish, the kids' faith in name bands was solidly reestablished by the time it was all over. Kavelin plans to add three brass and a guitar soon to round out the band.

Supreme Court To Decide Neb. Tax Squabble

BY ED KOTERBA

Omaha—Musicians all over the U.S. may be affected by the outcome of a social security tax case now before the Nebraska Supreme Court.

The case, that of Guitariet Frank Elmore vs. the Hotel Hill of Omaha for non-payment of the hotel's share of Elmore's social security tax, was originally won by Local 70 on behalf of Elmore. But when the original decision was reversed by the district court, the Local, upon a go-ahead gesture from the National board, appealed the district court's decision to the State.

Officials say this is the first case of its kind on record. If Elmore, who works with Bob Bowman's band, wins the decision, it will be the final one, and other local spots which refused to pay the tax will probably be asked to cough up.

Juke Boxes Junked For 'Live' Musicians

BY BART ZABIN

Albany—Even the little joints threw caution and their phonographs to the wind and hired real live musicians for a big New Year's eve business. Ted Matis and his fine little Dixieland crew rang out the old year at the Canton Restaurant; really stirred up by the ghost of Confucius with their blues.

Hobby Snyder, local musician



Show Stopper . . . Wild Bill
Morie's gag of changing pants on the "little guy" is rated a show stopper by all who watch Chan Chandler and his gang perform. Shot was taken last month at the Aragon Club in Houston.

turned booker, brought in Bob Crosby's band last month to play at Rennselaer Polytechnic Institute. The band was aired over the school station, WHAZ, in spite of which it sounded the nuts.

THEATRICAL Photo Reproductions
100—39 Size 8x10 Single weight gloss
50—84 Used by all leading Agencies & Bands
25—84
Photo Service Co.
127 N. Dearborn St., GEN. 0458, Chicago

Richmond Union Okays Officers

BY BULK HOLLINGSWORTH

Richmond—The officers in Local 123 were unanimously reelected, the prexy throwing a big party at his house afterwards. . . Bernie Collins, piano maestro, took Bruce Baker's plays at the Westwood Supper club. . . The Jelly Leftwich (Lee Dixon to you people out west) really is doing a terrific business out at Tantilla. . . Bert Gervis, owner of the Lang Thompson crew, spent several days here. . . An orchid to Roy Hicks' ork for playing the Xmas Mother program gratis. . . Spud Levy, one of the best drummer's ever to come out of the south, and his wife have separated. . . Wonder why Frances Matthews and the tenor man in Dee Peterson's band should be arguing on a deserted street corner at four o'clock in the morning. . . And why isn't Norva Ellex recognized as a great trumpet man?

RICORDELLS
GREGORY MOURMISLES
THE CORNET AND SOLOISTS
INTERNATIONALLY RECORDED

Shaw Elected For Twelfth K.C. Term

BY BOB LOCKE

Kansas City—William Shaw, for the twelfth time, was elected head of the Kaycee Negro Musicians' Local last month. Richard Smith is vice-prexy; Earl M. Jefferson, secretary; Ben Jackson, treasurer; Harry Carson, Harlan Leonard, Bus Moten, Bob Moody and Herman Walder, board members. Jim Walker is the sergeant-at-arms.

The Nation's Song Sensation
Oh Johnny, Oh Johnny, Oh!

TOP RECORDINGS BY TOP ARTISTS

Forster Publication

COLUMBIA RECORD No. 35228
ORRIN TUCKER
DONNIE BAKER

DECCA RECORD No. 2848
ANDREWS SISTERS

BLUESBIRD RECORD No. 815557
GLENN MILLER

DECCA RECORD No. 2524
HENRY DUBBE

DECCA RECORD No. 2524
DICK ROBERTSON

VOCALIAN RECORD No. 2524
RAY HERBECK

WORLD'S FAMOUS DRUMMERS USE

AVEDIS ZILDJIAN CYMBALS

WORLD'S BEST SINCE 1623 — NORTH QUINCY, MASS. U.S.A.

JOE JONES

RAY MAUDUC

RAY M'KINLEY

DAVE TOUGH

BUDDY RICH

BUDDY SCHUTZ

ORMOND DOWNS

AVEDIS ZILDJIAN

AVEDIS ZILDJIAN CO.

GENUINE TURKISH CYMBALS

MADE IN U.S.A.

. . . For over 300 years the ZILDJIAN family have been engaged in the craft of cymbal making . . . it has become a fine art with us. TODAY AVEDIS ZILDJIAN Cymbals are the only GENUINE, OLD TIME Turkish cymbals made by ZILDJIAN in any part of the WORLD by that famous 300 year old secret ZILDJIAN process. No OTHER cymbal gives the TONEL EXCELLENCE, RESONANCE and BRILLIANT CRASH of . . .

LOOK FOR THIS TRADE MARK

AVEDIS ZILDJIAN CYMBALS

- Marshall, Bill (Ponce de Leon) St. Augustine, Fla. b
- Marshall, Jack (Pina) NYC, h
- Martin, Al (Nixon) Pittsburgh, r
- Martin, Bobby (Place-Greenwich Village) NYC, ne
- Martin, Don (Coo Rouge) NYC, r
- Martin, Freddy (St. Francis) S.F., Cal. b
- Martin, Lou (Leon & Eddie's) NYC, ne
- Martin, Don (St. Regis) NYC, h
- Marzette, Johnny (WADC) Akron, b
- Marvin, Mickey (Clivic Center) Miami, b
- Mason, Frankie (Essex House) NYC, h
- Maul, Herbie (Silver Moon) Pueblo, Colo., ne
- Maus, Stewart (Capitol) Capitol, Cal. b
- Maynard, Hob (706 Club) Milwaukee, ne
- Melen, Earl (Tantilla) Richmond, Va., b
- Melody Masters (Glas Hat—Congress) Chicago, h
- Men of Hott (Ten Eyck) Albany, NY, b
- Meister, Johnny (McAlpin) NYC, h
- Messrow, Milt (Int'l Attractions) NYC
- Meysers, Vic (Portland, Ore.)
- Wightman, Herman (Yacht Club) Phg., Pa., ne
- Mitchell, Dale (Lakeside Outing Club) Top-field, Mass., ne
- Middleton, Jack (Ball & Chain) Miami, ne
- Miller, Bob (Holden) Cleveland, h
- Miller, Glenn (GAC) NYC
- Minkler, Harold (Murray Inn) Albany, NY, ne
- Mitchell, Bob (Jantzen Beach) Portland, Ore., b
- Moffet, Deke (Shubert) Cincinnati, t
- Mojica, Levin (El Patio) S.F., Cal., b
- Molina, Caines (La Congo) NYC, r
- Monroe, Vaughn (Dempsey-Vanderbilt) Miami, b
- Moore, Bill (Beacon) Winnipeg, Man., Can., ne
- Moore, Carl "Deacon" (Orpheum) Memphis, t, 1-25
- Moore, Irl (White City) Chicago, b
- Morsehead, Paul (VSA) Omaha
- Morton, Russ (Int'l Casino) NYC, ne
- Morton, Huzhie (Anchorage) Pitts., r
- Noten, Bus (White Horse) K.C., Mo., ne
- Novry, Ferdie (Embassy) Toronto, b
- East, Billy (Trinson) Seattle, b
- Walford, Don (Athens Atl. Club) Oakland, Cal., ne
- Murray, Charlie (Stork Club) NYC, ne

Crashes Carnegie Hall With a Sax



SIGURD RASCHER
New York—Born in Berlin 32 years ago of a Swedish father and English mother, Sigurd Rascher gave his first New York recital Sunday (7) at Town Hall. Recently he appeared as saxophone soloist with the New York Philharmonic Symphony in Carnegie Hall. A former jazzman, Rascher is convinced the sax has great possibilities as a concert instrument.

- Phillips, Wendell (Oriental Gardens) Chgo., ne
- Plates, Dave (Gayety) Cincinnati, t
- Piccolo Pete (Club Petite) Phg., Pa., ne
- Pleper, Gene (VSA) Omaha
- Pleiser, Leo (VSA) Omaha
- Pierre, Al (Boise) Boise, Idaho, ce
- Pierr, Bill (Club Irving) Syracuse, NY, ne
- Pineda, Juan (Monte Cristo) Chgo., r
- Play Boys & Betty Borden (Continental Bar) Eau Claire, Wis., ne
- Pliner & Earle (Broadmoor) Colo. Springs, Colo., h
- Pollack, Ben (Sherman's) San Diego, Cal., r
- Porter, Del (Sard's) Los Angeles, Cal., r
- Powell, Teddy (Raymor) Boston, b
- Powell, Walter (Knickerbocker Inn) NYC
- Fritz, Albert (CBC Studios) Toronto
- Priest, Jesse (Century Rm.) K.C., Mo., ne
- Prillerman, Lawrence (Canteens Club) Columbus, O., ne
- Pryor, Louis (Hickory House) NYC, ne
- Prindi, Mickey (White City) Chgo., b
- Pryor, Roger (CBS) Hollywood
- Pyle, Howard (River Bend) Waah., D.C., ne
- Pyne, Jess (WFVA) Fredericksburg, Va., ne

- Quartel, Frankie (Colosimos) Chicago, ne
- Quinto, Don (El Chico) Miami Beach, Fla., ne
- Quixote, Don (L'Algon) Chgo., r
- Raeburn, Boyd (Melody Mill) Chgo., b
- Rakinsky, Mischa (Astor) NYC, h
- Ramirez, Luis (Blackhawk) Chgo., ne
- Ramon, Don (London Chop Hse.) Detroit, r
- Ramona (Leon & Eddie's) NYC, ne
- Randall, Gordie (Station WGY) Schenectady, N.Y., ne
- Randall, Johnny (Lookout House) Covington, Ky., ne
- Rauschal, Don (La Martinique) NYC, r
- Ravin, Barney (Sign of the Drum) Cincy, Ohio, ne
- Ravens, Carl (St. Francis Center) S.F., Cal., h
- Ravell, Arthur (Roosevelt) N.O., La., h
- Raymond, Harry (Raymond Attractions) Pitts., r
- Raymond, Nicki (Coq Rouge) NYC, ne
- Reardon, Casper (Le Ruben Bleu) NYC, ne
- Reinert, Bob (Club Keller) Ft. Lauderdale, Fla., ne
- Reiser, Betty (Jerry's Old Mill) Brinton Lake, Pa., ne
- Reisman, Leo (Paradise) NYC, r
- Reynard, George (Greenwich Village Casino) NYC, ne
- Renzi, Pete (Deauville) Auburn, NY, r
- Resine, Bert (WRVA) Richmond, Va., ne
- Resnik, Marty (6:00 Club) Miami Beach, Fla., ne
- Rev, Alvino (KJH-Mutual Don Lee) L.A., Cal., ne
- Reynolds, Jack (Mother Kelly's) Miami Beach, Fla., ne
- Rice, Joe (Royal Box) NYC, ne
- Rice, Johnny (Brinckley's) Wash., D.C., ne
- Richmond, Bob (Cont. Orch. Corp.) Utica, N.Y., ne
- Rosen, Tommy (Walteria Gardens) Atlanta, Ga., ne
- Roberts, Bill (Cosmopolitan) Denver, b
- Roberts, Keith (C. Chanticleer) Madison, Wis., ne
- Roberts, Red (Blugrass) Lexington, Ky., ne
- Robillard, Herbert (The Rock) Brussels, Wis., ne
- Robt, Chet (Ye Olde Cellar) Chgo., ne
- Rogers, Eddy (Belvidere) Baltimore, h
- Rollins, Adrian (Pleasantly) NYC, h
- Romanelli, Luigi (King Edward) Toronto, h
- Rose, Ray Ira, Strollers (Andrews) Mpls., h
- Rosen, Tommy (Walteria Gardens) Atlanta, Ga., ne
- Rosa, Marjorie (University Grill) Albany, NY, r
- Rotger, Ralph (Pennsylvania) NYC, h
- Roth, Eddie (Alabama) Chicago, ne
- Roth, Frankie (Showbox) Seattle, ne
- Roth, Lee (Riverside) Milwaukee, t
- Rouse Bros. (Jew's) Miami, ne
- Royal Rhumballers (Cl. Continental) K.C., Mo., ne
- Rudy-Lake Orch. (Mayfair Club) Lansing, Mich., ne
- Rykes, Chet (Nell House) Columbus, O., ne

- Sabin, Paul (DeWitt-Clinton) Albany, NY, ne
- Sachs, Coleman (Pickwick Yacht Cl.) Birmingham, Ala., h
- Salix, Harry (Subway) Chicago, ne
- Salamanca, Tony (Kentucky) Louisville, Ky., h
- Sanabria, Juanito (Havana-Madrid) NYC, ne
- Sanders, Joe (Blackhawk) Chgo., ne
- Sanders, Roy (Sylvanians) Gayso Memphis, Tenn., h
- Saunders, Red (DeLisa) Chgo., ne
- Scott, Jan (Lincoln) NYC, h
- Phillips, Louise (West Virginia) Bluefield, W.Va., h

- Schenck, Clarence (B & B Casino) Pensacola, Fla., ne
- Schrader, Danny (Manning's) Miami, ne
- Sherr, Benny (Silver Grill) Spokane, Wash., r
- Schreiber, Carl (Baker) St. Charles, Ill., h
- Schwartz, Mitchell (Gloria Palast) NYC, r
- Scott, Ray (Heidelberg) Jackson, Miss., h
- Scott, Raymond (CBS) NYC
- Sears, Walt (Palm Garden) Columbus, Ohio, ne
- Sensors (885 Club) Chgo., ne
- Selm, Howard (On tour)
- Shelley, Lee (Edgewood) Rensselaer, NY, ne
- Shelton, Dick (Claridge) Memphis, Tenn., h
- Sherr, Jack (Capitol City Club) Atlanta, Ga., ne
- Sidell Trio (Beverly Hills) Newport, Ky., ne
- Sidney, Frank (Detroit, Mich.)
- Siegar, Bob (Hart's) White Lake, NY, ce
- Siegrist, Bob (American Legion Cl.) Bates Creek, Mich., ne
- Silvers, Johnny (Jef's) Miami, ne
- Simmons, Arlie (Southern Mansions) K.C., Mo., ne
- Sims, Paul (Arabian) Columbus, O., ne
- Sinclair, Bill (Mandarin Gardens) Vancouver, B.C., ne
- Sisile, Noble (Diamond Horseshoe) NYC, ne
- Skinner, Frank (Westchester) Rye, NY, ce
- Skorch, Benny (Town & Country Club) Milwaukee, ne
- Slade, Ralph (WMT) Cedar Rapids, Ia., ne
- Smith, Bob (Spanish Tavern) Bucyrus, O., ne
- Smith, Don (Town Club) Syracuse, NY, ne
- Smith, Jack (Showbox) Seattle, b
- Smith, Harold (Sun Valley, Idaho) ne
- Smith, Howard (Hour Glass) Wash., D.C., ne
- Smith, O. T. (Circle) Seattle, t
- Smunton, Leo (Alexandria) Vancouver, B.C., ne
- Spade, Billy (Lookout Hse.) Covington, Ky., ne
- Snyder, Frank (Green Mill) Chicago, ne
- Snyder, Lloyd (El Tivoli) Dallas, Tex., ne
- Sorey, Vincent (Child's Spanish Gardens) NYC, ce
- Sonnick, Harry (CBS) Hollywood
- South, Eddie (New York)
- Spafford, Tom (Little Italy) Columbus, O., ne
- Sparr, Paul (Biltmore) Palm Beach, Fla., h
- Spitalny, Maurice (KDKA) Phg., Pa.
- Spitalny, Phil (On tour)
- Spratt, Jack (Joyland Club) Lexington, Ky., ne
- Stanley, Red (Slaysy Maxie's) Hollywood, r
- Steed, Hy (WMBG) Detroit
- Steele, Blue (The Casino) Little Rock, Ark., ne
- Stefano, Charles (St. Regis) NYC, b
- Steiber, Ray (El Dumio) Chgo., ne
- Stein, Maury (Ches Paree) Chgo., ne
- Stevens, Ed (CBS) Hollywood
- Stipes, Eddie (Bank Bar) Toledo, O., ne
- Stenner, Royce (N.O.S.) Omaha
- Stoess, William (WLW) Cincinnati
- Stratzer, Ted (Monte Carlo) NYC, ne
- Streichand, Bill (Lotus) Wash., D.C., r
- Strong, Benny (Park Plaza) St. Louis, h
- Stropes, Jimmy (New Castle) Albany, NY, b
- Stroud, Eddie (Arcadian Cabaret) Toronto, ne
- Stuart, Miron (Cornie's Ship) Milwaukee, ne
- Stuart, Nick (Plantation Palm Club) Dallas, Tex., ne
- Stubbins, Shelton (Greensboro, N.C.)
- Sudy, Joseph (Book-Cadillac) Detroit, b
- Sullivan, Joe (Cafe Society) NYC, ce
- Sullivan, John (On tour)
- Sullivan, Maxine (Center) NYC, t
- Sunset Royal Serranades (Harlem Casino) Pitts., ne
- Swanson, Jack (Top Hatters) Omaha, ne
- Swedish, Steven (Earles) Milwaukee, Wis., b
- Sylvio, Don (Bill Bertolotti's) NYC, ne

- Talley, Frank (La Paloma Club) Miami, ne
- Taylor, Art (Bath Club) Miami Beach, Fla., ne
- Taylor, Betty Lee (WKAT) Miami Beach, Fla., ne
- Tengarden, Jack (Southland) Boston, b
- Thomas, Joe (Century) Tacoma, Wash., b
- Thomas, John (Col. Jimmy Lake's) Waah., D.C., ne
- Thomas, Topper (Schmits Club Cafe) Milwaukee, ne
- Thompson, Lang (Top Hat) Union City, N.J., ne
- Those Three Guys (Lakeside Inn) Auburn, NY, ne
- Three Bits of Rhythm (N. Capitol Lounge) Pitts., ne
- Three Captivators (Embassy Club) Denver, ne
- Three Naturals (Gibson) Cinti., h
- Three Wits (De-Witt Clinton) Albany, NY, h
- Thurston, Jack (Station WJOD) Miami
- Tinsley, Hub (Frankie's Casino) Chgo., ne
- Todd, Oliver (Nu 40 Inn) K.C., Mo., ne
- Todro, Louis (Park) Williamsport, Pa., b
- Tomlin, Pinky (Drake) Chgo., h
- Tomson, Ray (Sahara) Milwaukee, b
- Torres, Dick (Continental) K.C., Mo., h
- Toy-Love Quartette (Mother Kelly's) Miami Beach, Fla., ne
- Trace, Al (Ivanhoe) Chicago, ne
- Tracy's Kentuckians (Black Kat Cafe) Wilmington, Del., ne
- Tripoli Trio (606 Club) Chicago, ne
- Trini, Michael (Don Ce-Sar-Pass-A-Grille) Miami, Fla., r
- Tropical Rhythm Boys (Blue Moon) Lowell, Mass., ne
- Trovato, Sol (New Yorker) NYC, h
- Truxell, Earl (WCAE) Pittsburgh
- Tucker, Orrin (Palmer House) Chgo., h
- Tucker, Tommy (Murray's) Tuckabee, NY, ne
- Turner, Don (Normande Roof-Mt. Royal) Montreal, h
- Turner, Mildred (Child's Spanish Gardens) NYC, r
- Twitchell, Jerry (Surf Cl.) Miami Beach, ne
- Tye, Bill (Roxy Club) Columbus, O., ne

- Underwood, Allan (Berkler's) Evansville, Ind., ne
- Unell, Dave (Alabama) Chicago, ne
- Valli, Pedro (Club Baucho) NYC, ne
- Van Osdel, Jimmy (Gibson) Cinti., h
- Van Slicker, Carl (Madillon) Wash., D.C., r
- Varzoe, Eddie (St. Morris) NYC, h
- Vento Bros. (Agostino's) Chicago, ne
- Venuti, Joe (Peabody) Memphis, Tenn., h
- Vera, Joe (Congress) Chicago, h
- Versatillana, The (Monteleone) N.O., La., h
- Viera, Pete (Roney Plaza) Miami, Fla., h
- Wald, George (Brown) Louisville, Ky., h
- Wald, Jean (Esquire Club) Miami, ne
- Walder, Herman (Jimmy's) K.C., Mo., ne
- Walder, Woody (Kentucky Barbecue) K.C., Mo., ne
- Walder, Hyman (Blackstone) Ft. Worth, Tex., h
- Wallace, Don (Vista del Lago) Wilmette, Ill., b
- Wallace, Wally (VSA) Omaha
- Wallace, Fred (Colonial) Detroit, t, 1/14
- Wallish, Jimmy (Mark Hopkins) S.F., Cal., h

AT LIBERTY
DANCE DRUMMER—10 years' experience. Young, reliable. Union. All offers considered. J. M. 2849 Washington Blvd., Chicago.

FOR SALE
MUSIC STORE. Est. 27 yrs. Widow cannot handle. B. Katsin, 495 Springfield Ave., Newark, N. J.

ARRANGEMENTS
SPECIAL ARRANGEMENTS, any combination. \$1.50. Sherm Botta, Marshalltown, Iowa.

HELP WANTED
WANTED PIANO PLAYER unencumbered bachelor about 71 years old with some capital as business partner and companion. W. G. Darnall, Delray Beach, Fla.

INSTRUCTION
START YOUR OWN BAND. Booklet containing complete details, combination, etc. Send 25c. Noerson, Box 442, Chicago, Ill.

MISCELLANEOUS
ORCHESTRA PRINTING, Publicity Service. Samples free. Silverman, 3303 Lawrence, Chicago.

HELP WANTED
WANTED PIANO PLAYER unencumbered bachelor about 71 years old with some capital as business partner and companion. W. G. Darnall, Delray Beach, Fla.

HELP WANTED
WANTED PIANO PLAYER unencumbered bachelor about 71 years old with some capital as business partner and companion. W. G. Darnall, Delray Beach, Fla.



Lazy Martin of Bridgeport rigged up this guitar-plucking Dopey in a moment off from song writing.

- Walters, Lee "Slick" (Blue Lantern) Detroit, ne
- Wanda & Her Escorts (Willard) Toledo, O., h
- Wardlaw, Jack (So. Orch. Serv.) Columbus, S.C.
- Wargo, Eddie (State Garden) Milwaukee, ne
- Warling, Fred (NYC)
- Watkins, Sammy (Gibson) Cinti., h
- Watson, Gilbert (Old Mill) Toronto, r
- Way, Wally (Mary's Place) K.C., Mo., ne
- Weems, Ted (Edg. Beach) Chicago, h
- Welk, Lawrence (Orpheum) Minneapolis, t, 1/12
- Wendell, Connie (Ace of Clubs) Odessa, Tex., ne
- Westbrook, Henry (B. & F. Orch. Mgmt.) Columbus, S.C.
- Whiteman, Paul (Lyrie) India, Ind., t, 1/19 wk.; (Palace) Cleveland, t, 1/26 wk.
- Wilde, Ran (Muehlebach) K.C., Mo., h
- Wiley, Earl (McGovern's Liberty Inn) Chicago, ne
- Williams, Griff (Stevens) Chicago, h
- Williams, Ernie (Lucille's Paradise) K.C., Mo., ne
- Williams, Johnny (CBS) NYC
- Williams, Lou (Maryland Club Gardens) Wash., D.C., ne

Get All the Music News First!

Please enter my subscription 8 issues \$1.00
 1 year at \$3.00
 2 years at \$5.00

to DOWN BEAT for . . .

NAME _____
 ADDRESS _____
 CITY & STATE _____

608 South Dearborn, Chicago

"But pity sakes, Waldemar, who on earth is this silly Bix person?"

Niebur, Eddie (Cavino Moderne) Chgo., b
- Nielsen, Paul (Greenwell Terrace) Louisville, Ky., ne
- Nicola, Ral (Palala Royale) Toronto, h
- Noble, Leighton (Stutler) Boston, h
- Noble, Neil (Prison Inn) Syracuse, NY, ne
- Noble, Ray (Beverly-Wilshire) Beverly Hills, Cal., h
- Noone, Jimmy (Cabin Inn) Chicago, ne
- Norton, Al (Bumboo Gardens) Wash., D.C., ne
- Nottingham, Gary (Bal Tabarin) S.F., Cal., ne
- Novak, Elmer (Silver Moon) Miami, ne
- Oakley, Hal (Kelly's Torch Cl.) Hialeah, Fla., ne
- O'Hara, Ray "Flake" (Deshler-Wallick) Columbus, O., h
- Olefsky, Mazim (Hof Bar) Chgo., ne
- Oliker, Tubby (Amer. Amusements) Richmond, Va.
- Olson, Val (Whitehalls) Palm Beach, Fla., ne
- Olsen, George (Biltmore) NYC, h
- Olsen, Hem (Country Club) Coral Gables, Fla., ne
- Olsen, Ole (Commodore) Vancouver, B.C., Can., ne
- Orlando, Don (Colony Club) Chicago, ne
- Osborne, Ossie (Jefferson) Peoria, Ill., h
- Osborne, Will (Olympia) Miami, t, 1/26-28
- Orlando, Manuel (Dempsey's Broadway Bar) NYC, ne
- Oren, Tom (Station WMT) Cedar Rapids, Iowa
- Owens, Harry (Roosevelt) Hlwd., Cal., h
- Pallas, Don (Palm Beach Cafe) Detroit, ne
- Palmer, Skeeter (Seneca) Rochester, NY, h
- Palquist, Ernie (Coo-Coo Cl.) Ft. Worth, ne
- Paschto (Versailles) NYC, r
- Pascho, Park (Central) NYC, h
- Pani, Nick (Coronado) St. Louis, Mo., h
- Parker, Gloria (Casa Saville) Franklin Square, L.I., ne
- Parker, Johnny (Club Miami) Chicago, ne
- Parke, Roy (Station WQAM) Miami
- Pasternak, Percy (CBC Studios) Toronto
- Palera, Frank (Bill Green's Casino) Pitts., ne
- Pattin, Stan (Alma) Vancouver, B.C., h
- Paul, Toasty (Graemere) Chgo., h
- Pear, Ray (Rainbow) Denver, Colo., b
- Pedro, Don (Fiesta) NYC, r
- Pendavis, Paul (Statler) Buffalo, NY, h
- Perrell, Don (66 Club) Dallas, Tex., ne
- Perez, Manuel (634 Club) Miami Beach
- Perkins, Bob (Rouge Gardens) Detroit, ne
- Perry, Ron (Boheme) Miami, ne
- Peterson, Dee (John Marshall) Richmond, Va., h
- Pett, Emil (Savoy Plaza) NYC, h
- Pettit, Jerry (Half-A-Hill) Sprfld., Mo., ne
- Peyton, Jimmy (Plaza) Phg., Pa., r
- Phillips, Louise (West Virginia) Bluefield, W.Va., h



Beat It Out, Mother . . . You show those two young sprouts a few deft maneuvers with those jump clubs. Never let it be said that Mrs. Cora McClintock of Tyrone, Pa., couldn't prove to her youngster, Poley (left), and Fred Waring that the right beat stemmed from the last generation, in spite of all this modern hooey we hear about swung from these kids.



—Otto Hess Pic

The Tables Are Turned on these two. Don't mistake that big bundle of romance sitting on the piano for Helen Morgan. It's Larry Clinton, wearing her disguise. You can hardly tell them apart, though can you? Eh? We can. It's easy. Clinton don't know the words to *My Bill*. Morgan does. At the piano is Mary Dugan, fresh from an appendectomy. Sweet?



—Moe Egan Pic

Tsk Tsk Tsk! We're chagrined. You'd be, too, if this spreadeagle bloke trying to fit his 6½ foot frame to a three year old's tricycle were your boss, the editor. The gentleman at right is Dick Todd, who sings a mighty fancy song.



Just Say 'Lorraine' . . . She looks awful nice and she sings awful pretty and she fits in awful swell with the Boyd Raeburn band out at Melody Mill west of Chicago. We think we'll just nominate her a chirpie chiller of the month.



Hey, You two! Cut that stuff out! Can'tcha see where you're at? Oh, that's you, Frankie Carlson. Why didn't cha holler. Didn't recognize you out from behind the drums in Woody Herman's band. And you say that's the Missus? Well, pardon us.



—Milton Karlo Pic

Zonk It, Zeke, and let that screwed around pile of hardware of yours blast out more of that fine mellow stuff. We like it fine, Walker, and it looks like that smilin' leader of yours, Johnny Long, does too. You're at the Wm. Penn in Pitt., eh?



—Otto Hess Pic

Sing It, Jeanie! Don't pay no mind to that Joe Sullivan, he'll get along all right, and make it sound mighty pretty, too. Oh, you say it's Jeanne? Jeanne Burns? Oh? Rehearsal of *Tight Like That* for Varsity label? Oh. Thanks



Now Robert, What the Hell Is That device of Satan? Don't tell us you've taken to wearing down a batch of that avorooopoy? Or are they just trying to garrot you, but gentle? Zarke, it does our heart good to see you taking yourself in hand in this fashion. You just keep yourself on this Charlie Atlas kick and before you know it you'll have a nice fat commercial

'JUNKED BAND? HELL NO!' — MUGGSY

See
Story on
Page 1

DOWN BEAT



RADIO · BALLROOM · CAFE

SYMPHONY · THEATRE



"TOM-CAT" ZURKE KO'ed BY OWN "CANARY"

See Story
on Page 1

GROSVENOR LIBRARY
BUFFALO, N.Y.

Vol. 7 No. 2

15c
U.S. & CANADA

January 15, 1940

Don't tell us you've taken to wearing down a batch of that avordooopy? Or are they just trying to garrot you, but gentle? Zurke, it does our heart good to see you taking yourself in hand in this fashion. You just keep yourself on this Charlie Atlas kick and before you know it you'll have a nice fat commercial



Vol. 7 No. 2

15c
U.S. & CANADA

January 15, 1940