

Love Upsets Trio; Girls Won't Split

(See Picture Page)

New York—The old story of "love laughs at lockamiths" — and parental objections, — rang true once again last week when romance threatened to wreck the Andrews Sisters' trio.

But all is okay now, it appears, unless the impending marriages of Patty Andrews to Vic Schoen and Maxene Andrews to Lou Levy add additional flame to the fire. The trouble came about when the parents of the girls, both natives of Minnesota now living in New York, balked at romances being carried on by Maxene and Patty. The two girls, both over 21, moved out of the house together. Laverne remained neutral and stayed with her parents.

Arrest Their Father

The argument among parents and offspring reached a loud high early one morning and an indignant neighbor called police. Theoppers found a revolver in the father's home. He was arrested for having a weapon (in New York one must have a license) and released on \$500 bond. Then Maxene and Patty moved. Friends say Lou Levy, manager of the trio, will marry Maxene "very soon." Friends say Schoen, who arranges for the girls, will marry Patty "very soon."

Airlines all offered to fly the two girls and their sweethearts anywhere if they wanted to elope. And when Patty appeared solo on Glenn Miller's Westchester show one night, when the trio couldn't get together because of parental interference, fan mail jumped to 10 times its normal proportions.

Easier Said Than Done

The parents point out that the girls, when they first started clicking two years ago, resolved to not marry or "get serious" with boy friends for five years. But it was easier said than done.

"Romance runs in the family," laughed Patty, "and there isn't much we can do about it."

But marriage or not, the girls won't split. They'll just live apart — and like it.

Reveals His Band



CHARLIE SPIVAK

New York—Despite an attack of the "flu," Charlie Spivak is rehearsing his new band, composed of 802 men. Lineup at press time included Ray Michaels, drums; Bud Weed, piano; George Paxton and Ray Hammerslag, tenors; Hank Haupt and Gene Zanoni, altos; Joe Gogard, Frank Wysochanski and himself, trumpets; John O'Rourke and Max Smith, trombones; Turk Van Lake, guitar, and Farnum Fox, bass. Spivak's new book is booked by General Amusement.

Osborne to MCA

New York—Will Osborne has shifted, temporarily at least, to MCA from General Amusement Corp. Osborne's first booking under the MCA banner is the Cass Banana, Culver City, Cal., March 1.

DOWN BEAT

608 S. Dearborn, Chicago, Illinois

The Musicians' Bible

Entered as second class matter October 6, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1940, by Down Beat Publishing Co., Inc.

Subscription prices, \$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. 4

CHICAGO, FEBRUARY 15, 1940

15 CENTS

Wedding Bells Ring for Bob Eberly



Chicago—A packed house watched Bob Eberly, vocalist with Jimmy Dorsey, take vows with Florine Callahan January 28 just before the band took to the road after a record-breaking run at Hotel Sherman. Left to right—Mrs. Eberly, Bob, Don Matteson and Mrs. Charlotte Hillman, all of the band. Pic by Seymour Rudolph.

Burned to a Crisp, Al Sky Will Not Die

Montevideo, Minn.—Doctors have changed their minds, and it looks now like Al Sky, prominent Middlewestern territory band leader, will live.

Sky was burned critically a few months ago when the bus in which he was riding crashed into a ditch, trapping him. When they pulled Al out everyone thought he was dead. But Al, with both legs suspended in the air in a tent heated to 110 degrees, now is coming along and will recover.

He still drains a pint of puss every 24 hours. His entire body is one huge scab. Pain racks his body. Meanwhile, his wife Lilace got his band set in Minneapolis and it will remain intact until at least

Easter. The Skys recently had a son, Robert, who is 5 months old now.

Al hasn't any money. Bills for nurses alone have reached \$400. But he's still grinning and if his friends, as well as musicians and fans would write him, life would be a little more cheerful. Just address cards and letters to Al at the Montevideo Hospital, Montevideo, Minn. He can't answer them, but he'll never forget those who remembered him.

Saxophone is 100 Years Old

(See Sax Section Page 12)

New York—National observance of "The Centennial of the Saxophone" got under way Feb. 12 with Paul Whiteman heading the committee in charge.

Whiteman, in 1920 while playing the Palais Royale, was the first to successfully introduce saxophones in American dance bands. The invention of Adolph Sax, a Belgian, who first introduced it at the Brussels Conservatory of Music, the sax failed to become practical in music until long after the inventor had died. Today, at Dinant, Belgium, a museum houses a collection of original Sax instruments together with diplomas, medals and other awards given Mr. Sax at many expositions.

Leonard's New Chirp

Chicago—Myra Taylor, Kansas City girl, who worked for a short while with Stuff Smith here, joined Harlan Leonard's band and went into New York to open with the outfit at the Golden Gate Ballroom last week. She succeeds Helen Rothwell as vocalist.

Tit for Tat!

New York—Six months ago Ralph Brewster, of the Modernaires quartet with Paul Whiteman, had to undergo an operation. He asked Judd McMichael of the Merry Macs to sub for him. When Ralph recovered, he thanked Judd and said "some day when you have an operation I'll do the same for you." They both laughed at the idea.

McMichael, on Jan. 29, was rushed to Boulevard Hospital, Astoria, for an emergency appendectomy. And the guy who took his place on the Fred Allen show was . . . a fellow named Brewster.

T. Dorsey On Rampage; Three Men Go

Indianapolis—Tommy Dorsey, making a radical change in his band, put three men on notice last week. Tommy will drop one trombone, making the brass setup six including himself. Ward Silloway takes first sliphorn chair. The "cleaning out" is one of the most radical the band has had in five years.

Deane Kincaide, alto man and arranger; Elmer Smithers, trombonist, and Howard Smith, pianist, all drew notices. Babe Rusin was replaced temporarily by Tony Zimmers on tenor. Babe is ill and will rejoin the band later. Meanwhile Tommy was looking for replacements and denying that Johnny Mince, solo clarinetist, also was leaving.

Al Page Loses Horns in Fire

St. Louis—One of the worst fires St. Louis has ever had last month destroyed the Casa Loma ballroom on the south side, demolishing all but three instruments of Al Page's band. Total loss was estimated at more than \$250,000, after the holocaust, in freezing weather, totally demolished five retail stores and a bowling alley in the same building. Five firemen were gravely injured when a wall collapsed on them.

Page's entire library was lost, bringing the band's total loss to something like \$3,000. Count Basie, one of Page's close friends, had preceded Page in the Casa Loma, and Little Jack Little and Bob Zurke's bands had been scheduled to play it later.

After watching the fire rage through half the night and ruin their instruments and library, the boys in Page's band gathered at his home and drowned their sorrows. Many fellow leaders in the vicinity offered their help to Page in rebuilding a library.

'I Won't Sue Busse Or Savitt'—Murphy

Boston—Jan Savitt and Henry Busse will doubtless be relieved to learn that Phil Murphy, bean-town's shuffle-rhythm exponent, will not sue either of them.

The youthful maestro, who has one of the most active outfits in the city, stated, "No, I will definitely not sue either Jan or 'Hank,' even if my grandpa, 'Wild Potatoes' Murphy, was the first to 'shuffle off to Buffalo.' While those two silly fellows are scrapping over something I originated, I'll sneak in the back door."

Rockwell vs. Dorsey Feud Ends Happily

Chicago—A feud between Jimmy Dorsey and Tom Rockwell early this month flared into what threatened



Jimmy Dorsey

for awhile to become serious proportions, but wound up with everybody kissing everybody else and smoothing over the whole situation.

Dorsey, and his manager, Billy Burton, asserted they were "dissatisfied as hell" with the bookings they had been getting. They claimed that Rockwell on October 18, 1938, promised in writing to obtain a radio commercial for the band, within a year from that date. They charge Rockwell with breach of contract as a result, in addition to what they term "other troubles" with the Rockwell office.

Rockwell, spurred to action with the threat of losing the Dorsey band, pulled out a contract and offered Dorsey 12 weeks at the Hotel Pennsylvania in New York City, starting April 5, following Glenn Miller. Dorsey accepted.

Others Want the Band

When Down Beat a month ago printed a news story to the effect that Dorsey was leaving the office, William Morris and Music Corp. of America officials made a bee-

(Modulate to Page 20)

Living Valentine



BEA WAIN

New York—Posing as Down Beat's "living valentine" for all the guys out on the road who might be forgotten, Bea Wain makes a pretty one as she chooses two tenors for decoration rather than the usual lace. Come to think of it, Bea doesn't need any decoration!

Tommy Rockwell Wiolds Big Axe

New York—Wasting no time on his return from Los Angeles, Tommy Rockwell, General Amusement Corp. presy, fired eight GAC employees and shifted around others in the New York office. Cy Mannes, prominent band and act booker, went out, as did Scrapper Lambert, Danny Collins, an auditor and two girl clerks. Jimmy Parks from the Chicago office and another in Los Angeles also got the axe. Rockwell claimed it was an economy move.

'Plenty of Room For Improvement' Says Al Donahue

BY AL DONAHUE

It is very hard for a band leader to say he is satisfied in a profession that changes so often. Yesterday's success can be as old and as yesterday's supper. Just as a newspaper must seek a new angle on a story each day, so must a bandleader seek new tricks, new arrangements and make additions and changes in a band's setup.

I now have the greatest band since I became a bandleader about nine years ago, but I still feel there is plenty of room for improvement. I'm not overlooking one bit.

Prestige Spots Don't Help
Since I changed the style of my band I made up my mind that the spots we played would show off the band both in person and on the air. When I featured society music, the only booking I could get was in so-called prestige spots. These engagements didn't mean a thing as far as building the appeal of my band for one nighters, theaters and recordings.

My present band has no definite style. I don't believe in it, for it doesn't suit my temperament. And



Donahue

I don't intend to stigmatize my band by jumping on a fad bandwagon that too often leads to quick oblivion. On the other hand, I believe a dance band should play all types to suit the masses. It is my opinion that my band is capable of swinging with the best of them—and can treat a sweet tune with the proper musical respect.

Saxes Are "Rough"

The sax section is a bit rough at the present due to recent changes but all this will be remedied in short time. Joe Herde, a fine lead alto, phrases beautifully and has fine tone. Stewie Mc-

CHANGES

Shorty Cherock, cornetist, into Gene Krupa's band. Formerly with J. Dorsey and Crosby.

Frank Ryerson took the late Frankie Zullo's lead trumpet chair with Casa Loma. Cy Baker of Jim Dorsey into Sonny Dunham's spot, same outfit.

Yank Lawson with Dick Himber on go trumpet. Also working mess of studio jobs around NYC. Hank d'Amico has rejoined Himber's reed section after brief fling as maestro.

Vic Dickerson slated to succeed Bennie Morton on trombone with Count Basie. Morton on notice.

Herb Tompkins of Les Brown's band took over Joe Denton's alto chair with Woody Herman.

Eddie Wade is new second trumpet with Crosby, taking Cherock's chair.

Al Kilian succeeds Shad Collins as Count Basie trumpeter.

Hammond Still Active—

Flashy Hot Jazz Combo Found in Herbeck Band

Chicago—The know-it-alls who sit around framing statistics to show that swing music is on its way to a fast death took another slap in the chin last week when one of the nation's sweetest of sweet bands, Ray Herbeck's, turned the tables and began featuring a little jazz group which is as solid as they come.

John Hammond had a finger in the Herbeck pie. It was while he was recording the band here, for Vocalion, that he uncovered Ralph Riverdahl, 22-year-old Rockford, Ill., pianist, who stands 6 feet 5 inches and who used to teach in public schools. Hammond, amazed at Riverdahl's ability, cut two test sides with Ralph and four others starred. Results were so startling that Herbeck made plans to feature the group permanently.

Besides Riverdahl, the new Herbeck jazz group includes Benny Strabler, Denver trumpeter; Benny

Brang, guitar; Ray Olsen, drummer and singer, and Carl DeKarpsey, trombone. Hammond immediately made plans to record them on the Vocalion label, while Herbeck, whose crew up until now has been strictly on the schmalz side, looked forward to featuring his new hot groove group in ballrooms, hotels and theaters.

She Did NOT Lose It at the Astor



—Adrian Boutelle Photo

New York—"It's a lie," says Jeanne D'Arcy, vocalist with Johnny Messner's band. Messner, shown with a Hotel McAlpin house detective, looks guilty. But she didn't really lose it at the Astor, and to prove it, it's right there on the table. All the argument in the photo here is about Messner's platter *She Had to Go and Lose It at the Astor*, which in two months has sold more than 280,000 copies. The "it" is a fur piece.

The Winner!

Bringing to an end the competition among singers as to who has the "best looking legs," Ray Eberle of Glenn Miller's band is hereby voted tops in that department. Marion Hutton, Miller chirper, concurs. This photo, by Otto Hess, shows Eberle winning the contest sitting down!



• New York Gossip •

Miller Waxes 'Hot' Tunes; Haggart Wins \$150 Prize

After a string of commercial sessions, Glenn Miller finally came around to waxing some more standards for the fans at his last Bluebird date. The subjects were *Melancholy Baby*, arranged by Bill Finnegan; *Rug Cutter's Swing*, adapted from the old Fletcher Henderson arrangement, and *Stardust*, arranged by Miller and Finnegan.



Miller

Al Mastron, trombonist with the Miller men, was taken sick late in January; Howie Giblin, who took over the chair temporarily, may keep it for good.

Bob Crosby's option for another four weeks at the New Yorker was taken up, keeping the band there until the end of March. Bob Haggart has written a swell new number for the band which may be the follow-up to *What's New?* but right now the only title he has for it is *Opus No. 2* or *Atlantic City in the Summertime*. He recently received a \$150 ASCAP prize for *What's New*. New arranger in the band's books is Paul Wettstein of the Tommy Dorsey team, who has contributed several scores for

Crosby vocal antics.

Zutty Augment- Band

The Dixielanders have veered noticeably towards the sweet style for hotel and radio purposes. "It's 75 per cent ballads now," says Haggart, "but that makes us enjoy it all the more when we get around to the swing numbers."

Zutty enlarged his little group at Nick's to a sextet, including Sidney de Paris on trumpet, Ferdinand (Big Chief de Sota) Arbello on trombone, Albert Nicholas on clarinet, Sam Allen on piano and Dick Fullbright on bass.

Leroy (Elton) Hill, colored trumpet recently with Jimmy Mundy, now shares Krupa's arranging chores with Fred Norman. Denials are issued on all sides concerning the Jimmy Blake-Irene Daye marriage rumor. Krupa returns to the Fiesta February 20.

The Joe Marsala mix-up at the Fiesta caused plenty of headaches. MCA denied exercising pressure on the Danecerita to stop them from building up Joe's band and making his group the No. 1 attraction at the spot. But Joe claims that the

(Modulate to Page 5)

Mike Dishman, Blind Pianist, Dies on Job

Washington, D. C.—Death came to blind, 26-year-old Mike Dishman, Negro pianist formerly with Claude Hopkins, last week as he sat at a piano in a night club here ready to accompany a girl singer who was ready for her act.

Dishman had been ill a long time, but he continued working. He had worked around Cleveland for quite a spell after leaving his home town, Lexington, Ky. He played piano with Hopkins' band for a while and then went out again on his own. Mike was known in the trade as the "blind wizard of the keyboard."

ON THE COVER

When better and funnier gags are pulled, Joe Sanders will do the pulling. Attired as Confucius, he "says" what he thinks to Bonnie Baker of the Orrin Tucker band, who sits atop Joe's baby grand at Chi's Blackhawk. Sanders' Confucius act is one of the best he's ever used—and he's used a million in his 20 years as a stick wielder-pianist. (Photo by Seymour Rudolph).

Delmar Kaplan Quits Music For Good

New York—Delmar Kaplan, regarded by many musicians as one of the finest white bass players, has quit the music business.

Associated recently with the Bradley-McKinley band and formerly with the Dorsey Brothers, Ray Noble and many radio bands, Kaplan decided to quit as the result of a death in his family which left him the opportunity of a partnership in a business offering bigger scope than he could find in the music field.

"We hate like hell to lose him," McKinley told *Down Beat*. "He's a wonderful musician. We haven't found anyone to replace him yet."

Bill Barford, guitarist, may be out of the band soon, and a change in the third trumpet chair is contemplated. The group made a sensational hit on a recent "Band of the Week" engagement at the New Yorker and was booked in again for the following Sunday. Says McKinley, "We just made the first record date that really does us justice. Two of them were originals—*Celery Stalks At Midnight* and *Boogie Nocturno*—and one of the best was *Jimtown Blues*."

Paul Douglas Under Knife; Recovering

New York—Paul Douglas, ace CBS announcer who handled the old "Saturday Night Swing Session" broadcasts, was reported recovering in okay fashion after an operation for gallstones in Philly. Douglas lately has been spicing the Chesterfield commercials on the Glenn Miller and Fred Waring shows.



Thumper par excellence in New York is Sid Weiss, bassist with Joe Marsala, whose solid work also is being heard these days on numerous jam group records like the Varsity Seven's. Weiss was with Artie Shaw until the clarinetist ducked south of the border last November. (Otto Hess Pic).

DeLange Joins Lombardo; He Will Pen Tunes

New York—Eddie DeLange, former band leader and one of the top songwriters of the day, has joined Guy Lombardo's orchestra.

But not as a musician, DeLange recently was signed to a writer's binder by Carmen Lombardo, who is taking Eddie west to Los Angeles with the band to write songs with him. The Carmen Lombardo-DeLange tunes to be written will be published by Olman Music Co., which the Lombardo brothers own. Actually, of course, Eddie won't have anything to do with the band.

Bert Knighton New Phil Levant Mgr.

Cincinnati—Phil Levant has signed Bert Knighton as personal manager of the Levant band, it was revealed here last week. Knighton, no stranger to the band business, joined Levant at the Hotel Gibson here. Levant recently was stricken with the flu but recovered after five days in bed.

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What's the Beat?

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

THE QUESTION

Aside from your own boss, who do you think is the outstanding living personality in jazz or swing today?

THE ANSWERS

Bob Strong, bandleader—"Glenn Miller, to my mind, is the most powerful figure, and deservedly. For many years he has had brilliant musical ideas, and finally he is putting them to use and proving his ideas are right. And to top it all, Glenn is not only a great musician and arranger, but one of the grandest fellows in the business. I'm sure I admire Miller above all others in the field today."

Roe Hillman, guitar, Jimmy Dorsey's band—"I can't sincerely credit any one man as being outstanding above all others. I feel that Tommy Dorsey and Benny Goodman deserve equal credit for stimulating the tremendous public acceptance that jazz or swing now enjoys. And Glenn Miller is another man who deserves plenty of recognition. And of the many Negroes who have done so much for jazz without even trying, Fletcher Henderson and Duke Ellington are outstanding."

"Tex" Beneke, Tenor sax, Glenn Miller's band—"It's quite a problem to select the one I most admire, but I think I can truthfully say Coleman Hawkins — because I've never heard anyone play as much on any instrument. He's beyond a doubt the world's greatest tenor man in person, but his tone seems to lose something when recorded. I think the greatest kick I ever got was when I heard him in person right after he got back to this country last fall."

Neal Reid, trombone, Woody Herman band—"About three years ago I found myself suddenly amazed at the impact of the new trumpet in the Goodman band. It was hard to believe that anyone could play so consistently, with such power and flexibility. Since then he has gone a long way. He has his own band now, and is playing even more than ever before. I not only marvel at his work, but admire him as a sincere musician and a swell guy. I don't think I need to mention his name, but his initials are Harry James."

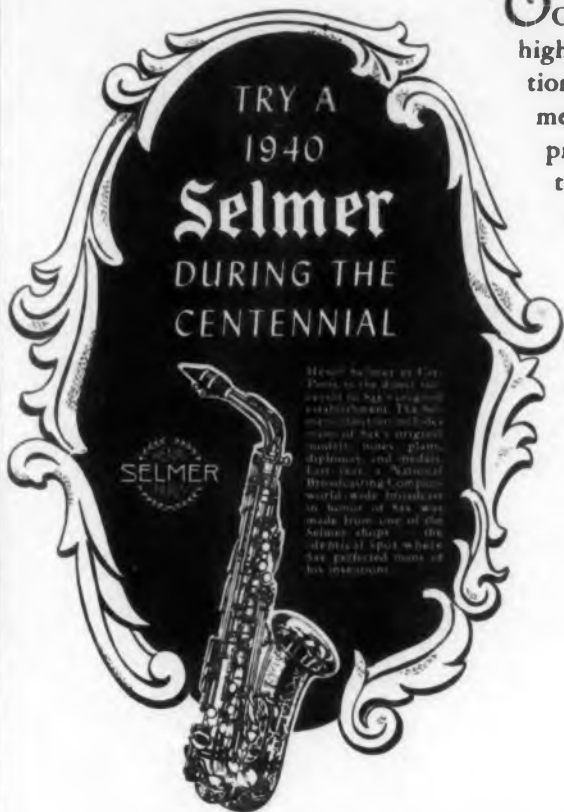
Orrin Tucker, bandleader—"The vital man in the life of a band-leader is the engineer who monitors the radio program. No matter how well the leader and his men play, unless the engineer turns the right knob at the right time, it doesn't come out like it goes in. He may not be considered an important 'personality' to the public at large, but he certainly is a key man insofar as the leader and the band are concerned."



1840 Saxophone Centennial 1940



Adolphe Sax (left) and his son. From the Henry Selmer collection of Sax memorabilia.



TODAY'S Selmer saxophones are the highest development of Sax's original invention. From the crude, poorly-tuned instruments of 100 years ago, the saxophone has progressed to the beautifully built, precisely-tuned, glorious-toned Selmer of 1940.

Hold your own private celebration of the saxophone's Centennial by trying one of the new model Selmers. You'll be pleased with the added zest it gives your performance. Ask your local dealer to arrange a free trial for you.



PAUL WHITEMAN is chairman of the Saxophone Centennial Celebration Committee. Mr. Whiteman is shown above with **AL GALLODORO**, his featured saxophone soloist and an exclusive Selmer artist. Paul Whiteman pioneered the use of large saxophone sections in dance orchestras.



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Write Selmer, Elkhart, Indiana, Dept. 2316

New 'Gutty Fiddle' Invention Works by Pushing a Button!

"I am going to provide musicians with more employment opportunities," Tom Adrian Cracraft declared last week, after completing a newly designed violin. "After working 10 years I have perfected a method that gives a violin new tones and timbres heretofore unknown. This is one of the most important improvements in instruments since the pianoforte and saxophone were introduced."

Now It Has "Guts"

Cracraft, noted for his experiments with electrically amplified instruments, said his new fiddle would bring "guts" and an "unlimited amount of volume, and a new and varied tonal palette which

player could add, detract or mix the original harmonic overtones of any note.

"By pushing a button attached to the amplifier," he said, "a musical Aladdin will summon a vast amount of beautiful tones. For example, push button one down. This will delight the Kansas City style followers for here I have taken out some of the high overtones and stepped up the bass, resulting in terrific guts and drive. The next button is for oriental music. Here the bass overtones have been diminished, and a nasal quality is heard. There are a host of other tones and effects available, many of them different than anything I've heard before. My arrangers are scoring for these new Cracraft instruments. They use the word 1, 2, 3, etc., when describing the sound wanted."

Shown at Waldorf

The fiddle, said Cracraft, will soon get a break in the dance field. "Now that it hasn't any of its former drawbacks, leaders will use them."

The first public demonstration of the Cracraft "gutty fiddle" was at the Waldorf-Astoria, New York, January 28, the occasion being a benefit for the musicians' fund with Deems Taylor directing. Andre Monici batoned the Cracraft electric ork, which now is featuring the radical new violin which its inventor raves about so much.



Max Serber and the "gutty fiddle."

will amaze and charm both player and the public." He said he had discovered a process whereby the



—Photo By Otto Hess

Row, Row, Row is what Mitchell Ayres and vocalist Mary Ann Mercer are doing to put over their first Bluebird waxing of the same name. And it's clicking in the juke boxes! Upper Right—Gray Gordon gets a leap year proposition from Rita Ray, his new chirper. Whether Gray's hand is in self-defense or ready to slap the gal down, he didn't tell. Below—Johnny Hamp, vet leader, visits with Bobby Parks, one of the younger maestros, at the Hotel Edison in New York. Parks is just 22, but already on his way!

Lewis, drums, who used to be with Al Ammons. Lillie plays piano. . . . Lonnie Johnson, gold-toothed guitarist and blues singer, now clicking on the Bluebird race label, is at Square Washington's 51st street Lounge. Lonnie was burned out of the Three Deuces on New Year's day.

Negro artists desiring to contact Onah L. Spencer, Down Beat writer, for news items may contact him at the Hotel Ritz, Chicago. Spencer is in charge of the "oplin swingers" column and is glad to report news of Negro music activities to Down Beat's editors. —EDS.

Zimmers for Rusin in Tom Dorsey Band

BY JOHN M. GLADE

South Bend—Tony Zimmers, ex-Dick Himber and Larry Clinton tenor star, stepped into some big boots when he took over the job of pinch-hitting for Babe Rusin in Tommy Dorsey's band here recently. Rusin was forced to leave the band temporarily because of a serious illness.

In spite of having two p.a. systems blow out on them, Dorsey and the band, playing a one-nighter in the huge Palais Royal ballroom

here, blasted out a brand of music with a volume reminiscent of the good old (?) days when a p.a. was simply (?) a press agent. With one of the fastest left hands in captivity, Buddy Rich beat out choruses until unconscious while the fans screamed for more.

LEARN

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Fem Tenor Star Dies; Cleo Brown a Teacher

BY ONAH L. SPENCER

In Iowa City, Margaret Backstrom, tenor sax and clarinet star of the Harlem Play Girls' band, died suddenly of a heart attack. Margaret was a native Chicagoan and started her musical career 14 years ago in Waterloo, Ia. Another departure from the ranks of the profession occurred last month when Sidney Watson, 48, well known ork leader, died at his home in Elizabeth, N. J. Watson had frequently broadcast over an Elizabeth station.

Fleeting Fame?

Cleo Brown, boogie pianist and singer, now is teaching 88 technique at a Chicago music school. Not more than a year ago Cleo was one of the best known colored entertainers in show business.

In New York, Wingy Carpenter, one-armed trumpeter, is attracting a lotta attention at the Black Cat down in Greenwich Village. . . . Back in Chi, Richard M. Jones, pioneer band leader and blues composer, has turned to composing gospels. His latest, *Roll Dem Rocks*, is being published by Forster. . . . George Hunt, trombonist at the Walkathon on Wabash, with Erskine Tate, is being boomed by John Hammond and other cats around town as one of the great slyphorn stars in the business. But few

have ever heard of him. . . . Ann Cooper's sensational trumpeting (she's with Sir Oliver Bibba's band) steals the show at the bashes held at the Dixieland Tavern, Chi south side nitery.

Chicago Chatter

Viola Jefferson had a rough spat with Horace Henderson and is now doing solo vocalizing at the Swingland. . . . Ed Fox, ex-major-domo of the Grand Terrace, now dark, is rumored to be opening a spot in the loop. Maybe the Royale Frolics, with a colored band and show? . . . Roetta Howard is at the 333 Club, where Lillie Allen's swiny crew furnishes torrid backgrounds for the Howard girl's blues shouting. In Lillie's outfit are Joseph Jarnegan, clary & sax, and Johnny

Ed Bottley Dies

New Orleans—Ed Bottley, 28, saxist with Joe Robichaux, died last month while playing *One O'Clock Jump*.

Marsala May Break Contract With MCA

(From Page 2)

Music management, scared of losing its wire and the supply of big MCA bands, yielded to the pressure. Only two alternatives remained: either the dance hall would ignore the MCA pressure and let Marsala have his way, or Joe would leave and put in his enlarged group somewhere else. In either case the clarinetist claims the right to break his own MCA

contract, claiming their action was prejudicial to his interests.

Johnson Won't Join Basic

Count Basic says you can ignore those stories that Bud Johnson, tenor from Hines' band, would replace Buddy Tate. Only change in the Basic line-up at its Golden Gate opening was in Shad Collins' trumpet chair, taken over by Al Killian since Shad's lip let him

down. Killian, recently with Don Redman and Claude Hopkins, is a powerful kid with a great style and control in the ether register.

Playing opposite the Count during his first week were Jimmy Gorham's Kentuckians, Philly bunch discovered by Willie Bryant. They were followed by Coleman Hawkins with his enlarged band, including all the former members plus Claude Jones (trombone from Cab's band), Billy Cato (third trombone) and Ernie Powell (ten-

or, recently with Benny Carter). This gives Bean six brass and five saxes. Biggest week of all for the Golden Gate, celebrating Lincoln's birthday, offers a "Rhythm Rodeo" of five groups scattered among the multiple bandstands: Les Hite, Milt Herth Trio, Coleman Hawkins, Claude Hopkins and Harlan Leonard.

Ivie Anderson Is III

Duke Ellington played again to a vast mob at the Savoy. Billy Taylor had already left, leaving

Jimmy Blanton as sole bassist. Otto Hardwicke remains with Duke after all, giving him a five-piece sax section with Ben Webster sticking to tenor. Ivie Anderson, still not too well, may take a month or two for a real rest soon.

Benny Carter added Gene Simon, from Don Redmond's band, to take over Tyree Glenn's trombone parts. Benny moves back into the Home of Happy Feet around Feb. 23.

Bud Freeman brought his Sum- (Modulate to Page 23)

OLDS



Morton Wells
with his Olds cornet,
purchased from Waters
& Ross, San Francisco

Elmo Hinson
plays an Olds trombone
bought at the Ludwig
Music House in St. Louis.

"Doc" Esick
purchased his Olds cor-
net from Luckie's Music
Store in Los Angeles.

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BAND CHOOSES
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Here is Complete Listing of All Bix Records!

BY GEORGE HOEFER, JR.

Acknowledgments: E. M. "Squire" Ashcraft III, Dick Voynow, Orin Blackstone, Charles Delaney's Hot Discography, Leo Zabelo and E. B. Sullivan.

PART ONE

During the golden age of jazz, 1925 to 1932, a white cornetist now reverently remembered as "Bix," immortalized on wax a pure tonal quality and hot phrasing technique that countless brass men have set up as the zenith for their own musical ambitions. The formation of this style began when "little Bickie" (the name by which Bix was distinguished from his older brother while at home), was listening to Emmett Hardy's brilliant New Orleans cornet aboard the Mississippi riverboats. The following records present the development of Bix's style from that early period on up to the fatal day in 1931 when he joined the immortals.

The following work constitutes a complete and concise listing of the records on which Bix played either cornet or piano. In order to present a sequence paralleling Beiderbecke's actual musical life, these discs are listed in chronological order by master numbers taken separately for each company label. An effort has been made to include all the record numbers of the reprints and reissues as well as the different master numbers of the same tune.

At the end of the compilation is a list of records on which the horn is Bixian but the consensus of opinion and actual data award the work to one or another of Bix's imitators.

KEY TO LABELS:

Bru—Brunswick,	HRS—Hot Record Society,
Bru E—English Brunswick,	OK—Okeh,
Cla—Claxtonola,	Par—Parlophone,
Col—Columbia,	Pat—Pathe,
Com—Commodore Music Shop,	Per—Perfect,
Div—Divia,	UHCA—United Hot Clubs of America,
Gen—Gennett,	Vel—Velvetone,
Har—Harmony,	Vic—Victor,
	Voc—Vocalion.

GENNETT LABEL—Records made for the Starr Piano Company in their Richmond, Indiana, and New York City Studios.

WOLVERINE ORCHESTRA—Bix Beiderbecke—cornet, Dick Voynow—piano, Al Gande—trombone, Vic Moore—drums, George Johnson—tenor sax, Min Leibbrook—bass, Jimmy Hartwell—clarinet, Bob Gillette—banjo.

Recorded in Richmond (Three masters of each tune were usually made but only one issued except in two cases noted below where different masters were printed and issued).

Matrix No.	Tunes	Record Nos.
March, 1924.		
11751 a	Fidgety Feet	Gen 5408-A Bru E 02204, HRS 22,
11754 a	Jazz Me Blues	Gen 5408-B, Bru E 02203, HRS 25,
May 15, 1924. (Al Gande—trombone out) (Wolverine Claxtonola sides under title THE JAZZ HARMONIZERS)		
11852	Oh Baby	Gen 5453-A, Cla 40336-A, Bru E 02501, HRS 25,
11853	Copenhagen	Gen 5453-B, Cla 40336-B, Bru E 02205, UHCA 46,
11854 c	Riverboat Shuffle	Gen 5454-A, Cla 40339-A, HRS 9,
11855 a	Susie	Gen 5454-B, Cla 40339-B,
11855 b	Susie	Gen 5454-B, Cla 40339-B,
September, 1924.		
11930 b	I Need Some Pettin'	Gen 20062-A,
11931 c	Royal Garden Blues	Gen 20062-B, Bru E 02204, HRS 26,
11932	Tiger Rag	(No Gennett issue) Bru E 02205, HRS24.
Recorded in New York City.		
October, 1924. (George Brunies added on trombone).		
9079	Sensation	Gen 5542-A, Cla 40375-A, HRS 23,
9080 a	Lazy Daddy	Gen 5542-A, HRS 9,
9080 b	Lazy Daddy	Cla 40375-B.
November, 1924. (George Brunies out on trombone) (Bix plays piano on "Big Boy")		
9115 b	Tia Juana	Gen 5565-A, HRS 26,
9116	Big Boy	Gen 5565-B, Bru E 02203, HRS 24.
Delaney's Hot Discography lists two tunes "Wolverine Blues" and "Ostrich Walk" as recorded by the Wolverines although no information available, Dick Voynow, pianist with the orchestra, definitely advises the Wolverines did not record the two above mentioned tunes.		
SIoux CITY SIX —Bix Beiderbecke—cornet, Rube Bloom—piano, Miff Mole—trombone, Vic Moore—drums, Frankie Trumbauer—alto sax, Min Leibbrook—bass. (Under Dir. Frank Trumbauer.)		
Recorded in New York City.		
December, 1924.		
9119 a	Flock O'Blues	Gen 5569-B, Bru E 02207-A,
9120 c	I'm Glad	Gen 5569-A, Bru E 02207-B,
BIX AND HIS RHYTHM JUGGLERS —Bix Beiderbecke—cornet, Tom Dorsey—trombone, Don Murray—clarinet, Paul Merts—piano, Tom Gargano—drums.		
Recorded in Richmond. (Modulate to Page 20)		

Gorham Band Hits N.Y.C.

New York—Influx of big colored bands into New York is one of the reasons the Golden Gate Ballroom is jumping these cold wintry nights. Jimmy Gorham's crew, from Philly, attracted a lot of attention here last month playing opposite Count Basie. The personnel:

Barriefford Shepherd, drums; Charles Harp, piano; Johnnie Lynch, Adriano & Jerome Tazari, trumpets; Raymond Richardson & Porky Hinson, trombones; Wellington Lawrence, bass; Neal Myers, alto; Silas Johnson, alto; James Cuthbert, James Adams, tenors, and Miriam Hutchisson, vocals.

Gorham plays several instruments, attended North Carolina State college, and is getting his first break here at Faggen's swank terp palace.

500 Attend Frisco Hot Jazz Concert

San Francisco—More than 500 musicians and hot fans here attended the second session of the "Hot Music Society of San Francisco" January 22. Musicians jammed all night. Speed Riley, local announcer, emceed the program. Charlie Mish, the leader, was knocked out completely. Vernon Alley and crew proved a formidable hot combo.

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TOOTS MONDELLO says—
"Greatest and Best"

JOHNNIE MESSNER says—
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TONY PASTOR says—
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HYMIE SCHERTZER says—
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The Wolverines, of 1924, included Dick Voynow, piano; Bob Gillette, banjo; George Johnson, tenor; Min Leibbrook, bass; Vic Moore, drums; Jimmy Hartwell, clarinet, and Leon (Bix) Beiderbecke, cornet.

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Dutch Musicians Stay Up All Night To Get New Ideas

BY BOB ZEVEERIJN
(Dutch Jazz Authority)

Amsterdam—The majority of Dutch musicians get their inspiration and ideas listening to American radio stations and records. They don't mind sitting up until 5 in the morning to hear their favorite swing bands. Ellington, Basie, Webb, Goodman, Crosby, Krupa, Wilson, Hines and Shaw are household words here as they are in the States, among musicians and fans, I mean.

Getting work in Holland is not easy. There are only a dozen dance jobs—I emphasize dance jobs be-



Zeveerijn

featuring the one and only Coleman Hawkins on tenor. His specialty is making Dutch versions of the popular American or British numbers. He does this as the majority of the V.A.R.A. listeners do not speak English.

Here I give you the names of the musicians who in my opinion are the best performers on their respective instruments: Nico de Rooy (piano); Jack Pet (Rambler) (bass and guitar); Maurice van Kleef (drums); Leo Fuld (male vocalist); Anny Xhoffer (female vocalist); Harry Pohl (alto

sax); Piet van Dijk (tenor sax); Kees Verschoor (clarinet); George van Helvoirt, (lead trumpet); Sem Nijveen (solo trumpet, also beat hot violin); Pi Scheffer (trombone) and Melle Weersma (arranging).

Attention, Collectors!

Beginning in the March 1 *Down Beat* will be a new directory of record collectors in which wants, dupes and other information will be printed. The price, allowing each collector 20 words, is \$1. Make the *Down Beat* directory a habit! See what other collectors want! Reserve space now for your listing in the directory. Further details may be had by writing Cliff Bowman, *Down Beat*, 608 South Dearborn, Chicago. It's a new feature you'll like!



Drummer Foils Bandit, Saves \$187 Check

BY JOHN M. GLADE

South Bend—Kidnapped, robbed and forced from their car three miles from town, Don Newman, drummer with Al Kollatt's band at the Club Lido, and Mrs. Newman parted with only a few dollars in cash and saved a check for 187 dollars the other night when Newman told the bandit that the check already had been cancelled.

Newman, owner of a cigar-news stand at the Jefferson hotel, had taken the endorsed check from Kollatt and was on his way to the hotel to get cash and pay off two other members of the band when the holdup occurred.

Police recovered the car next day but found no clue to the identity of the bandit.

Socket at New York's Paramount Theater last week, the first big break he's had, was Van Alexander, left. Butch Stone, saxist and comedy singer, sends Alexander with a knock-out vocal. (Pic by Adrien Boutelle).



Dutch Dynamite . . . That's the way Andy Whitehouse described the playing of Johnny Fresco, above, when he caught Fresco's work in Holland last summer. Fresco, said Whitehouse, could play tenor in any American jazz combo. Other facts about Dutch jazz are listed on this page by Bob Zeveerijn.

cause there are numerous cafe chantants and restaurants using cafe orks, to cover the work against three times as many bands trying to get work. So many go abroad. Until the war Switzerland was a very happy hunting ground for Dutch musicians. The best dance job in Holland is the Tabaris at the Hague, then follow the Palais de Deanse at Scheveningen and a few others.

Rumblers Best Band

Holland has three large radio stations. All employ orchestras, and the work is steady and regular, even if unexciting. Also a good job is on the passenger boats going to the Netherlands East Indies but one has to play concert most of the time.

Holland's most popular band is the Rumblers, directed by Theo Uden Masman, an 11-piece unit, consisting of four brass, four saxes and three rhythm. The band is the house orchestra of the V.A.R.A. broadcasting company and has a lot of extra work as recording, one night stands and film work. It plays some fine arrangements by Jack Bulterman, who plays third trumpet. The personnel of this band: Theo Uden Masman, leader, piano; Jack Pet, bass; Kees Kranenburg, drums; Frits Reinders, guitar, doubling sax; Sem Nijveen, George van Helvoirt and Jack Bulterman, trumpets; Marcel Thielemans, trombone; Wim Poppink and Sally Doof, altos; Andre van der Oudera, Frits Reinders, tenors (the latter doubling guitar). Besides arranging, Bulterman does a lot of composing, and I think one of his finest numbers is *Meditation*, a blues number, which was recorded on American Decca by the band

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Clyde McCoy and the Bennett Sisters, long time (1935) favorites on McCoy programs.



Clyde McCoy and the Bennett Sisters, long time (1935) favorites on McCoy programs.

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Record Collectors Rise Up to Razz Ideas Of Whitney Becker, Who Calls 'Em 'Jerks'

Protests Pour In From Three Nations!

BY DAVE DEXTER, JR.

Record collectors and musicians alike, from Canada to Mexico and from Boston to Pasadena, rose up in a body late last month to defend record collecting as a hobby and refute statements made by R. Whitney Becker, New York writer, in his signed article which appeared in the January 15 *Down Beat* as a feature story.

Becker, whose work has appeared in this rag before, claimed that "record collectors are jerks" and went on to lambast collecting in definite terms—terms which were strong enough to arouse the indignation of many of the nation's best known collectors and critics. Letters still are being delivered to *Down Beat*, eight out of 10 of them from persons riled by Becker's charges.

Irvin Naitove, 319 West 18th, New York City, said he felt like punching Becker in the nose. "I have been collecting records for some time now," wrote Naitove, "and I've never sold one, nor did I ever hang around jive joints making musicians for their bi-discographies. Nor do I think I am alone in my hobby. But it really hurts me when I think of a fellow named Charles Delaunay living in hell somewhere in France while a jerk like Becker lives off the fat of the land lousing up good mags like *Down Beat*."

"Musicians a Drunken Lot"

Harry B. Parkinson, 1 Laurence Crescent, Toronto, Canada, was plenty hot. "We fans support the bands and record companies," he wrote. "We pay and pay and pay—to what end? It has been my experience that most musicians are an ignorant, drunk, cheap lot. Don't get me wrong. There are many who live normal, clean lives. But they are damned few—you'll have to admit that, Becker's story is grossly exaggerated. It's high time these insulting critics got wise to themselves. We get a little peeved at being called 'jerks' particularly by a person who (it appears) knows nothing about the subject and who sounds like a jerk himself."

Parkinson added a line. "As for George Hoefler's 'Hot Box' column drive, we like it."

Kline Upholds Hoefler

Hoyts Kline, who lives in a suburb of Cleveland, flayed Becker's behavior. "It is plainly evident that the guy doesn't know any collectors personally," said Kline, "or he would have never made such fantastic and untrue statements. If he doesn't know collectors, how can he write about them? Collectors throughout the world, I have found, are a great bunch of guys—real gentlemen. And as for Hoefler's column in *Down Beat*, I think it is excellent. Hoefler should be allowed twice as much space as he is allotted now."

Contacted, Hoefler said he had "paid little attention" to the Becker story. "But I'll say that as long as the *Beat*'s editors will use it, the Hot Box 'drive' will continue," Hoefler said he would "rather not"

Collectors Are After His Scalp!



R. Whitney Becker

This is the writer of the story "Record Collectors Are Jerks" which appeared in the Jan. 15 *Down Beat* and immediately started a national controversy among record collectors and musicians. A New Yorker, formerly of Philly, Becker is answered on this page by some of the nation's best known discophiles in Dave Dexter's story at left. A few agreed with Becker's statements.

comment on Becker's accusations, otherwise.

"Becker Owes Apology"

Sam Brooks, 1015 North Sixth, Burlington, Ia., declared the Becker article needed amending. "Although he was a bit drastic and

undiplomatic, on the whole I agreed with him. However, there are a few of us who come under the classification of 'collectors' who are not jerks, gnats, discomaniacs nor are we commercial minded. I buy records which I think contain jazz at its best. Old or new, makes no difference. No doubt there are arch criminals in the world of jazz that should be dealt with, but I think Mr. Becker owes us an apology."

From Monte Ballou, 2625 S.E. 17th Ave., Portland, Ore., came this gentle wrist-slap at Becker. "After all these years," wrote Ballou, "I have finally seen the light. I have been living under a misapprehension that I knew jazz music. Unfortunately, I now find I'm a jerk. I have just quit my job, burned my guitar, and I start to work Monday as a filling station attendant."

In a postscript, Ballou sent his regards to Hoefler and asked the author of the "Hot Box" if he had any spare "Louies" to trade. Apparently Ballou failed to take Becker's blast as seriously as did many others.

"Becker is a Pecker"

Most heated of all replies was made by Robert Griffith, Montpelier, Vt. "R. Whitney Becker is a pecker," said Griffith, starting his answer. "Of course a jerk is a jerk, whether he collects records, internal revenue or garbage. . . . Go west, Jerk Becker, and learn the answer. I admit I wouldn't be accepted by the *creme de la creme* of hot collectors, but I do like jazz and I've been stacking away platters for 20 odd years. I buy *Down Beat* to read George Hoefler, and Jeffrey Fuller's mimeographed lists are bonanzas to us hayshakers up here on the kerosene circuit."

William O. Wolcott, 529 N. Hill Ave., Pasadena, Cal., claims "Becker took in a little too much territory. He'll have to admit there are good and bad of everything. I've met some pretty crazy musicians in my time, but I don't hold them against the entire group. The 'jerks' Becker wrote about are in the minority. The five or six collectors I know around Los Angeles are interested in certain old records because they find a lot less commercialism there than on many of the current releases. I should think musicians would be flattered to know that someone is interested in what they did a few years back. Records have become a means of

keeping a musician alive long after he has joined Gabriel's band—it seems to me the musicians should be glad of it."

Yale Boys Join In

"Becker must be nuts," said George M. Avakian, 724 Yale Station, New Haven, Conn. Another Yale collector, Bob Parsons, went into more detail:

"Becker seems to judge all record collectors by those who bore Condon and Russell, who are always bored anyhow. It seems to me that an article like this was needed, but I believe Becker was too general. Persons who look to the Teagarden-Condon group for answers on record personnels and the like are wasting their time, because most of all of that has been noted and I don't blame the musicians for getting mad. But Becker's article will do some good and I think those guys who write in condemning Becker are as near-sighted as he. His words on Hoefler are uncalled for. . . . George is doing fine work although he gets very little space."

Bob Moreland, 5229 16th, N. E., Seattle, claimed Becker "has more ideas than words to express them."

"Repress of No Value"

"Would he call stamp collectors jerks because they hunt for original and rare issues, when they could buy new stamps at the corner drugstore? It is not true that a collector will call the music on a reissued disc corny. The point is, that from a collector's standpoint a repress is of no more value than a common 3-cent stamp is to a stamp collector. As to George Hoefler's 'Hot Box' column, I say it is no literary masterpiece but it does answer the collector's questions, and that is its purpose. It is from just such bombast as is contained in Becker's article that such collector-critics like George Avakian seek their ivory towers."

Margo Elster, KOMA, Oklahoma City, said she agreed with Becker, because she, too, "feels that a platter doesn't have to be old and decrepit with a long grey beard before it amounts to a damn. Becker has done a lot for those of us who were in danger of developing an inferiority complex because we had the crust to believe that our pet new records might be pretty good, too. We like 'em, so what the hell?"

Miss Elster, known as one of the most hep of all Oklahoma hot fans, said she would rather have a few really fine discs than a lot of mediocre ones, like collectors, by necessity, must have to obtain complete collections. Ted Hall, 1954 East 79th, Cleveland, who has been col-

lecting since 1922, also agreed with Becker. He said he collected records for the music on them rather than because of their rarity.

Wants Puss Punching Duel

Henry Miller, living in Juarez, Mexico, argued that Becker was "a real ick" and invited him south of the border for a "puss punching duel with no holds barred."

Equally as sure in her opinion, but on the other side of the fence, was Priscilla Boyden, 1215 Cherry, Winnetka, Ill.

"I agree with Becker wholeheartedly in his blast at platterbugs," she wrote. "It's about time someone told those commercial-minded Baby Snooks that they aren't the answer to the musician's prayers. It is obvious that Becker likes records for what's on them, not how mouldy they are. His outburst is perfectly understandable. He makes no distinction between the collectors who are 'jerks' and those who aren't, however. I dig around a bit after old discs myself, not because I am crazy (!) but because I was born too late to get in on some of the best jazz ever played. By listening to ancient Jimmy Johnsons, King Oliver, Louis Armstrongs, etc., I can make up for lost time, after a fashion, and also it's a good kick to come upon a rare and GOOD old record. I buy as many of the new Crosby, Muggsy, Basie sides as my purse will allow, and I'm grateful for the good reissues put out. I don't think anyone could get better records than Milt Gabler's Commodore (Modulate to Page 20)

Who Knows This Man?



Who knows the present location of this man? May be known as Ralph MacDonnell, Floyd Daniels, or possibly some other name. Trade is calling and repairing musical instruments. Anyone knowing present location write Box 59, South Bend, Ind. Confidential. Reward.



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Chicago. Cr. (Jum) Kay, ride t hot bassoo addition, a nized as c alto men. present in his long awing unit tenor is doubling n effects. I v very short outstanding. Moving t tion, I th preciable y guitar and off. At pre give enoug the requir Charlie C bit unstea realize how hold six l Hoffman i with fine, the piano i very stead John I am ple ment in th yer is a fin is swell, th bit loud. S shows a b Andrews r anded and In the t Bard Form BY LE New Yor conductor tra, has combination of Ella Fi month. It's a pr up to now booking o Bob Willi (trumpets) McConnell, bones); J. (alto, cla Munday (baritone, Richardson ors); Bust ranger); A Manzie Jc Sturgess (Chauncey the Ella Fi Hilton Jeff Story is le man Carve vian to s Sampson c Jimmy M up hope of pether; dea he may lan Meantime h association w was arrang Benny's sci Elman taki erahip. Sonny Loses New Yor year-old sis who for ma tured trun Glen Gray's during an Miss Du had played bands. She niester, Mil tried Will G Jack E On Lon New Yor for a vaci three mont arrive up to Flor other cities Angeles, w Bobbiss is Jimmy Va writer.

Critics in the Doghouse

Al Donahue
Examines
Al Donahue

(Jumped from Page 2)

Kay, ride tenor man, plays terrific hot bassoon. Sal Pace, a recent addition, should shortly be recognized as one of the leading hot alto men. He's a bit weak at the present in section work because of his long association with a small swing unit. Jack Donahue, second tenor is a capable utility man, doubling numerous woodwinds for effects. I am confident that in a very short time, I will have an outstanding sax section.

Moving over to the rhythm section, I think it will benefit appreciably with the addition of a guitar and that move is not far off. At present, it does not always give enough lift, and in some spots the required drive is missing. Charlie Carroll, on the drums is a bit unsteady at times, but I fully realize how tough it is for him to hold six brass and four saxes. Hoffman is a steady bass man with fine, full tone. Junie Mays at the piano is not a flash man but is very steady and improving daily.

Johany Martel Plays Hot

I am pleased with the development in the trombone section. Kolyer is a fine lead man and his tone is swell, though at times he is a bit loud. Sines is a youngster and shows a great deal of promise. Andrews rounds out a well balanced and solid section.

In the trumpet section, I have

three good men. Johnny Martel, ex-Goodmanite, handles the lead on the swing tunes with plenty of lift. Don Moore handles the lead on sweet tunes to perfection. All in all, two great first men. Joe Guastaferrro, a very promising hot man holds down the third chair. At times, the brass are apt to overshadow the saxes.

In Paula Kelly and Phil Brito, I believe I have two of the outstanding band vocalists in the country. Paula, besides looks and appearance, is capable of singing both rhythm tunes and ballads. She possesses a showmanship which is lacking in most girls. Brito, who has had plenty of radio experience, sings a great ballad. He might lack showmanship, but he'll develop that in time. He certainly has showed a marked im-

provement since joining the band last October.

Ironing Out Band

I know the band has not as yet completely found itself—that it should be more relaxed. But I realize this is caused by having played, in the past, class spots where the band was held down to fit the room. This causes a band to lose interest, enthusiasm and everything that goes to make a finished outfit. All that is gradually being ironed out.

I owe a lot to my arrangers, Red Bone, Junie Mays and Jack Andrews. Bone is responsible for the fullness and the kick to the rhythm arrangements, Mays for the ideas on sweet tunes. Andrews has helped all around.

And—that is my band.



Three Things of Beauty are these, of the current crop of band vocalists. On the left is Monnie Drake, who handles the warbles for Don Pablo's band. She is said to have turned down six proposals, all from married men. Center is Janet Blair, lovely thing from Altoona, Pa., who was chosen from a field of more than 500 to be Hal Kemp's chirp. On the right Gloria Faye reveals a Castilian charm beneath a black veil. She's with Jimmy McPartland's band at Chicago's Hotel Sherman.

Bardu Ali Forms Band

BY LEONARD FEATHER

New York—Bardu Ali, for years conductor of Chick Webb's orchestra, has been assembling his own combination since he was let out of Ella Fitzgerald's orchestra last month.

It's a pretentious venture which up to now has everything but a booking office. Bobby Woodlin, Bob Williams, Francis Williams (trumpets); John Haughton, Rocks McConnell, Eli Robinson (trombones); James "Mac" Hamilton (alto, clarinet, trumpet); Joe Mundrey (alto); Freddie Skerritt (baritone, alto, vocal, etc.); Ben Richardson, Charles Frazier (tenors); Buster Toliver (piano, arranger); Arnold Adams (guitar); Manzie Johnson (drums); Ted Sturgess (bass, alto, arranger).

Chauncey Haughton is back in the Ella Fitzgerald band, replacing Hilton Jefferson. Trombonist Nat Story is leaving, and saxist Wayman Carver will confine his activities to arranging while Edgar Sampson continues to do the same.

Jimmy Mundy still hasn't given up hope of keeping his band together; despite all the 802 troubles he may land a New York spot soon. Meantime he's reestablished his association with Benny Goodman and was arranging for the band when Benny's sciatica resulted in Ziggy Elman taking over temporary leadership.

Sonny Dunham Loses Sister

New York—Louise Dunham, 34-year-old sister of Sonny Dunham, who for many years has been featured trumpeter-trombonist with Glen Gray's Casa Loma band, died during an operation here Jan. 26.

Miss Dunham, a saxophonist, had played with several all-girl bands. She also is survived by a sister, Mildred Dunham, who married Will Gordon.

Jack Robbins Off On Long Trip

New York—Deserting his desk for a vacation which will last three months, Jack Robbins last week arrived in Havana. A jaunt up to Florida, New Orleans and other cities, winding up in Los Angeles, will complete his trip. Robbins is being accompanied by Jimmy Van Heusen, the songwriter.



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 MICKEY LIVINGSTON, 107 West 82nd Street, Edicoff 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 608 South Dearborn Street • Chicago, Illinois
 Printed in U. S. A. by John Maher Printing Company, Chicago

Why Are Big Time Musicians Disloyal?

Several big name leaders are troubled. We mean the big ones. The guys that are in the dough. The men who are paying the highest salaries in the dance band business. And the men who have made it possible for side men to make anywhere from \$5,000 to \$15,000 a year regularly.

The more a musician is paid, it seems, the more certain he becomes of himself, and the more uncertain he becomes to his leader. One leader last week observed that the successful white musicians are like a bunch of Mexican jumping beans—they won't stay put in any band. If the guy is making \$200 a week in one band, and another leader waves an extra five in his direction, he wants to leave. Or he may say "I'll be glad to stay for \$210." And if you give it to him he is still ready to jump tomorrow if someone offers him \$215.

Of course all musicians are not like this. There are still those who stick with a leader through hell and high water. But there are many more who won't—and those guys have become a problem. "What seems so damn funny," a leader remarked, "is that when a group of young musicians start out they'll starve together, sleep in stations, jump 300 or 400 miles a night to play a date and never grumble. Anything to keep the band together until it's a success. Their loyalty, hard work and devotion is amazing—and in most cases it's those qualities that make the band and the leader very successful."

But it seems that when the men become successful, loyalty flies out the window! The more money they make the more money conscious they become. Plenty of bands which have been on the verge of becoming a big name SLIPPED AT THE CRUCIAL MOMENT because some of the men jumped to another band that was already in the money.

The minute they begin to make real money, they forget all about the sacrifices they've made with the band they are with; the energy and loyalty they've given—and they forget that those qualities are what made the band progress, and made some of their own personal success possible.

It's true that a side man will answer that a musician has to make all the money he can in about 10 years' time because there are always a gang of talented youngsters growing up who, to get a start in the business, will always work cheaper.

It's true, too, that a man's first loyalty is to himself, and that he has a right to get as much money as he can. But what is ironic is that musicians who have gone a long time making \$25 a week, apparently satisfied, are the same ones who'll jump at a chance to leave a big name leader after they have been making \$75 or \$100 a week, with a steady job guaranteed, and an annual income several times what they've been making.

But most unusual of all is the way musicians in the big bands jump from one band to another constantly. Men who have worked with bands which have continued to stay on top for years will still leave when another leader offers them a mite more! And what happens when one of these top outfits starts to slip a little? Do the men all get together and say "listen, guys, we've been together a long time and we've made a lot of money—we can do it again if we stick together and pull. Gus, our leader, has been damn swell to work for, and he's paid us extra every time the band has gotten a good break or made extra dough. Now let's stick to him!"

Hell, no! They don't even wait for other leaders to proposition them. They burn up the telegraph wires and telephone wires offering their services to other leaders in advance. AND THAT SPIRIT, OR LACK OF IT, HAS SPLIT AND RUINED MANY A FINE BAND.

Are musicians overpaid? Have leaders spoiled them by bidding against each other for their services? And have they ruined the morale of their own men by putting art on such a strictly commercial basis?

At any rate, Down Beat's editors have noticed more and more big name leaders shaking up their bands. And several of them fired their whole bands at one crack because the men wouldn't stick, when times weren't so good. They wouldn't stick for temporary pay cuts, altho with the cut, their salary was way above the scale, and regular 52 weeks out of the year.

Down Beat has noticed too, prominent leaders hiring promising kid bands, getting temporarily out of the big dough to train and whip those youngster bands into shape. All because their men wouldn't stick with them thru "Prosperity" as well as mediocre times. Are the successful white musicians of today hastening their own productive and high income earning days, by being so conspicuously disloyal to their high-paying leaders?

Or are leaders just imagining it? Anyway, several big name leaders are troubled!

C. C.

RAG-TIME MARCHES ON...

TIED NOTES

EBERLY-CALLAHAN—Bob Eberly, vocalist with Jimmy Dorsey's band, and Florine Callahan, of the New York stage hit, *Too Many Girls*, in Chicago January 28.

DOWNES-MILES—Olin Downes, music critic of the *New York Times*, and Irene Miles, last month in Brooklyn.

SEIGEL-GAINES—Irving Siegel, band leader and composer, and Mildred Gaines of Calhoun, Ga., in Miami, Fla., recently.

RACE-BROWN—Doyle Race, trumpeter with Herbie Maul's band, and Lorraine Brown of Little Rock, Ark., recently.

GOULD-GRAVENMIER—Glenn Gould, sax with Herbie Maul's band, and Maxine Gravenmier of Bald Knob, Ark., recently.

WELTON-HARRIS—Harry Welton, veteran Boston stage comedian, and Dolly Harris, drummer in Harry Berry's *Sunkist Vonitzia* all-girl band at the Coleman theater, Miami, Okla., there recently.

DEUTSCH-VENUTA—Armand S. Deutsch, advertising executive, and Benay Venuta, actress and radio singer, in New York recently.

VAN EPPS-LITTLE—Johnny Van Epps, tenor sax with Hal Kemp, and Elizabeth Little, childhood sweetheart, Jan. 15.

MORAN-SARA—Leo Moran, trombone with Hal Kemp, and Rosa Sara, childhood sweetheart, Jan. 17.

NEW NUMBERS

MENCHEY—Milton J., 8½ pounds, born to Mrs. J. Robert Menchey at the Hanover, Pa., General hospital recently. Dad, former trombonist with the York Symphony, is manager of Menchey Music Service.

Le WAIRE—Son, 7 pounds, born to Mrs. Jack Le Maire in Knickerbocker hospital, New York City, Jan. 17. Dad is guitarist with Hal Kemp.

FINAL BAR

FOGG—Eric, Empire Music director for the British Broadcasting Corporation, suddenly in London recently. He had been with the BBC since 1928.

BERTHELOT—Mrs. Margaret, 25, pianist-singer known as Peggy Marshall, by assassination in her apartment in Atlantic City recently.

BUCK—Katherine, 76, mother of Gene Buck, president of the ASCAP, recently in Detroit of injuries sustained in a fall in her home there.

BURT—Carl, 39, known as Jerry King and business manager of Blue Barron's orchestra, last month in his room in the Fountain Square hotel in Cincinnati, of a heart ailment.

McWEENEY—James E., secretary of the Nashua (N.H.) Musicians' Union the past 40 years, in that city recently after a few months' illness.

SCHENK—William G., 42, organist, in his home in Detroit last month.

STURANI—Giuseppe, 63, musical secretary of the New York Metropolitan Opera Association, of a heart ailment recently in his apartment in the Ansonia hotel in New York.

HEGSTROM—Emil, 59, piano department head of the New York Conservatory of Music, Jan. 25 of a heart attack in his Carnegie Hall studio, New York.

Musicians Off the Record



Comin' On in flash style, Glenn Miller was caught in this pose last week as he worked with his four trumpets and three other trombones at the Pennsylvania. Miller also is a socko success on his new Chesterfield series on CBS.



17 Years Ago George Zuck, pianist formerly with Spanier, and Case Kusby, trombonist and brother of Eddie Kusby, used to bash at each other's home in Chicago. Case is a music publisher today; Zuck is jobbing around and still playing fine piano. The photo was made in 1923.



—By Eddie Beaumont

"Some Guy's on the phone, wants to join the session, says he roomed with Bix, saw Pinetop spit blood and worked on the riverboats with Fate Marable."

CHORDS and DISCORDS

Who'll Help This Crippled Jazz Fan?

New York City

To the Editors:
If you will print this, you will make me the happiest person living. I am a poor man and a cripple for 30 years. All doctors diagnose my case as "hopeless" muscular paralysis. I must sit in my chair all day long, and am alone in this world, as I have no parents, brothers or sisters.

Since my parents passed away life has been very lonely. I have developed a hobby of meeting band leaders, singers and entertainers. I once had 2,000 pictures, many of them autographed. Someone broke into my house and stole them. I would like very much to have all readers of *Down Beat* to write or visit me. I would also like to get photos of musicians and leaders and singers. God will certainly bless you if you can bring some sunshine and happiness into my life. I hope and pray you will not disappoint me. I am an ardent lover of swing music. My address is 189 East Second street.

IRVING GROSS

Foreign Musicians Want To Swap Letters!!

Australia Hotel Sydney, Australia

To the Editors:
As a keen follower of swing music, and as a clarinetist, I am writing to learn if you could find someone in the United States to exchange letters with me. I am 18 years old. We should get some kicks exchanging views on jazz and records. Address me in care of the hotel staff.

BILL BELL

Sid J. Bromley, 58 Woodend Road, Ipswich, Queensland, Australia, and Bernard E. Farmer, 191 Willowby Lane, Tottenham, London, England, also want to exchange letters with American musicians and collectors. All three write interesting letters.—EDS.

Failed to Check On Rappolo Pictures

New York City

To the Editors:
After turning to the editorial page of *Down Beat*, issue of January 15th, I have given up the candid camera and resumed my woodshedding on obligato mandolin. It also should have stated that the clarinet was marked B-flat Fenzel. I'm really sorry about the blunder because it was Rappolo's clarinet, as confirmed by someone who played with him during those years, as well as by his mother and sister. I recall now that there

was difficulty in getting the clarinet fixed but at the time I was so concerned about getting the story straight (about Rapp's childhood years) that I neglected to check on the picture. Tell "A Faithful Reader" that I owe him a drink.

CHARLES EDWARD SMITH

"Wingy or Henderson Wrote In the Mood"

Chicago

To the Editors:
Shapiro-Bernstein and Joe Garland know what they can do with *In the Mood*. The funny part of it is that Wingy Manone's right hand did make the tune 10 years ago on Champion. You can hear it on *Tarpaper Stomp* on a Decca issue. The real payoff is that Fletcher Henderson also made it in 1930 as *Hot and Anxious* by the Baltimore Bellhops on Columbia. Credit where it's due and let Wingy and Fletcher fight it out.

FRED WACKER

Avakian's Sister Goes After Mr. Becker!

South Hadley, Mass

To the Editors:
Mister R. Whitney Becker may think that all record collectors are jerks, but as the sister of George M. Avakian, it's darn lucky for him he added those few lines about George and Marshall Stearns being a little better than what he considered bore. All the record collectors I've met have been sincere and intelligent.

They're really enthusiastic and interested in records and it is through their efforts that old discs are reissued and that new albums, like the Chicago one for Decca (plug for George M.), are being made. And if he thinks they get any credit for it, he's crazy!

If Mister Becker thinks it's easy to figure out personnel, let him try to list the different musicians who have played on Benny Goodman records. Or is he one of those fans to whom the mere knowledge that Goodman's name is listed on the label, makes the player a killer-diller? When I hear records I like to know who's playing, but I suppose that's foolish and that most collectors

gent about their hobby. They're really enthusiastic and interested in records and it is through their efforts that old discs are reissued and that new albums, like the Chicago one for Decca (plug for George M.), are being made. And if he thinks they get any credit for it, he's crazy!

While I hope I haven't hurt anyone's feelings, I would like to see a list of the different musicians who have played on Benny Goodman records. Or is he one of those fans to whom the mere knowledge that Goodman's name is listed on the label, makes the player a killer-diller? When I hear records I like to know who's playing, but I suppose that's foolish and that most collectors

(Modulate to Page 11)

When Vic...
Suck...
"Then this...
"Lou...
The girls...
Edison. The...
girls record...
Schoen...
The rest...
Andrews...
best girl trio...
But few...
there behind...
managements...
hand plays...
three-weekly...
Vic is unma...
Chord...
(F)...
shouldn't be...
wives...
Well, any...
they want...
collectors...
talking abou...
prefer him...
and Jerry...
They just d...
And they're...
P.S. I bet...
Maxie Kam...
the type of...
Ziggy Elman...
cute, too...
Answer...
To the Edit...
Kindly ac...
tain forma...
Beat's ace...
ber one (1)...
Votes Ka...
Legs "Pr...
To the Edit...
On the qu...
ter's Legs...
the Lot? I...
LY. I am...
Merits of...
I offer the...
—Kay Fost...
—Helen O...
—Evelyn F...
—Helen Fo...
While I h...
hand, will...
—Ina Benn...
—Helen Be...
And by t...
hell of a fine...
E...
Benny Good...
American in...
encouraged...
two years...
in Hollywood...

Men Behind the Bands

★ Vic Schoen ★

BY D. E. D.

When Vic Schoen was 12 years old he played drums for a Boy Scout band. When he was 14 his parents bought him a trumpet. Today, still only 23, he has forges both drum- and horn ranks as one of America's best known arrangers.

Vic's stocks are among the best being published. And so Schoen is the first to be featured in *Down Beat's* new "Men Behind the Bands" series—a series which, it is hoped, will bring recognition, in a small way, to the many brilliant guys behind the name outfits now in the public eye.

Met Andrews Sisters

When Vic was 16 he joined a band in which Larry Clinton was also playing trumpet. "I started to write arrangements in 1934," Schoen says, "when I was with Gene Kardos. In 1936 Leon Belasco was playing Pusateri's Mayfair Club on Kansas City's south side. The place burned to the ground one night, taking his library with it. I got a call to get out there and help restore it."

And that is where Schoen got his first real break. For in the Belasco band, receiving little attention, was a singing trio called the Andrews Sisters. Belasco's band broke up in 1937 and Vic and the girls stuck together. He got them a job singing with Billy Swanson at New York's Hotel Edison.

Sucker for Sibelius

"Then things happened fast," recalls Schoen, a slender, quiet little fellow. "Lou Levy, now managing the girls, and Jack Kapp of Decca heard them on the air from the Edison. They got together and the girls recorded *Bei Mir Bist Du Schoen*."

The rest needn't be told. The Andrews sisters easily rank as the best girl trio in the business today. But few know that Vic is still in there behind them, making the arrangements that Glenn Miller's band plays for the girls on the thrice-weekly Chesterfield show. Vic is unmarried (but off the rec-



VIC SCHOEN

ord, may hook up one of these days with Patty Andrews), his hobbies are cameras and developing and

printing pictures. He admires Glenn Miller and Harry James more than any other of today's great soloists, and is a sucker for Debussy and Sibelius.

Never Studied Music

Other bands he has arranged for include Casa Loma, Jimmy Dorsey, Count Basie, Fred Waring and Glenn Miller. And in addition to playing with Belasco and Kardos, Vic also was a side man with Dick Stable. His home town is Rockaway Beach, Long Island.

And to cap it all—he has never studied music, nor are any other members of his family even half-way musically inclined!

Dick Lotter Band Gets Ballroom Job

Oakland, Cal.—Dick Lotter's band opened at McFadden's Ballroom Feb. 9 with Dick's hot trumpet featured. The Lotter lineup includes Don Johnson, Dick Johnson, trumpets; Phil Ford, Bert Zalkind, altos; Bernie Powers, Don Yea-

Ziggy's Baby Isn't a Baby

New York — Ziggy Elman wouldn't want this out, but there's a story behind his latest recording of *Tootin' My Baby Back Home*.

The term "Baby" as he uses it doesn't mean a girl, or his wife. Off the record, "Baby" is the name of one of his prize horns, a horn he uses when his chops get beat, after he's had a hard night, etc. It's an old trumpet and not shiny like a couple of newer ones he uses with Benny Goodman's band, but it put the jinegar in his lip. Out of devotion to the battered instrument, Ziggy wrote the tune.



—Courtesy Leonard Feather

Clambake a la guitars. Teddy Bunn, Al Norris and Ulysses Livingston jam and talk shop in New York. All three are internationally noted for their string work. Livingston, in fact, in the last two months has come up faster than any other guitarist and is in great demand for record dates.

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Says G. W. JOHNSON, General Manager, KTSA, Columbia affiliate in San Antonio

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Chords, Discords —

(From Page 10)

shouldn't be bothered with such trifles.

Well, any time that Mr. R. Whitney wants to talk to a couple of collectors who know what they're talking about and why, I'll gladly refer him to George M. Avakian and Jerry King of New Haven. They just don't come any better. And they're cute, too!

MARY AVAKIAN P.S. I bet Becker doesn't like Maxie Kaminsky. He sounds like the type of goon that would prefer Ziggy Elman. Another P.S. Maxie's cute, too.

Answer This Guy!

1773 Ocean Ave.
Brooklyn, N. Y.

To the Editors:

Kindly advise me how I can obtain formal recognition as *Down Beat's* ace "All-American" Number one (1) Violinist.

BUDDY LAUDIN

Notes Kay Foster's Legs "Prettiest"

Savannah, Ga.

To the Editors:

On the question "Are Kay Foster's Legs the 'Best Looking' of the Lot?" I vote yes—DEFINITELY. I am voting solely on the merits of the pictures themselves. I offer the following ratings:

- 1—Kay Foster
- 2—Helen O'Connell
- 3—Evelyn Poe
- 4—Helen Forrest

While I have my typewriter in hand, will you answer these?

- 1—Is Benny Goodman Jewish?
- 2—Has Benny ever played in a movie?

And by the way, thanks for a hell of a fine publication!

E. WILLARD TOMPKINS

Benny Goodman is of Jewish descent, but American in nationality. Benny's band was featured in Paramount's "Big Broadcast" six two years ago and the band is on route to Hollywood now for another movie.

—EDS.

The Saxophone Was Invented by Accident!

And Will Marion Cook Was the First to Use it in Jazz Band

Antoine, or as he was more commonly known, "Adolphe" Sax, was born in Dinant, Belgium, November 6, 1814. He came from a family that boasted of a long line of musical instrument makers. He continued the work of his father, Charles Joseph, in producing and improving the clarinet, and in manufacturing brass and woodwind instruments. And although Sax was the recipient of many awards, he was twice forced into bankruptcy. He died a virtual pauper in Paris on February 9, 1894.

Invented By Accident!

The invention of the saxophone was purely an accident. In 1840, Sax was experimenting with the ophicleide, a now-obsolete instrument. Since it was played with a cup mouthpiece, Sax was curious to know what sound would issue forth when played with the mouthpiece of a clarinet. The tone was a combination of a brass and reed blend. Realizing that he had discovered a new tonal coloring among musical instruments, he made a few physical changes on the old ophicleide and produced what is known as the Saxophone.

When the sax first made its appearance, it was generally taken up by clarinet players who had no idea of how to create an individual tone for the instrument; thus the realization of the scope and possibilities of the sax were overlooked.

The invention of the sax brought forth exceedingly favorable comments from leading composers of Sax's era, including Rossini, Berlioz and Halevy. However, even at that early date there was stern disapproval for this hybrid instrument. It was thrust into an obscure place in the Paris Exposition of 1842.

Military Bands Use It

Because of the lack of suitable music for the sax, the few that were imported from Europe to America were practically useless and were regarded as something of a novelty. About 1850, C. G. Conn made a few saxophones. In 1895, E. A. Lefebvre, a European saxophone virtuoso and a personal friend of Adolphe Sax, was employed by Mr. Conn to supervise the American manufacture of the instrument.

It was officially adopted in the French Military bands in 1845 and since then, has been used to great advantage in all military bands.

Jazz Takes Over Sax!

In 1905, it appears that a genuine jazz band—a group of musicians under Will Marion Cook, performed at Proctor's 23rd St. Theater in New York and included among their instruments, the sax. They were known as the Memphis Students. One of the members, a Negro named Jim Reese Europe who later organized the Clef Club on West 52nd St. in New York, gave a concert in Carnegie Hall with an ensemble containing saxophones. According to Henry O. Oggood, however, the introduction of the sax in jazz bands is credited to the efforts of Art Hickman and his St. Francis orchestra in a San Francisco hotel in 1916, which consisted of 2 saxes, a cornet, trombone, violin, banjo, piano and drums.

Directly after the war, there developed a saxophone craze in America which lasted from 1919 to 1925 where it is estimated that over 100,000 saxes were manufactured and sold in America annually. A deluge of Saxophonia overtook America—everybody who was anybody had to play the sax. Because it was a comparatively simple matter to learn how to blow a few well-meaning sounds from a C Melody saxophone in a few hours' practise, there appeared on the American Jazz horizon far too many solos and soloists.

Tom Brown and his Sax Sextet was responsible for the amazing popularity of the sax at that time. Brown organized his sextet in 1911

fast passages which otherwise would have been almost impossible.

500 Parts to a Sax!

The sax differs from the clarinet in that it possesses both even and odd partials; the clarinet can only sound odd partials and the fundamental or lowest note wave of the clarinet is four times as long as the instrument itself; whereas the lowest note wave on the sax is only twice the length of the instrument and at the same time, the mechanism being far less complicated than the clarinet.

Few players realize that the sax is made up of over 500 separate and individual parts, each one more complicated than the other. Among these parts are over five dozen small key castings, four dozen knobs for holding the key hinges, four dozen hollow hinges of various lengths, four dozen springs and pads, and over five dozen screws.

From 1929 to 1937, it is estimated that over 90,000 saxes were manufactured, representing a total of almost five million dollars. (These figures were compiled from the U. S. Bureau of Commerce. Figures for those years only, were shown).

color in his *L'Arlesienne Suite*. Other composers who realized the possibilities of the sax were Meyerbeer, Massenet, Thomas, Debussy, Strauss (Richard), Hindemeth and Ravel. Although there is comparatively little use for a saxophone in symphony orchestras of today, some of the leading symphonies have seen fit to add to their staff of players, a saxophone section. The Philadelphia Symphony has as its first saxophonist Lucien Cail-

liet. Rolland Tapley of the Boston Symphony, Leonard Schaller of the Chicago, Carroll Gillette of the San Francisco Symphony and Maurice DeCruik, formerly of New York Philharmonic, all of whom are first saxophonists of their respective orchestras.

A prevalent misapprehension exists among symphony-goers that the saxophone is definitely "low-brow." This belief is quite erroneous for it taken quite a virtuoso to produce the unusually beautiful tonal coloring that is so seldom heard. Years of study are required to master the instrument. But, in spite of a great amount of adverse (Modulate to Next Page)

The Sax Gets A Break!

Down Beat, on these pages, pays tribute to the inventor of the saxophone, the occasion being the centennial of Adolphe Sax's invention. It is hoped that the material compiled and presented in this issue will be not only of interest to musicians, but also to student saxophonists, and to all interested in the development of today's music. Watch for similar features on other instruments.—EDS.

They Sold the Sax to the Public!



The Tom Brown Sax Sextet was organized in 1911, and even today, is given credit for popularizing the saxophone with the American public. Up until 1926 Brown and his brothers traveled vaude circuits, dressed in outlandish costumes like those shown above, and exploited the sax as a counterpart of the human voice. Tom Brown made the sax cackle, squeal, grunt and titter, much to the hilarious amusement of everybody. It was a far cry from the sax artists of today—Jimmy Dorsey, Charlie Barnet, Toots Mondello, Coleman Hawkins, Tex Beneke and all the rest.

and continued as a top-notch variety act until 1926. He and his brothers traveled the vaude circuits, dressed in outlandish costumes and clownish makeups and proceeded to delight the audiences by exploiting the sax as the counterpart of the human voice. He made it moan, laugh, cackle, titter, squeal and grunt, much to the hilarious amusement of everybody. The use of the Sax in Negro bands has been particularly effective.

The saxophone of 1840 has changed but little. There have been a few refinements and modern developments which make difficult passages easier and which enables the player to perform miraculously

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Debussy Liked It
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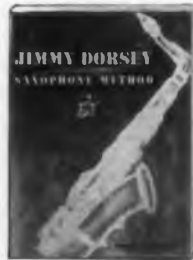
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CENTENNIAL OF THE SAXOPHONE 1840-1940

ADOLPHE SAX
INVENTOR OF THE SAXOPHONE

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Sax invented an entirely new family of brass instruments. One was an 8-valve bass horn that only Sax himself could play... another was an 8-valve trumpet with 13 independent bells.

Sax's instruments were officially adopted for use by French Military bands after a "contest" in which 38 musicians using Sax's instruments competed with 45 musicians using old style horns.

PAUL WHITEMAN pioneered the extensive use of the saxophone in dance orchestras. He was the first band to use a large saxophone section. Shown at the right are Paul Whiteman and his featured soloist, Al Callodoro, whom he considers as one of today's greatest saxophonists. Shown above is a typical Whiteman Seven-man sax section.

Cuts Solo Sides



"TOOTS" MONDELLO

New York—First man in Benny Goodman's reed section, soloist ranking high in jazz annals, and a helluva fine guy, on top of all his ability, "Toots" Mondello has recorded four original alto sax solos for Eli Oberstein's Royale label. They are reviewed by Barrelhouse Dan on page 14 of this issue.

One Million Saxes Sold in America

Figures compiled by Paul Whiteman, who has always been a first-water believer in the use of the saxophone in dance bands, reveal that slightly more than one million saxes have been purchased by Americans since the instrument was introduced in this country.

Except for trumpet players and pianists, there are more saxophonists in America than any other kind of musicians.

These Men Are Most Popular on Sax

America's musicians, voting in the last Down Beat poll to ascertain their favorite musicians, selected these saxophonists as their favorites, in this order:

ALTO
Jimmy Dorsey, Toots Mondello, Johnny Hodges, Benny Carter, Charlie Barnet, Hymie Shertzer, Dave Matthews, Les Robinson, Dick Stabile, Boyce Brown, Bob Snyder, Pete Brown, Harlan Leonard, Gigi Bohm, Frankie Trumbauer and Earl Warren.

TENORS
Coleman Hawkins, Charlie Barnet, Eddie Miller, Chu Berry, Bud Freeman, George Auld, Les Young, Tony Pastor, Tex Beneke, Jerry Jerome, Babe Rosin, Sam Donahue, Herbie Haymer, Dave Harris, Don Lodice, Bob Chester, Dick Wilson, Sam Musicker, Vido Musso, Art Rollini, Sazie Mansfield.

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criticism on this score, the modern school of classical music is adding quite substantially to the small repertoire. They have found the saxophone to be unique as a solo instrument because it is the only

Saxes Keep a Lot Of People Active

Saxophonists in today's dance bands—and the number is figured at over 100,000—aren't the only ones interested in the saxophone as a musical instrument. There are many thousands of teachers, several hundred employees of firms manufacturing saxes, and thousands of dealers who handle horns daily.

Kids like to tackle a "sax" when they start music lessons because they've heard it is the easiest instrument to master. That statement is open to discussion.

instrument which has the combined qualities of the strings and human voice. Concertos have been written by modern composers who have "recognized" the saxophone, and among those are Honniger, Milhaud, Prokofiev. Recently, Sigurd Rascher, the Swedish virtuoso, had the distinction of being the first saxophone soloist to appear with the New York Philharmonic Orchestra on one of their subscription series.



Sax Stars Herbie Haymer (left) and Sam Rubini, both of Jimmy Dorsey's band, take extremely good care of their horns. Herbie helps Sammy shine Sam's alto here, a daily practice with all big name side men who depend on their horns for a living. (Photo by Seymour Rudolph).

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Waller Back (With Chick) For Two Terrific Sides!

BY BARRELHOUSE DAN

Because Fats Waller year after year remains one of the most prolific of the recording artists, he too often is overlooked by those who buy the new jazz discs. In almost every weekly batch of RCA-Victor releases, one finds a Waller recording. Among the current ones are "Darktown Strutter's Ball" and "I Can't Give You Anything But Love," two old evergreens that get royal treatment via the Waller method and which reveal Eugene Sedric to be a strictly 18-karat, top drawer tenor star who can hold his own with anyone you care to name, Hawkins included. First side is full of stabs, the Waller piano, Sedric's tenor and the trumpet of John (Bugs) Hamilton all soloing smartly. Reverse, in slow tempo, is all vocal. But the vocal is distinctly out of the ordinary, marking a return to American wax for Una Mae Carlisle, colored pianist and singer, who has been in Europe several years. Her singing is superb.

The Waller band typifies "small band" jazz at its best. It demonstrates that jamming can be done artfully, without losing its "extemporaneous" flavor and surprise riffing. These samples, on Bluebird 10573, shouldn't be overlooked. They show Fats and his men at their best.

Pete Johnson

"Barrelhouse Breakdown" & "Kansas City Farewell" and "Holler Stomp" & "You Don't Know My Mind," Blue Note 10 & 12, \$1.50 each, both 18 inches.

The greatest and most musical boogie pianist lives up to expectations here, appearing in better form on the latter two sides, which are strictly solos. First two show Johnson with Abe Bolser, bass, and Ulysses Livingston, guitar, accompanying. *Breakdown* is fast and not up to Pete's par. *Farewell*, a slow blues, seeps with sincerity and must stand as a truly great performance. *Holler* is fast, stomp boogie piano while *You Don't Know* is a non-boogie, slow blues performance. Utterly non-commercial, Johnson's improvisations are breath-taking all the way. This column has long shouted of Johnson's prowess. It is gratifying to know he finally is beginning to be appreciated, and that a firm like Blue Note—which deserves patronage of all musicians and collectors—has the initiative to preserve the Johnson boogieisms in permanent form.

Benny Goodman

"Spring Song" & "Honeyuckle Rose," Columbia 35319.

Still far behind schedule in supplying review copies of its new discs to reviewers, Columbia finally got around to sending a few sides. These Benny examples are late but will be given space because they are the first he's made on this label which are equal to his Victor standard. *Spring* is Henderson-arranged and played neatly, with a good beat. *Rose* also is Henderson's doing, and featuring Charlie Christian on a chorus of solo guitar. Nothing thrilling here, but good dependable BG music with the leader's own brilliant individual work standing out as prominently as ever. Say what you like—few bands are even near Benny's class, musically, today. This platter is proof enough.

W. C. Handy

"Lovelove Love" & "Way Down South Where the Blues Begin" and "Bole Street Blues" & "St. Louis Blues," Varsity 8163-8165.

These are the first records Mr. Handy has made with a hot band. And with Pop Foster, Luis Russell, J. C. Higginbotham, Bingie Madison, Edmund Hall and Sidney Catlett backing him up, one naturally expects out of the ordinary jazz.

Unfortunately, however, Mr. Handy, on the first two, occupies most of the grooves with pretty sad vocals. Only Madison's tenor breaks through for kicks. The latter coupling finds Mr. Handy blowing a trumpet, and badly. Higginbotham gets in a solo on each side but his tone is frightful. Hall's clarinet is the only bang. Fans who are sentimental will probably enjoy all of these, but for those who are more critical, or must watch their dimes when making a budget for discs, Mr. Handy's work will go unappreciated. His singing is as poor as his horn work. His horn work, if it is to be described, sounds like out-of-tune Henry Busse.

The Varsity Seven

"Scratch My Back" & "Save It Pretty Mama" and "Tight Like That" & "Easy Rider," Varsity 8135-8137.

A shame that Jeanne Burns, making an alleged "comeback" after four years, came back to spoil what might have been a really bang-up session!

On these sides are Hawkins, Polo, Carter, Sullivan, Livingston, Wetling and Shapiro, a great collection assembled by Warren W. Scholl and Leonard Feather. The tunes are old standards. But by devoting a good portion of three sides to vocals—all horrible, affected and out-of-tune—most of the spirit was killed.

Back features Carter's fine alto. *Mama* shows Carter on trumpet, with Sullivan taking a good chorus and Hawk ending it up blowing two straightforward and gutty choruses, among the best he's waxed recently. *Tight* has more good Sullivan piano, and an excellent Polo interlude. *Rider* stars Hawk and Polo. But those vocals! Note how Sullivan, playing behind her, does his best to save what he probably figured was wasted wax.

Lionel Hampton

"Meanest Street Breakdown" & "I Can't Get Started," Victor 26455.

Clyde Hart, playing piano here, arranged these tunes for Hampton. The lineup also includes Jerome, Mondello, Webster, Elman, Bernstein, Casey and Slick Jones on drums. *Munson's* label says Hampton plays vibraphone, but those first two piano choruses are strictly 2-finger, machine-gun pianologues which can hardly be charged to Clyde Hart, a great pianist. Ziggy's solo is muted and hot. Reverse, and it's a pleasure to say so after hearing so many sloppy Hampton discs, reveals Lionel in his top form on vibes. His improvising is remarkable, and performed with restraint and feeling. Easily his best work, on discs, in many months. The pickup ensemble is guilty of poor intonation, but then it's Lionel's show and he holds up his end. Al Casey's guitar work is plenty noticeable in the background.

Toots Mondello

"Here's Your Change" & "Barnie's Stick" and "Sunset Lullaby" & "Shades of Jete," Royale 1817-1823.

Four solos, all originals by Mondello, these pretty well prove that the little Italian star of Goodman's band is a brilliant and able technician on alto. Toots gets accompanied by Claude Thornhill, piano, and Nick Fatool, drums. *Change* is the most appealing of the four. Students of saxophone should, by all means, obtain these recordings for study. First two sides are at bright tempo, while the latter are more restrained but no less interesting.

Roy Eldridge Jimmy Mundy

"Munkrat Rumble" & "High Society" by Eldridge, Varsity 8154; "Sunday Special" & "All Aboard" by Mundy, Varsity 8148.

Each band has similarities which



Boogie Man Pete Johnson records for Blue Note. Shown here, after Johnson cut *Kansas City Farewell*, are Max Margulis of Blue Note: Johnson; Abe Bolser, bass; Alfred W. Lion, also of Blue Note, and Ulysses Livingston, guitar. (Photo by Francis J. Wolf). Below, Joe Sullivan, George Wetling and Joe Turner, of the Varsity Seven, arrange *How Long Blues* for a test side. The discs all are reviewed on this page by Barrelhouse Dan.

Robinson work. Les has long been regarded one of the greatest of alto soloists but was always overshadowed by Artie Shaw's clarinet. Auld's tenor bites fiercely, and Bob Kitis adds a few fancy measures of keyboard artistry smacking of a Hines-Mary Lou Williams cross. The pop tune is competently performed; note the lovely sax section ensemble and the blend it achieves. The band definitely misses Artie but should be able to click without him, judging by its first discs, and providing that Georgie's horn is not featured too often. A tenor sax—especially when played Auld style—can be most monotonous.

Ziggy Elman

"Tootin' My Baby Back Home" & "What Use to We," Bluebird 18653.

Powerful Elman trumpet dominates here. *Tootin'* shows potent

Jess Stacy's All-Stars

"A Good Man Is Hard to Find," Varsity 8140.

This is the disc which was released with *Harem Party*, which turned out to be a semi-longhair band. Someone made a mistake and coupled the wrong band with Stacy's. The one side, though, is really good. Billy Butterfield, Jess, Fazola and Les Jenkins all perform excellently, and even though it is a pickup group, the ensembles are well-knit and very homogeneous. Of all the "hot" groups to be recorded to date by the new Oberstein firm, Stacy's is easily the most consistent. This unit (which also includes Eddie Miller, Sid Weiss and Don Carter) has yet to make a poor side.

Lennie Hayton

"Fog O' My Heart" & "As Long As I Live," Varsity 8131.

Hayton returns to wax with a new band that shows promise. He's using clever and non-commercial arrangements which allow soloists plenty of chances for takeoffs. The last chorus of *Live* sounds like the Crosby band, and for good measure Hayton showcases Slats Long's clarinet plus an unknown but extraordinary solo trumpet-tenor sax combine. Keep an eye on this group.

Georgie Auld

"Juke Box Jump" & "This Is Romance," Varsity 8159.

Here are the most important sides the Auld band has made. First 'un is notable for its Les

tootin' not only by the leader but also by Jerry Jerome, and Johnny Guarnieri's piano—heard here for the first time on records—complements the band well. The rhythm section rocks along right smartly in a good groove. Reverse is poor, Ziggy's trumpeting carboning his old "Bei Mir" style—a style not conducive to kicks. No vocals. The entire band, except for Noni Bernardi, is out of Goodman's group.

Mildred Bailey

"All the Things You Are" & "Blue Rain," Vocalion 5277.

Hardly fair samples of Miss Bailey's ability, these sides are noteworthy in that she contrasts her new "chamber background" music of piano, drums, trumpet, bass clarinet, two clarys, English horn, bass and guitar with her usual "hot band" background. *Things* is the side with the new instrumentation, and is unimpressive. Reverse, though a pop, is much more listenable and spots a fine tenor solo. La Bailey doesn't sound right unless the band behind her is kicking. Her new "chamber" group makes feeble music.

Ellington-Blanton

"Blues" & "Ploshed Again," Columbia 35323.

These might easily have been titled "Concerto For Bull Fiddle." Jimmy Blanton, 19-year-old ex-Fate Marable bassist, duets with the Duke. The theme on both sides is simple, unpretentious blues. Duke's accompaniment to the bass is interesting; surely it would have been wiser to have given him more freedom. Hardly hot jazz but darned interesting, and perhaps it will strike you as humorous, as it did this reviewer.

Jack Teagarden

"Bole Street Blues" & "Swingin' On the Teagarden Gate," Columbia 35323.

Tea's band has come a long way in the year it has been organized. (Modulate to Next Page)

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOFER, JR.
(2 East Banks, Chicago)

Hot discophiles are frequently accused of caring naught for the musical value of their records and are called discomaniacs, platterbugs, label collectors and jerks.



Hofer

Your *Hot Box* stoker resents the accusations and believes them false. A new feature of this column will be "dubious items," and quite frequently there will be mentioned a record that makes an ideal subject for discussion. It is hoped the *Hot Box* will become a sort of symposium for collectors' opinions.

Really Corny Stuff!

One such waxing is the Bay State Broadcasters' *St. James Infirmary* on Van Dyke 81843A. This strotcity has been listed as a Whoopee Maker item with Tea on trombone, Benny on clarinet and McPartland's horn. Each solo sounds as if the instrumentalist is trying very hard to play hot, but lacks both the feeling and ability. The Whoopee Makers on occasion played bad jazz intentionally, as on *Tiger Rag* and *Shirt Tail Stomp*, but the result was so corny it is easily distinguished from just poor performance. The solos on the Van Dyke, taken individually, certainly are not the work of Tea, Goodman and McPartland of that

period. The *Hot Box* is now open for attack and opinions pro and con will be given space. Watch for other "dubious items."

WHERE THEY ARE:

Jimmy Strong, clarinet and tenor in Armstrong's Savoy Five, now living at 49th and Calumet in Chicago; Laura Rucker, Paramount blues singer at It Club, Chicago; Sam Theard, vocalist with Cow

Cow on Vocalion, currently playing Chi's Club De Lisa where Bertha "Chippie" Hill continues a perennial favorite; Charlie Segar, Decca blues pianist, playing nightly at Tony's Place at 909 Rush in Chicago; Vic Moore, drummer with the Wolverines, owns a cocktail lounge in the Rogers Park Hotel in the Windy City and is also connected with floodlighting and camera work; Lonnie Johnson, famed guitarist, playing Boulevard Lounge since the Deuces went into ashes; Charles Creath, one-time Okeh leader, now dealing black-jack on Chicago's South Side; Doc Cook (Gennett and Columbia) or Cookie on Okeh is now Dr. Charles L. Cooke, who deftly arranged the *Hot Mikado* music for Bill Robinson's tapping; Izzy Friedman, clarinetist with Bix's Gang and Whiteman, is a musical contractor for Warner Bros.

Unforgettable Solo—Floyd O'Brien "rockin' the vipers to sleep" on Mezzrow's "Sending the Vipers" Victor 25019-B.

Record Reviews---

(From Page 14)

With Dave Tough on drums the rhythm section really rocks. It's a thrill to hear Jackson singin' and playin' *Beale Street* again, and despite the talk of the old vets, and the collectors who go for labels, etc., don't let anyone tell you that Jack, on this 1940 release, isn't as grand as he was on the old Goodman Columbia dates of 1933, or the Lang-Venuti all-star session. Reverse is an instrumental, with plenty of solo aliphorn and good solo work. A definite "must" for all Tea fans.

The Varsity Seven (With Joe Turner)

"How Long Blues" & "Pom Pom," Varsity 8173.

What amazing improvement this band shows with another singer! Joe Turner, sidekick of Pete Johnson and probably the best of the true blues shouters, does his stuff on the "A" side and the results jell

nically. *Pom* is a Benny Carter tune which shows all the boys off well, especially Hawkins' tenor. Hawk, under the name of "Carleton Hawkins" because of other record contracts, gets off two fine choruses. Danny Polo, clarinet, and Carter on trumpet also contribute. The beat sides the Varsity Seven boys have made yet, no less!

Gene Krupa

"I'd Love to Call You My Sweetheart" & "Drummer Man," Columbia 35324.

The man from Mars and his gangbusters are coming along—in fine shape. Unimpressive on discs in the 20 months he has been a maestro, Gene and company come through nobly here. The ditties are well arranged and the band plays 'em with a lift. First side is really fine "big band" jazz, with Sam Donahue's tenor helping make it so. Reverse sports a long Krupa "solo" but Corky Cornelius' trumpet, even though excited, is good. On the whole, most encouraging stuff.



In upper left — a view of the first Buescher factory.

The Buescher plant today is large and modern.

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ONE hundred years ago an obscure instrument maker invented and introduced the first saxophones. His name was Antoine Sax and he never lived to see the popularity his invention was to achieve.

For almost half a century the saxophone lay practically dormant. It was then that the founder of the Buescher Company took those early models of Sax, in much the same way a man following an artistic calling will take up the work of old masters—reverently—and with little thought for improvement. But as he advanced in his work many scale inaccuracies were discovered which had to be remedied. Many tapers which might be altered to improve tone quality. Many improvements in key system, action, etc., were made. The key system greatly simplified. The single, double acting register key for upper and lower octave was put on and a complete new quartet (four voicings) of saxophones was brought out which were destined to revolutionize the music business.

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Then
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- PETE JOHNSON: *Kansas City Farewell, Holer Stomp, You Don't Know My Mind*
- BOB KITSIS: *Juke Box Jump*
- JESS STACY: *A Good Man is Hard to Find*
- LENNIE HAYTON: *Peg O' My Heart*
- BILL DOGGETT: *Sunday Special*
- JOHN GUARNIERI: *Tootin' My Baby Back Home*
- FATS WALLER: *Darktown Strutter's Ball*

TRUMPET - CORNET

- BENNY CARTER: *Save It Pretty Mama, Pom Pom*
- IGGY ELMAN: *Manhattan Street Breakdown, Tootin' My Baby Back Home, Honey-suckle Rose*
- BILLY BUTTERFIELD: *A Good Man is Hard to Find*
- ROY ELDRIDGE: *Muskrat Ramble*
- CORKY CORNELIUS: *Drummer Man*
- BUGS HAMILTON: *Darktown Strutter's Ball*
- LEE CASTALDO: *Baile Street Blues*

ALTO

- BENNY CARTER: *Scratch My Back*
- LES ROBINSON: *Juke Box Jump*
- TOOTS MONDELLO: *Here's Your Change, Burnin' Strips*

GUITAR

- ULYSSES LIVINGSTON: *Scratch My Back, Kansas City Farewell*
- CHARLIE CHRISTIAN: *Honey-suckle Rose*

TENOR

- MINGIE MADINON: *Loveless Love, Way Down South Where the Blues Begin*
- COLEMAN HAWKINS: *Save It Pretty Mama, Tight Like That, Easy Rider, Pom Pom*
- BEN WEBSTER: *Manhattan Street Breakdown*
- JERRY JEROME: *Tootin' My Baby Back Home*
- SAM DONAHUE: *I'd Love to Call You My Sweetheart*
- EUGENE SEDRIC: *Darktown Strutter's Ball*
- BIB LITTLE: *Baile Street Blues*

CLARINET

- EDMUND HALL: *Baile Street Blues, St. Louis Blues*
- BENNY GOODMAN: *Spring Song, Honey-suckle Rose*
- DANNY POLD: *Easy Rider, Tight Like That*
- IRVING FAZOLA: *A Good Man is Hard to Find*
- HATS LONG: *Peg O' My Heart, As Long as I Live*

TROMBONE

- LES JENKINS: *A Good Man is Hard to Find*
- JACK TEAGARDEN: *Singin' On the Yambouree Gate, Baile Street Blues*

VOCAL

- FATS WALLER: *I Can't Give You Anything*
- JACK TEAGARDEN: *Baile Street Blues*
- JOE TURNER: *How Long Blues*
- UNA MAE CARLISLE: *I Can't Give You Anything*

VIBES - XYLOPHONE

- MONEL HAMPTON: *I Can't Get Started*

BASS

- ABE BOLAR: *Barrelhouse Breakdown*
- JIMMY BLANTON: *Plucked Again, Blues*



Sax Problems How You Can Develop The Tone You Want By Norman Bates

To be thoroughly understood, a compound subject of this type demands a descriptive comparison, for good tone represents all elements of saxophone playing in their working order.

Keeping this in mind, you will find the quickest way to acquire a good tone is through building it, not trying to listen for one. In the first place, how are we going to register a good tone when we hear it, if we do not develop a mental prescription of what a tone consists of?

Getting down to an analytical basis, suppose we use the so-called "New York tone" and the "Lombardo tone" for comparison. In this way it will be easier to judge the comparative values of each as to the advantages and disadvantages. Primarily, both these tones are created through the friction of a moving air stream fluctuating the tip of the reed into consistent vibrations or sound. In fact, all saxophone tones have their derivation here, but at this point all similarity between the New York and the Lombardo tones stop. Here are the reasons why:

1—Breath difference.

First, the New York tone needs consistency, placement, density, continuity and perfect modulation of air control which give maximum reed speed for all notes and removes the inertia from the instrument. Whereas, the Lombardo tone with its noodling or anticipation of the tone before and during the air hitting of the reed, allows so much weakness in air control that the instrument falls into an affected unnatural quality. From the above you can see that if the reed speed of the New York tone is fast enough to make every note with freedom and ease, then the New York tone will naturally be getting the greatest amount of possible power, depth, timbre and sonority without loss of pitch, air or embouchure control.

2—Embouchure difference.

Practically any type embouchure will do when crooning a Lombardo tone, as the throat has more effect on the tone itself than the embouchure. On the other hand, the New York tone needs a well formed and set embouchure for all notes or its beauty and fullness will be lost.

3—Staccato difference.

You will find that the New York tone complements your tongue action by its own intensity and reed speed. Whereas, the Lombardo tone usually undermines the diction because of its lack of continuity. It is also well to remember at this point that reed speed amplifies the tongue touch, also fast staccato is only possible with even air continuity, needless to say the New York tone has the advantage as to rhythm effects of all kinds.

4—Dynamics.

Both tones can be played effectively with varying intensity. However, when using dynamics such as *pp* to *ff* to *pp*, the reed speed must keep the same pitch as the air speed is increased to get forte and de-

creased to get pianissimo. You can see very easily that the New York tone with its perfect breath control and set embouchure has a far better chance of keeping the dynamics in tune and more consistent.

5—Vibrato difference.

Herein lies the greatest weakness of the Lombardo tone and yet it is this very weakness that types or classifies it as a different quality. The point is this (anyway, it strikes me as such) that, the Lombardo tone is added to the vibrato, whereas the New York tone has the vibrato added to it. It is universally understood that good vibrato embellishes the tone rather than a tone embellishing a vibrato.

6—Pitch difference.

Another sore point of the Lombardo tone is the lack of pitch, caused through singing or anticipating the intervals as they are played. Anytime the human body can sing two and one-half octaves correctly in tune while playing the instrument, I have to be shown. If this were the best for controlled tone, it would be much easier to use a kazoo rather than a mouthpiece and reed. Remember, it is the pitch of the reed and its maximum vibrations that controls the pitch of the saxophone. Study with infinite care, your reed, embouchure, and air control for they govern the natural tone of the instrument.



• Doubling in Brass • How to Be a Genius In One Easy Lesson By John O'Donnell

Eighty-five percent of our brass players are very ordinary. There is nothing strange about that, that's the way God meant it to be. Wouldn't it be terrible if we were all born geniuses?

It's no trick to figure out why an ordinary man plays ordinary, or why a genius is such a fine performer.

Now take the ordinary man. What he thinks and feels is right is wrong, otherwise he wouldn't be just an ordinary performer. Surely you can't be thinking right and still remain an ordinary performer.

How Genius Operates

Now take the genius. He is put in the world just the opposite. All his ideas and thoughts are correct because a genius can't be wrong or ordinary. There he sits just pouring those beautiful melodies out. What a gift!! and, my friends, I mean a gift. He couldn't tell you just what makes it work if you gave him a million.

I have no trouble with the genius or the remaining 15% of our better brassmen because these men speak and understand the same language. It's not because they are smarter that they understand and recognize the truth. It's just luck with them and it's all good, not bad.

Below I'll give you an example: First the way an ordinary man wishes you to answer his questions, second, the true and easy way you can speak to a good brassman or genius.

Are You a Slob?

An ordinary brassman with big fat sloppy weak lips knows his lips are fat, but if you don't tell him that they are thin he'll be in-



Chicago—Knocked out to the clouds is Fred Miller since he's had his new job of sales manager for Bill Ludwig's WFL Drum Co. Fred was with Ludwig and Ludwig for years. (Seymour Rudolph pic.)

11 Months in One Spot For Rivet's Band

Alexandria, La.—Joe Rivet's band looks like a permanent fixture at the Silver Moon Club here. Lineup includes Rivet on trumpet, Don Van Valzer, trumpet; Ovalter Ronsonette, sax; Preston Trahan, piano; Cliff Anderson, drums, and Phil Harding, bass. Group has been at the spot 11 months.

George Wetting on Drums The Man Spends His Vacation Dreaming! By George Wetting

I have just finished a most welcome vacation, spending my time for the most part visiting all the "swing" joints listening to the highly publicized bands and also a few good bands. Returning home each a.m. worn out I expected a good sleep but was unable to close my eyes, rolling and tossing until I became very unnerved. After a week of this I spent an evening in my apartment, listening to the radio, but it upset me so I walked the streets until dawn.

Returning home, I fell into deep slumber sitting up. An unusual dream occurred—one I'll never forget. (To Eds—please run this without cutting it.) (To George: Okay, for this once, go ahead, but be careful now—EDS).

A friend and I were driving along in a car with two drummers for wheel, slake for gear shift, symbol for steering wheel and the rest of the car equipped in like manner with the exception of a very noisy meter which proved, on raising the hood, to be a large group of jitterbugs. We headed for the Polo Grounds where a "Super Swing" concert was being held. On arriving, the crowd was tremendous. But somehow I got through and to the box office, where in front of it were a million little metronomes on picket duty, all

chanting in a slow rhythm "Do Not Patronize This Band—It Don't Play in Time."

Suddenly the little pickets became one enormous metronome and the sound of the beat was deafening, the huge crowd stampeded and many were killed or wounded. We reached what was left of my car and I salvaged two bass drums and a triangle.

Made myself a kit and rode wearily homeward, passing on my way a vast lake of ink in which were all the jazz critics of the world shoving gum and hobbling their hands trying to get with the beat, but they all drowned. Suddenly the metronomes stopped and a loud voice rang out:

"Yeah, man—Meller as a duck's propeller."

And then I awoke, quite refreshed.

(Okay, George, now let's have those drum tips—EDS).

James Allen, Burlington, N.C.: Yep, a left handed drummer certainly has as much chance as a right handed one. I know quite a few good southpaws and they get along very nicely. Most port siders place their snare drum and high hat on the right side of their bass drum.

Salvatore Mazza, Brooklyn: If you spent good time and money going to a so-called musical college and at the end of two months found out you had been taught wrong, you were certainly the victim of some gyp artists. It is certainly okay to drum along with your radio or phonograph, but I would suggest at your earliest convenience to find a good reliable drum teacher and study real hard. Okay?

Address Wetting at Down Beat, 218 & Dearborn, Chicago—EDS.

branes and less or just enough whites, instead of rolling the reed in and coming face to face with your worst enemies, the whites of your lips.

You don't walk backwards, my friend, so get wise to yourself and learn the secret of forward playing.

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EDD

Guitars and Guitarists

Taking Up Where We Left Off Last Month

By Charles Amberger

In the Jan. 15 issue we gave you the first part of an improvised original melody to be played in controversy against one of the most popular standard hits.

Go on with the last part:

Musical notation for guitar, including staff with notes, chords (F7, E7, D7, G7), and fingerings.

See if you can guess what popular chorus you can play against the above melody, and write me care of Down Beat, 608 S. Dearborn St., Chicago. Personal replies will be sent to those enclosing self-addressed stamped envelopes.

G. J., New York City: In answer to your request for an augmented chord run, here it is:

Musical notation for guitar showing an augmented chord run with notes and fingerings.

The Band Box

Teddy Wilson Tells How to Rehearse Band

By Dick Jacobs

That ace piano man, Teddy Wilson, comes through with advice in answer to you fellows who have been asking how to rehearse a new arrangement. Teddy runs through the tune once to get the general idea, and then on the next try to hard spots are cleaned up by constant repetition. The band then runs down the number about twice more to polish it off.

Al Johnson, Kokomo, likes the hot alto solos in Mitchell Ayres' band but doesn't know the alto man's name is Harry Terrill. Art Henderson, Detroit, wants to know who Dave Mathews, Chris Griffith, Red Ballard and Dick Clark played with before they joined Benny Goodman. Mathews was with Jimmy Dorsey (Pollack earlier); now with Harry James. ... Griffin is with a CBS studio band in New York. ... Red Ballard started with Isham Jones, still with Benny. ... Dick Clark, with Buddy Rogers, now with John Scott Trotter, Los Angeles.

These Fake Names!

Harry Victory, Pasadena, wants to know the top tunes for the months of December, 1937; March, 1938, and Sept., 1938. They were, in order, Once In Awhile, Good Night Angel & Tisket a Tasket. Yes, Van Alexander is Al Feldman; Nick Pani is Nick Pisani and Wolfe Tayne is Wolf Tannenbaum.

Closing with more short shots: The only drummer who writes ar-

rangements, that I know of, at least, is Herb Quigley with Kotelanetz. ... Gene Krupa most certainly does read music. And he's an expert. ... Ziggy Elman plays every instrument. He did not specialize on trumpet before joining Goodman. ... Hank d'Amico is back with Dick Himber. ... Glenn Miller uses eight brass, counting himself. Tommy Dorsey uses seven. I believe the Modernaires started the 4-part quartet singing a short time before the Merry Macs did. ... which statement will probably bring storms of protest. See y'all next month.

Write Dick Jacobs in care of Down Beat, 608 South Dearborn, Chicago—EDS.

Nelson to Chicago

Chicago—Ozzie Nelson's band opened the Blackhawk here Valentine's Day. He succeeds Joe Sanders.

Band Promotion Angles

CONDUCTED BY DAVE DEXTER, JR.

A STRIKING example of how a band can effectively take advantage of phono record tie-ups is being illustrated by Hal Kemp on his tour of the south. As an example, his Roxy Theater date at Atlanta was ballyhooed the week in advance by a phonograph, in the lobby, playing Kemp platters—his latest. Also in the lobby was a display of Victor combination sets, and Kemp discs, describing his records and also those of the Smoothies, featured with his band. A home made record, made by the manager, was played every 15 minutes, telling about the coming Kemp appearance and also crediting a local dealer with lending the records and phonographs. Meanwhile, on 400 coin machines in town, were placed placards reading "See Hal Kemp at the Roxy—Hear His Latest Records Now." When the band hit town several large record stores carried ads, all with his picture, and boosting both his theater date and his records. And to top it all off, Hal carried a picture of the Victor "dog trademark" on the band's drums. Exploitation like this can't miss. All it takes is planning. Any band, large or small, can work similar tie-ups. And the expense is negligible.

Another Clever Idea

Howard Frederic's "Band of Gold" in San Jose, Cal., spares no pains in making the public conscious of its music. The boys wear gold jackets, all advertising literature is printed in gold, and at each dance the band gives away a gold ring to a lucky girl dancer.

"The Band of Gold" are the words inscribed inside the ring band. "We find it adds greatly in promoting our band," writes Fredric.

Al Donahue, whose new band is tagged "Low Down Rhythm in a Top Hat," really pulled a gag recently when he opened at Frank Dailey's Meadowbrook outside New York. Al and his gang released a thousand toy balloons from a newspaper office in Newark. Imprinted on the rubber was the info that the band was opening, and also that it was recording for Vocalion. Adding interest was his plan of putting free ducats in 50 of the balloons, the cardboard having a gold ring to a lucky girl dancer.

mum charge. Inexpensive but plenty clever promotion—his opening was a sell-out and the residents of Jersey are still talking.

Another economical but surefire idea, at openings, is displaying all congratulatory messages, telegrams and the like in a prominent spot near the lobby. Patrons can't help but want to read a message, and if some of the messages are from nationally known personalities, it's all the more interesting. Helps impress the folks with your importance in their town.

What does YOUR band do to promote itself, and get more work? Send samples, or outline your ideas in a letter, to Dave Dexter of Down Beat. The most unique ideas are printed in this column.—EDS.

Vic Poynter A Suicide

Moline, Ill.—A salesman who ended his own life with an overdose of sleeping tablets here last week was identified as Victor A. Poynter, 41, former band leader. He had been selling food products. A note he left said "I've had all the illness I can stand."

Advertisement for Johnny Green's Orchestra, featuring Philip Morris Program, broadcast over 200 stations.

THE tremendous popularity of Johnny Green's Orchestra is shown by its amazing radio record. As the big feature of the well known Philip Morris program, this fine orchestra won such acclaim that the broadcast has been extended to cover 200 stations. This is believed to be the largest number of stations regularly used on any "commercial."

Such success is a great tribute to the brilliant talents of Johnny Green and the artists associated with him. "Johnny" is a very fine leader, pianist and arranger. His two trumpet stars—"Pee Wee" Erwin and "Dude" Skiles—are among the world's best. Both play Conns exclusively. If you, too, want an instrument that makes it easy to maintain peak performance, try a Conn. See your Conn dealer now or write us for free book.

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Johnny Green at the piano with "Dude" Skiles, "Hot" trumpet, using new 12A Conn Coprion cornet with seamless bell. Formerly with Waring's Panayl-variasons.

CALL FOR PHILIP MORRIS



"Little Johnny" acts as trumpet bearer for "Dude" Skiles and "Pee Wee" Erwin.



Above—Johnny Green with "Pee Wee" Erwin, lead trumpet. Formerly "Hot" trumpet with Benny Goodman and Tommy Dorsey. Plays Conn SE. Exclusive Conn for 13 years.

Left—"Pee Wee" Erwin, Johnny Green, "Little Johnny" and "Dude" Skiles.

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HAWAIIAN GUITAR NEWS!

Eddie Alkire's Trio Tuning

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EDDIE ALKIRE PUBLICATIONS Easton, Pa., U.S.A.



—Landon-Meister Photo

Look Alikes . . . They're not brothers, nor are they even related, except in a business capacity. Ray McKinley, right, hard-hitting tub beater with the Will Bradley band, bends ears with Willard Alexander, the band's personal manager and one of the execs of the Wm. Morris band division. For many years the two have been mistaken for each other by friends, but it wasn't until last summer, when the band was organized, that Alexander and McKinley got to know each other well.

Orchestration Review

BY TOM HERRICK

Shoot the Meatballs to Me, Dominick! Boy!

(Published by Robbins, arr. by Toots Camerata)

Here's a potpourri of licks and stuff tossed together to make up another of those "Shoot" tunes. It isn't a great tune because there isn't much to it, but for a perfect example of the complicated Jimmy Dorsey style, it's grand jump material and a really solid arrangement.



First sax man has a choice to jam on both clarinet and alto while the 2nd trumpet has a brief 8-bar solo at C.

Oh, Johnny, Oh, Johnny, Oh!
(Published by Forster, arr. by Vic Schoen)
If you're still getting a million requests for this "Oh Johnny" number and you don't go for that Polka version previously issued, better invest in this new swingaroo by Mr. Schoen. We like Vic's special chorus with clarinets and lead second trumpet. A good bet for the four-four bands.

It Had to Be You
(Published by Remick, arr. by Fletcher Henderson)

Anything by Fletcher is generally good and this is no exception even though it is obvious that the publisher must of a necessity hold him down on some of his voicings which wouldn't be practical in smaller combinations. The usual fine backgrounds behind instrumental solos and good ensemble riffing are the high points of this stock.

Between 18th and 19th on Chestnut Street
(Published by Leeds, arr. by Vic Schoen)

A lot of notes in this baby and all of them good! Schoen in some parts of this arrangement has run unison brass and reeds against each other with figures that will knock you cold. The special chorus,

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Immortals of Jazz

Born in St. Joseph, Mo., November 21, 1904, Coleman (Bean) Hawkins was started on piano when he was 5. His mother wanted him to be a musician, and encouraged his musical studies. Hawkins was playing cello at 7 and saxophone at 9. When he was 15 he left home for good, banging around the nation and finally, in 1918, ending up in Baltimore with Mamie Smith's Jazz Hounds. In 1924 he joined Fletcher Henderson's band and remained with that group 10 years. Then he went to London under sponsorship of Jack Hylton, staying abroad until August 1, 1939. Hawkins has recorded with many jazz units. Most all his discs are collector's items. Until the last two years, when so many brilliant youngsters began coming up, "Bean" was universally acknowledged to be the world's greatest tenor man. Today he remains great, but even more important are his contributions to jazz—his great solo performances on wax which always will remain as inspiration to younger musicians. Because he still is unsurpassed in his field, *Down Beat* nominates Hawkins for its "Immortals of Jazz" honor, eighth in this series.



D. E. D.

arr. by Hank Schneider, trombone; Al Adelman, Ray Stech, fiddle; Charlie Coster, drums; Bill Rice, guitar; Marvin Arnold, piano, and Ham Hall, bass.

Van Alexander

Sol Kane, Jack Greenberg, Botsa Stone, Harry Steinfield, sax; By Small, Bob Persoone, Milt Davidson, trumpets; Wes Hillam, Bill Shelton, trombone; Jack Schneiderman, piano; Harry Futterman, drums; Harry Salkin, bass; Joel Livingston, guitar; Phyllis Kenny, vocals, and Alexander, front.

Lonnie Hayton

Bill Graham, John Dillard, George Jaffe, trumpets; Walter Morcure, Wendel De Lory, trombones; John Sedola, Mike Doty, Slat Long, Willard Brady, sax; Benny Shaber, drums; Dave Eschour, guitar; Bernice Friedland, bass; Linda Keene, vocals, and Hayton, piano.

Ferde Mowry

Don White, Emmett McGrath, and Mowry, sax; Gordie and Bud Brand, trumpet; Don Green, trombone; Wilson Dunlap, drums; Frank Bogart, piano; Vera Dunmonds, bass; Louis King, Dave Davie, vocals.

Harold Austin

Tony Todaro, Bill Nassal, John McFadden, Tony Francis, Cliff Dawson, sax; Harold Austin, Fatty Yasola, Bill Foote, trumpet; Arnold (Butch) Templand, trombone; Ev. Biller, piano; Sandy Graf, drums; Jimmy Carey, bass; Mills Wayne and Tony Francis, vocals, and Harold Austin, front.

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Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

The new Regent Music Corp. of Harry and Gene Goodman gets going on three new tunes, *Beyond the Moon* by Toots Mondello and Bill Engvick; *Flyin' Home* by Benny Goodman, Lionel Hampton and Eddie DeLange, and *Be Sure* by Bob Henderson, DeLange and Charlie Hathaway.

Sonny Burke's theme song, *Ridin' the Rods*, has been nabbed by Lou Levy and Mickey Goldsen of Leeds Music Corp. Burke, one of the youngest of the leaders, is jobbing around New York with his band.

Canuck's War Tune

Trombonist Case Kusby has opened the Chicago office of his Dynamic Music Co., in the Woods building. Between blowing on his sliphorn and being funny man with Lanky Stevens' band around Chicago, Case finds time to plug his own tunes, *Gust of Wind*, a sweetie, and *We're Two of a Kind*, which is in the *Hundred to One* idiom.

George Beck, trumpet with Clarence Cauton's pit band at Shea's Hippodrome in Toronto, penned a war tune which he hopes to place with Feist.

You're a *Great Little Girl*, a new tune by a Los Angeles mother, Mrs. Alice McNaughton, and her son, Kenneth, has just been accepted by Whitney-Blake on the coast. Nathaniel Shilkret is doing the stock.

Roy Jacobs and Gil Loring have just finished an instrumental called *Daybreak*, being recorded by Bob Chester and handled by Royal Music Co.

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Marks Compiles Old-timers
Chappell Music is publishing Murray Gans and Roy Jacobs ballad, *Sure as You're Born*, which is being considered by Kay Kyser for his next movie. Jacobs has also collaborated with Willie (The Lion) Smith on a piano solo called *Lullaby to an Empty Bandstand*, which has been taken by Irving Berlin & Co.

The best of the old-time songs which were popular at the turn of the century have been compiled by Edward B. Marks into a *Series of Unforgettable Songs of America*.

Society band leader Eddie Le Baron, has been signed by Jack Robbins to write a special series of congas, rumbas and tangoes.

Four Kemp Men In Trailer Crash

BY BOB LANCE

Atlanta—Serious injury was narrowly averted by four members of Hal Kemp's band late last month when the trailer in which they were traveling from Spartanburg, S.C. to Birmingham, Ala., overturned on an icy road near Lulu, Ga.

The four, who emerged from the tipped-over car suffering from nothing more than a bad scare, were Bob Allen, Ed Kusby, Porky Dankers and Clayton Cash.



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Len Hopkins
Ted Bates, James Coward, Douglas Gall, and Hopkins, sax; Don Coburn, Bev Jay, trombones; Leonard Weeks, trumpet; Clifford Trip, Edward Donaldson, piano; Sam Adair, bass, and Bill Newton, drums.

Henry Busse
Don Broadfield, Murray Williams, Don Rando, Bob Noble, sax; John Carlson, Ducky Young, Johnny Martel, trumpet; Gus Mayhew, Joe Turi, Fat Virgadamo, trombones; Don Ferris, piano; Karl Higgins, bass; Bill Drellin, drums; Bill Hunter, guitar; Billy Sherman, vocals, and Busse, trumpet and front.

Willard Pett
Bill Tiber, Mickey Katz, Clay Johns, and Pett, sax; Art Lachey, Jack Stearns, trump.

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The "Snaky Feeling" Boys Cut Some Wax



—RCA-Victor Photo by Seymour Rudolph

Fresh out of Kansas City, and following in the steps of Coleman Hawkins, Count Basie, Andy Kirk, Pete Johnson and a host of others, came Harlan Leonard's jump band last month en route to the Golden Gate Ballroom, New York. In Chicago the boys cut wax for Victor-Bluebird. Here is the Leonard sax section. Left to right, Leonard, on alto; Darwin Jones, alto; Jimmy Keith, tenor, and Hank Bridges, tenor. Two of the band's original tunes, *Snaky Feeling* and *Hairy Joe Jump*, already are attracting national attention.

U. S. Navy Has Gang of Fly Cats

BY BUD VETTER

Bremerton, Wash.—The cats of the U. S. Navy are giving local jit-kids the jabs of their young lives around here. Recently Harold Moser and his Missisippians dug into a good groove at a local chop. Then two nights later Lyle Jones and the U. S. S. Idaho Hellcats romped into rough roll that really had the kids chilled who packed Craven Center.

Dalke Comes On

The Navy's Krupa is on drums with the Hellcats. It's Red Dalke, and what I mean, this boy really comes on like Don Winslow.

Then one night brought the U. S. S. Saratoga Roosters onto the bridge with some solid jump. Now there's a sweet band, and I ain't talkin' literal (or had you noticed?). That little Berg on tenor really gets with.

Smokey Had to Do It

Best kicks of all were at the President's Ball. Smokey Peek was on hand with his Clambakes, and if you don't know I'll tell you Smokey Peek's Clambakes are the only Clambakes in the U. S. Navy. They had to do it, that's all, they had to do it.

Blue Steele Leaves Arkansas for Texas

BY BILL GILBERT

Little Rock, Ark.—Blue Steele closed his own club, the Casino, here, to open for an indefinite stay in Mattie's ballroom in Longview, Texas. . . The Herbie Maul band had a terrific battle with elements to get to open its fourth engagement in Charles DeLuca's Silver Moon in Pueblo, Colo. Striking snow as far south as Muskogee, Okla., the Maul caravan plowed through 900 miles of it to get to Pueblo. . . Hot Springs saw the return of two popular bands in hotels, Bedford Brown at the Eastman, and Joe Capraro at the Arlington.

Jim Blanton's Mom Has Fine Jump Combo

BY DAVE CLARK

Jackson, Tenn.—There's a jump unit known as Mrs. Blanton and her Swingsters who walk off with most of the society gigs around the mountain city of Chattanooga, and readers will be interested to learn that Mrs. Blanton, the leader, is the mother of Jimmy "Kid" Blanton, sensational 19-year-old solo bass man now starring with Duke Ellington's band.

Second King Oliver?

Another very popular crew there are the Royal Knights, who hold things together around the Wigwam Club in the same city.

It is rumored that Cliff Mallory and Paul Dobba, trumpet and guitar of Alar Green's band, will cut out about the first of March, as they have offers from name units. Mallory is considered the only man in the south who can cop King Oliver's style. He joined the King at the age of 15.

Jones—the South's Best

The Tennessee State Collegians, a steady unit from the state college at Nashville, has a library that's hard to beat, and they really bring it on. It's the band that Jimmy Blanton got his start with. . . Were I asked who had the best band in the south I'd say Wesley Jones, who fronts the Carolina Cotton Pickers, and they're really packing the chops around Birmingham.

Field Day For Kemp Krew

Atlanta—Hal and Martha Kemp celebrated their first wedding anniversary last month here. The following Monday, Johnny Van Epps, tenor saxist who recently came over from the Teagarden band, up and married a childhood sweetheart, Elizabeth Little. Two days later Leo Moran, trombonist, married Rosa Sara, a childhood sweetie. And later, that same day, guitarist Jack LeMaire received word that his wife had given birth to a 7-pound boy in New York's Knickerbocker Hospital. "Everything happens to us," beamed Hal.

Jazz Won't Mix With 'Gay Nineties'

BY BART ZABIN

Albany—A new joint called the Gay 90's has opened and is blooming nightly. Waiters, bartenders, et al are dressed to fit the old time decorations, with handlebar lip trim and all. But when a fine man like Danny Corzan, who plays guitar in the spot, has to knock himself out on *My Merry Oldsmobile*, well, that's too much.

Clayton Albright snatched up one of the season's nicest contracts when he signed to play the Syracuse University Alumni ball at the Ten Eyck this month.

AT LAST!

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"Busse Best"

BY LEW PLATT

Akron, Ohio—Believe it or not, but the band to cause the most comment in these parts this season is Henry Busse's, which recently played the Palace Theater.

Busse features a young kid named Don Brassfield, who plays the most terrific tenor and then turns around and gets off wonderfully on trombone. A local cat went to the Busse show three times just to see Brassfield operate.

'I'll Stay With Uncle Joe,' Chirper Says

BY JAY GRAY

Memphis—"I'll stay with Uncle Joe as long as he'll keep me," says lovely 18-year-old Kay Starr, who was to rejoin Joe Venuti's band here this month. Kay had been with Venuti once before, and since then had swung with Bob Crosby and Glenn Miller. Kay has turned down offers from five other name leaders to accept "Uncle Joe's" offer.

The Venuti band has been doing

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a bangup job in the Skyway of the Peabody hotel here since shortly after Christmas. About half the boys in the band are married, and George Butterfield, bassist, gave Kay Starr an engagement ring the other day. Tommy Lewis, Lou Campbell and Don D'Arcy have been doing the singing with the band. Paul Lupo, third sax, and Butterfield like to mess around with gas-powered model planes in their spare time. Elmer Beechler, fourth sax, is a bug on photography.

Memphis, generally speaking, ain't quite dead yet, not by a barrel full of local killers whom you ought to dig first chance you get. This column will try to give them deserved recognition in future issues.

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MELODY HOUSE • Adrian, Michigan

Herman Herd Avenges Self On Chicago

BY TED TOLL

Chicago—The Herman herd is here! And what a contrast to the inauspicious few weeks they suffered at this town's Trianon ballroom a few months ago. Following Jimmy Dorsey into the Sherman's Panther room (where, incidentally, that band averaged well over half a grand per week as its percentage-above-guarantee) Woody and the gang have done a tremendous job during the first few nights of their stay. That's one band-stand in town that does right by a band in the way of acoustics, too.

Johnny Dodds Playing Again

Fabian Andre's high class little group that followed Kirby into the Ambassador Pump Room has its hands full trying to keep the volume down. The ceiling's a mile high and tough on the band.

Johnny and Baby Dodds and Natty Dominick, playing together out at the 9750 (South Western) Club, have been dragging out enthusiasts in droves.

Tony Cabot works a very successful stunt on Saturday nights in the Tally Ho room at the Chicago Towers Club. Using his own portable recording outfit, Tony has customers come up and record any and everything from songs to amateur theatricals, all on the spur of the moment. A good band, too.

Brigade Chirpie Flits

Erskine Tate's rehearsing a band that includes Wallace Bishop (former Earl Hines star) on drums, Scoops Carey on alto and Truck Parham on bass (both former Roy Eldridge men); trumpets Rostelle Reese (Hines and Fletcher), Russell Gillion (Horace Henderson) and Louis Acerhart, and trombonist John L. Thomas (Basie). Just for some jobbing dates.

Ruth Hunt, Ace Brigade chirpie, drew her full pay late last month and then disappeared. Next day Ace received a wire from Kansas City. Ruth had eloped and was headed for California with her man.

MCA Really Going for the Colored Bands

New York—Music Corp. of America's new colored band department really got a hypodermic last month when Harry Moss, one-nighter chief for the MCA office here, announced the hiring of Maceo Birch, a Negro, to the MCA staff.

Birch will help sell and promote the bands of Count Basie, Harlan Leonard, Les Hite, Teddy Wilson, Floyd Ray and John Kirby—all recently signed (except Basie) by the agency, Basie, who has been under the MCA guidance for four years, was the only septa band handled by that office until recently.



Perky Pigeon with Woody Herman's blues-blasters at Chi's Hotel Sherman is Carol Kay, brunet song-seller whom Woody picked up in New York recently. She's pictured at the mike slinging the words to *Smarty Pants* while Woody noodles around behind her on clarinet. The band is a click at the spot, even though it followed Jimmy Dorsey. (Photo by Adrian Boutrelle).

'I Discovered Orrin Tucker And Clyde McCoy'- Edwards

BY GLENN BURRS

Chicago—"Why all this fuss about Orrin Tucker? I am the man who discovered him—and a lot of other of today's best band leaders."

Thus does Gus C. Edwards, one of the most prominent of American bookers, put to an end discussion as to who really "found" Tucker and his band. It was in a little tea room in Naperville, Ill., more than a decade ago that Edwards, with this writer and Ray Robinson of the Robinson Mute Co., stumbled across Tucker and his fine band. Edwards immediately contracted the band for the Jung Hotel in New Orleans.

Four years later Tucker opened Chi's Edgewater. He has moved up steadily ever since and a Waldorf-Astoria date will be his after he completes his current record-breaking run at the Palmer House in Chicago.

Also Found Clyde McCoy

Another discovery of Edwards' is Clyde McCoy, who still is booked by Edwards. He found Clyde nearly 12 years ago when the "Sugar Blues" man was playing more alto sax than he was trumpet. To date Clyde has played all the Class A spots and also has made five moving picture shorts together with a steady flow of record dates.

Clyde Lucas still is another Gus Edwards find, as are Don Pedro,

Dorsey and Rockwell—

(From Page 1)

line to Dorsey with choice offers. But both agencies said they would handle the band only if Dorsey left Rockwell amicably. It was said here that Dorsey, with Burton, offered to buy his way to freedom, but was refused by Rockwell.

Bix Beiderbecke Discography

(From Page 6)

March, 1925.

12140 Toddlin' Blues Gen 5654-A, Bru E 02501, HRS 23,
12141 Davenport Blues Gen 5654-B, Bru E 02206, HRS 22.

(Howdy Quicksell, banjoist, arrived late and played on the following sides only):

Lost Nobody Knows What It's All About Never issued.
Lost Magic Blues Never issued.

(The above masters were made, according to Paul Mertz, pianist)

HOAGY CARMICHAEL AND HIS ORCHESTRA—Bix Beiderbecke—cornet, Hoagy Carmichael—piano. Remaining personnel not known but probably Bill Rank—trombone and Frank Trumbauer—sax.

Recorded in Richmond, Ind.

Late 1927 (Probably between time Bix left Goldkette in September and joined Whiteman in November), (Disc on black label Gennett "Electrobeam")

Not known Stardust Gen 6311
Not known One Night in Havana Gen 6311

The next installment will cover the Okeh records by Bix and His Gang and the Frankie Trumbauer recording group.

ADDENDA: George L. Johnson, tenor saxophonist with the Wolverines, and Milt Lubin, bass player, also discount the existence of a master of *Wolverine Blues* and *Ostrich Walk*. In addition, Mr. Johnson definitely advises that Bix was the ONLY cornet on *Royal Garden*, other reports to the contrary. Johnson now is a coin-operated phonograph operator in Parkersburg, W.Va.—George Hooper.

Luigi Set for Summer

Montreal—Luigi Romanelli and his band, long a fixture at the King Edward Hotel in Toronto, have been booked to play the entire summer season at Manoir Richelieu at Murray Bay on the lower St. Lawrence river.

Replies to Whitney Becker

(From Page 8)

dores or Steve Smith's HRS discs. I don't pester musicians with a lot of questions and I know a way of other 'collectors' who feel as I do."

More to Come!

Down Beat feels, as it always has felt, that a good stirring argument, with space devoted liberally to both sides, stimulates interest in jazz and musicians. By publishing Becker's article, the editors extended this policy into the collector's field. Down Beat did not take sides; at the end of the Becker blast was printed a notation that "the editors do not necessarily agree with the writer's statements or opinions he expressed." In fairness to the many hundreds of collectors, however, the Beat's staff wants it made known here and now that our sheet will continue to publish news and columns of interest to collectors as well as

musicians, and that both sides of the question, at all times, will be presented.

Becker, incidentally, will continue writing for Down Beat so long as his articles, in the editor's opinion, are of interest enough to merit the space and expense it takes to publish them.

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Jitbugs Fade In Kaycee

BY BOB LOCKE

Kansas City, Mo.—Will Wittig, manager of the swank Pla-Mor ballroom here, finds that j-bugs are beginning to vanish from the dance scene and so far this season it's been the sugar bands that rolled mazurka into the coffers.

Ray Earhart's New Band
Ralph Webster took over the Pla-Mor bandstand a week before Christmas and rolled up six straight weeks of black ink figures for the ledger.

Webster's still a smart showman, a natural point since he's been years in the business.

Gus Arnheim followed Joe Reichman into the Terrace Grill of the Muehlebach. At the recent President's ball, Ray Earhart, formerly with the

WDAF Nighthawks, made his debut with a new band. On the same bill was Red Blackburn's crew.

Jack Jill's band, revamped from the old Metropolitan, disbanded with vocalist Mary Lou Sproull taking merger vows.

Pat Loftus' Aristocrats, Rockhurst crew, are getting steady work with frat and sorority proms bidding for their music.

McShann Augments

With biz above average at Tootie's Mayfair, Judy Conrad's revamped outfit seems permanently in. Band's clarinet choir and Virginia Barrie's chirping gives the band quite a lift.

Brandt Saves Girl's Life

BY WHITEY BAKER

Washington, D. C.—Phyllis Usher, lovely pigeon at the Metro-nome room of the Wardman Park hotel, was saved from serious injury last month by bandleader Eddy Brandt when a careless smoker tossed a lighted match into her lap. The alert Brandt tore off his coat and smothered the flames before Miss Usher was seriously burned.

Home for Visiting Cats in Minny

BY DON LANG

Minneapolis—Stan Ballard, local secretary, is getting some terrific kicks out of the way traveling bands have taken over the new Union club rooms downtown. In fact, Bob Zurke's men and Tom Dorsey's aggregation nearly moved their trunks (not shorts) in while playing theater dates here recently.



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Hottest Thing in Kansas City, at the moment, is this little jazz combo fronted by Woodie Walder, clarinetist and tenor man formerly with Bennie Moten. Sam (Baby) Lovett, a great hide man, is shown at the tubs, Walder is on clarinet, the pianist is Coot Dyes, Jack Johnson mans the bass and Bill Terry, a disciple of Big Joe Turner, handles vocals. The group is keeping things warm at Joe Jacobs' Kentucky Barbecue on Vine street.

Travers Has 20 Tunes In His Book

BY DON LANG

Minneapolis—With a library of only 20 tunes and Tom Gentry's old theme song, *Time On My Hands*, Ted Travers opened at St. Paul's Lowry hotel as a sell-out band.

Travers, formerly vocalist with Art Kassel and other bands, came to the Lowry from New York without a band of his own. He picked up the strictly 4-beat, solid band of Glad Olinger's, made a couple of changes, and now they're dishing out nothing but lead tenor, wire brushes and muted brass and sounding good.

Olson Back to Radio

Mel Beilke, fine Mill City drummer, left Oscar Bellman at the Silver Tray to go with Travers. Tommy Bauer's fine tenoring gives the band much of its fullness.

Cev Olson, dentistry student at the U. of M., drummer, papa, army officer and what not, was such a sell-out with a local band at the Radisson hotel recently that a return engagement is practically cinched for May and the summer.

Heat On Again

All night places may have had their day here. The Grand jury is investigating like mad, the liquor closing has been extended an hour each night to defeat the after hour joints, the one to 5 a.m. musicians are straving and people are going to bed again—for a while. The latest "heat," fired by a Rev. Soltau, looks like it might last as the musicians union has pledged its cooperation with the city officials in opening its men from illegal closing spots as long as the legit places were given longer hours to run. The Minnesota theater finally

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At Your Dealer's

George Hall Goes to Bat For Swing; Singer Argues With Him

BY HAROLD BROWN

St. Petersburg, Fla.—There was a little difference of backstage opinion given on the subject of swing here recently when band leader George Hall and a group of three "serious" musicians were queried on the subject.

'Blatant a la Goodman'

"Swing had to go through a transition that is making it smoother now," asserted Hall, "so it is not as blatant as it was a la Goodman. Swing was an experiment, like all American music, but it's here to stay!"

Not exactly in accord with Hall's views were those of contralto Georgia Graves, baritone Walter Mills and pianist Warner Hardman, who agreed that swing can't survive as the classical compositions have.

Product of the Jitters

"Swing music is a product of this jittery age, this era of speed and nervousness," stated Miss Graves, who expects soon to be singing on the Metropolitan Opera House stage. "I don't think it's here to stay—at least I hope not," she said. "At least if it gets smoother it will be less obnoxious."

Hamilton Band in Long L. B. Run

Long Beach, Cal.—Bob Hamilton's ork, with Stewart Babbitt and Warren Gale handling vocals, started its second successful year at the Majestic Ballroom here last month. The outfit includes Hamilton, trumpet; Warren Gale, Art Claar, trumpets; Eddie Moniga, trombone; Bob Derry, Charlie Berry, Bob Oulette, saxes; Paul Tibbitts, drums; Babbitt, bass, and Lloyd Hart, piano-celate.

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closed its doors, throwing about 25 musicians out of work or to poor jobbing deals. Don (Red) Kjerland, bass, lined himself up with an old time dance orchestra for road work in this beautiful Minnesota weather.

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Ask Your Dealer—Demonstrators have been sent to dealers in principal cities—if not available in your city, ask your dealer to get one for you to try. Sold subject to six days trial—but six minutes will tell you it's the greatest cornet ever built.

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Bob Zurke's Tomcat Style on "Swanee River"

Medium Bounce Tempo

Musical score for 'Swanee River' by Bob Zurke. The score is written for piano and voice. It features a 'Medium Bounce Tempo' and includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like 'p' and 'mf'.

Shown above is a portion of Bob Zurke's chorus to "Swanee River," taken from the new publication "29 Modern Interpretations of Swanee River" published in book form by Robbins Music Corp. It is a highly representative sample of the Tomcat of the Keys and his keyboard artistry. Permission to reproduce by kind consent of the copyright owners, Robbins Music Corp.

Detroit Local Works Behind Closed Doors

BY LOU SCHURER

Detroit—A little house stands shrouded in secrecy on one of Detroit's boulevards near the Art Institute. This little house is the sanctum, so we are told, of one local No. 5, AFM. Behind its doors the business of Local 5 is carried on.

Who'd Know It?

Seemingly allergic to the press are certain secret societies, it is understandable that the goings on of this cult—especially a yearly dance that was probably held in a downtown hotel called the Statler—very often do not reach the ken of the inner circle, let alone the masses. And who (not having been favored with a copy of the not-so-much-in-evidence dope sheet, the Key Note) could possibly guess that about 15 top bands in the city would blast forth in turn, sending the crowds home at a very happy 1:30 a.m.?

But there we go again, almost giving away information that maybe we shouldn't. Better you should know less than if we told you, because after all, if we did tell

Anderson Ork Jams in Jug

BY ED KOTERBA

Omaha—Jammin' in the jug sounds like the name of some Harlem jump tune, but to Tommy Anderson's 10-piece band it was a very real experience.

En route to Mitchell, S. D., for a one-nighter, the boys' \$3,000 trailer was wrecked by a careening auto on the slippery highway near Fremont, Neb. Although six in the auto were badly hurt, the band boys escaped unscathed. Adding insult to injury, the deputy ordered the boys to wait in the city jail until the marshal arrived to size things up. So the boys pulled out their horns, set up the traps, and let loose for the next four hours. They were finally let loose, but had to miss the date.

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New York News—

(From Page 5)

ma Comes into Kelly's for a short stint. Dave Tough, after getting back into condition enough to play a few days with them, succumbed to another bender and Eddie Dougherty, colored drummer from the Killerwatts, subbed for him.

Leon Abbey Organizing

Mike Riley replaced Louis Prima at the end of Prima's long Hickory House run, bringing in a seven-piece unit for a month, with option for two more. News of his old partner Ed Farley is scarce, latest reports being that he's now a cop, in New Jersey!

Carl (Tatti) Smith, once Basie's ace trumpet tooter, and Cuffee Davidson, veteran trombonist of McKinney's Cotton Pickers, auditioning with a 15-piece crew headed by Leon Abbey, violinist who came back from a long tour of Europe and India.

Lucky Strike awarded plaques to Mike Parrish and Peter de Rose for *Deep Purple*, "America's No. 1 Song of 1939." Billie Holiday buried at a remote spot in the Village known as Ernie's. Jimmy McHugh wants to buy an interest in a music publishing firm. He's now writing with Al Dubin for Maurice Chevalier-Carmen Miranda revue. Hall Davis from CBS switches to a publicity job with Columbia Records. Van Alexander has new bassist, Sandy Block, and drummer, "Irv" Cutler. Wingy Manone has the last word on a certain Mexican song in his new waxing called *South With the Boarder*.

Ballet recently presented at Center Theatre, entitled "Raymond Scott Quintet," featured Scott's music in novel setting.

And then there's that item about the bandleader who cried in his press agent: "Hey, get me in the papers—I got enough mutes in the band!"

Added Detraction . . .

Marion Stanfield, sily filling vocal duties with the Tommy Marvin band in Detroit, is the last word in stuff. The music's good, too!

you anything perhaps the Local would give us less information than we don't get now, and that would be much more than anyone could stand—or who cares?—from the picture of the same name.

Detroit Drivel:—Barney Green left Ponchatrain and will migrate the Florida route. . . . Pete Viera now mended, has introduced his new band. . . . Don Hill, formerly of the Chicken Shack, is boogie woogieing at Sandra's. Don bought a new Buick and is figuring on an 8-piece band. . . . The Graystone ballroom in its policy of new bands each week, invites contacts with units coming in or near Detroit, to come over and play.

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Benny Carter Records With Hawkins' Band

New York—When Coleman Hawkins assembled his all star jam band for Victor last month, the musician he selected to lead the group on trumpet was another band-leader, his friend Benny Carter.

Came time for Benny Carter to record with his own band for Vocalion, Benny's own tenor man, Ernie Powell, had just left him

(to join Coleman Hawkins' Orchestra!) and Benny filled the gap by having Hawkins himself sit in with the sax section for the date. The numbers recorded by Hawkins on the Carter session were *Sleep, Among My Souvenirs, Buck Ram's Slow Freight*, and a Carter original, *Fish Fry*. They say it's the best date the Carter band has ever waxed.

Sonny Burke, Harry James, Give Kicks

BY DICK GERMAN

Lancaster, Pa.—This old town, lair of the Amish and the Pennsylvania Dutch, was as jumpy as a session with the Boston Pops until Sonny Burke, whose band John Hammond put on Vocalion,

injected a genuine charge into proceedings at the President's ball. The boys really did with the jump, and congrats go to Dodo Echterling and the rest of the local committee in charge, for getting the band.

On Feb. 19 the starving local cats will get a four hour chance to jump when Harry James plays a subscription dance at the Moose ballroom. On frabjous day! Callooh calay! Haven't felt so good since the time I found 61 collectors' items in my friend Ed Styer's cellar and he gave 'em to me because they were only collecting dust.

Fiddles to Brass to Fiddles for Friml

BY JULIAN BACH

Columbus, Ohio—Rudolf Friml, Jr., had to backwater with his instrumentation after he opened the smart Ionian room of the Deahler-Wallick recently, but his band is finally set now. When Friml, son of the illustrious composer, was booked by the Deahler's eastern sister hostelry he had a full fiddle section. A new hooking agent had him junk the fiddles and sprout a full brass section. When Friml turned up here with all the iron the acoustics proved very nasty to the combo and Rudy had to switch back to a bunch of fiddles. Now everybody's happy.



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—Pic By Micky Golden

Unruffled by family troubles which threatened to split them, Patty and Maxene Andrews last week were snapped on a bowling alley following their Chesterfield show. Here Maxene rolls a rough one down the alley for a spare. Behind her, grabbing her head, Patty can be seen. Details of the Andrews' crisis are on page 1 of this issue.



—Courtesy Milton Karle

Glamour Boys Bub Miley, Ray Couch and Oddie Davies of the Johnny Davis band strike a pose at Virginia Beach, where they escaped a lot of the blizardy weather the rest of the nation had to suffer with last month. Miley manages the band, Couch plays bass fiddle, and Davies is the guitarist. The band recently left Pittsburgh.



—Pic By Seymour Rudolph

Honored by Gertrude Niesen, the singer at Chi's Chez Paree, is Boyd Raeburn, tenor-tooting leader whose band has been heard plenty of late over WGN and Mutual from Chicago's Melody Mill Ballroom. Miss Niesen is shown presenting Raeburn with an electric baton, the letter to lead his band with.



—Courtesy Ed Flynn

Celebrating his 100th birthday anniversary last month "because it will be my only chance of celebrating it," Bob Crosby entertained his fellow Dixielanders in this manner. Left to right are Jess Stacy, Ray Bauduc, Bob Haggart, Crosby, Nappy Lamare and Eddie Miller. Crosby and company have proved a solid click at the Hotel New Yorker, meanwhile continuing to dish out the better brand of 2-beat jazz on the Camel cigaret show Saturdays on NBC.



—Adrian Bontrolle Photo

Grubbing it at New York Fiesta Danceteria the night they closed, before going out on a theater tour, were Phyllis Kenny, Van Alexander and Butch Stone. A few moments after this pic was taken, the turkey wasn't there. Who said musicians had an appetite? The band broke all records at the Danceteria and were awarded the bird as a bonus.



—Otto Hess Photo

Knocking Out his first record for Bluebird, Tony Pastor spins the wardrobe to *Dance With a Dolly* which was issued this week along with *Watch the Clock*. It's Pastor's debut as an artist, on wax, although his tenor work in vaudeville was long. Pastors' first record was issued with the Bluebird label.



—Arzene Stadie Photo

Bashful, even though it's leap year and he has to expect things like that, Hal Kemp blushes when confronted by Vera Zorina of *I Married An Angel* fame. Hal and his gang have been on a long, long road tour down south, which is why that was before he even had a chance to get to the top of the list.



—Pic By Seymour Rudolph

Fresh from the hills of Oklahoma, via Hollywood, Pinky Tomlin (left) always carries a sack of Bull Durham. Herbie Kaye seems to like the idea, too.

LOVE UPSETS ANDREWS SISTERS

See
Story on
Page 1

DOWN BEAT

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Say to Bonnie Baker . . .
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Vol. 7, No. 4

15c

February 15, 1940

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