

# Union Can't Seize Jack Tea's Card

New York—Jack Teagarden, through his attorney Andrew Weinberger, last week obtained an injunction against the American Federation of Musicians to restrain the union's seizing his card. Shortly after he filed a voluntary petition for bankruptcy in February, Teagarden was told by the union that it did not recognize bankruptcy and that he must pay a \$4,500 debt allegedly owed Arthur Michaud, former Teagarden personal manager. Upon the advice of Weinberger, who also was attorney for Artie Shaw, Jackson asked a temporary injunction restraining the union from revoking his membership card. In granting the injunction Peter B. Olney, referee in U. S. District Court here, declared the laws of the United States are superior to the rules and regulations of the AFM and set March 28 as the date for a hearing on a permanent injunction. Tea and his band are currently touring the south. Until the hearing the union can neither take his card, nor force payment of his alleged debt to Michaud.

# Bix' Father Dies at Home

Davenport, Ia.—Bismark H. Beiderbecke, 71-year-old father of the late Bix Beiderbecke, died at his home here March 11 after a long illness. Mr. Beiderbecke was born March 16, 1868, in Davenport. He married Agatha Hilton on June 7, 1893. He was prominent throughout Iowa as a wholesale grocery company officer and later, as manager of the Davenport Fuel & Lumber Co. He died in 1939. Mr. Beiderbecke is survived by the widow; a son, Charles B. Beiderbecke, Davenport; a daughter, Mrs. Theodore Shoemaker, Suffern, N. Y., two sisters and five grandchildren. Bix, Mr. Beiderbecke's famous son, died in 1931. Another son, Carl, died in 1934.

# Johnny Junior Makes a Record



New York—Johnny Messner and his son, Johnny, Jr., pulled a new stunt last month when Messner's band recorded *Curly Hair for Varsity*. On the disc the baby will be heard saying "it's time to get up, daddy." Young Messner demanded union scale for his performance (two ice cream cones) and balked when he got only one. Negotiations are under way, however, and at press time it looked as if Junior would be signed for two cones a side.

# Dorsey Sets Mark in New Orleans

New Orleans—In a town which is 90 per cent Catholic, Jimmy Dorsey throughout Lent last month shattered all marks at the Hotel Roosevelt here both from an attendance and gross receipts angle. The band opens the Pennsylvania Hotel, New York, April 5.

# DOWN BEAT

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15 CENTS

# Philly Union Plenty Hot

Philadelphia—Leopold Stokowski and AFM Local 77 were plenty hot toward each other March 16 when Stokowski, on the day he made his last appearance with the Philly Orchestra, dismissed eight musicians.

Stokowski and Eugene Ormandy, co-conductor, said in a joint statement "certain adjustments have become necessary in order to maintain the high artistic standards of our orchestra." Two others resigned. Frank Liuzzi, 77 prexy, interpreted the conductors' statement to mean that Philly musicians weren't "good enough" to cut the stuff under "Stokey's" baton.

Liuzzi said he would ask all parties concerned to appear at a hearing. Stokowski and Ormandy are members of the AFM. Said Liuzzi: "No member of the AFM is too big or too small who can violate this tenet of the Federation without being brought before the proper authorities and properly disciplined."

Stokowski left Philly the next day, with the ork, for performances in New York.

# Satch Good for Another Decade?

BY ONAH SPENCER

Chicago—"Louis Armstrong will remain the world's greatest trumpeter for at least another 10 years. The reason? His teeth are the best in the business."

So says Richard M. Jones, veteran composer, pianist and former band leader, who knows virtually everyone in the band business. He says most trumpet men when they get around 40 lose their grip because of dental troubles, but that Satchino's teeth are still "solid gems" and won't cause any trouble with Louie's embouchure for at least "another decade."

# Steals Leader's Car; Man Dies

BY BULK HOLLINGSWORTH

Richmond, Va.—Bruce "Bubbles" Baker, more popular in these parts as band leader Bubbles Becker, became involved in a manslaughter charge here a few days ago when police, after finding a hit-and-run victim dead in the street, also found blood stains and a crumpled fender on Baker's car. Baker, however, had put police on the trail of the car himself, after a young fellow who had taken the car to wash it had not returned it three hours after the designated time.

At press time it had not been proved that Baker's car was the death car, but police said the youth driving it admitted he was "so intoxicated I had no idea where I was driving," and that he later admitted having collided with another automobile on the evening in question. It cost Baker \$125 to have his fender and running board fixed.

# Werner Gals Leave Biz to Marry

New York—Kay and Sue Werner, the 21-year-old twins who wrote *I Want the Water with the Water, My Wubba Dolly*, and several other pops, are deserting the racket this month to marry childhood sweethearts in Texas. The twins have just completed the score for a musical revue, *Pushin' the Conversation Along*, which will be handled by Irving Mills.

# Band Managers Asleep at the Switch!



Managers of two of the country's best known bands were caught in the act last month. Gil Rodin, left, plays tenor and manages the Bob Crosby crew. Bill Burton, right, is an ex-fiddler now guiding Jimmy Dorsey's group. Burton burned his nose under a sun lamp and has it covered with salve. Shots were taken by members of the two bands—whose names are kept secret.

# MCA Bought Crosby Contract Without the Band Knowing It!

BY CARL CONS

New York—News that Music Corporation of America paid money for a Crosby contract release to Tom Rockwell was a surprise to the whole Crosby band, according to Gil Rodin, the band's manager.

"If I had wanted a release, I would have gotten it myself," said Rodin, and added emphatically, "and without paying for it!"

"Stories that Rockwell preferred charges against us are false!" he continued. "The only charges that were ever filed are the ones we filed with the union."

"We wanted to file suit in the U. S. Courts but the Musicians' Union executives told us it was a union matter, and we are abiding by the rules of the union."

# Ozzie Nelson Gets Estes

Chicago—Ozzie Nelson couldn't use an alto man doubling clarinet and playing baritone because Charlie Bubeck holds that post down in fine shape. But he needed a go tenor man last month, and grabbed Buford (Buff) Estes the day Buff left Benny Goodman. Estes, only 21, was in Goodman's third alto chair nine months. But he honks a tenor like a veteran.

# "No One Will Judge Me By My Legs"



HELEN YOUNG

Buffalo—"I won't tolerate anybody taking pictures of my legs for publicity purposes," shouted Helen Young when Milton Karle, *Down Beat* representative, approached her for art. "Let your readers judge me by singing, not my sex." Miss Young, who chirps with Johnny Long at the Ches Ami, calls Boston her home.

ing by the rules of the union." Rodin, who is president of the Crosby-Rodin Corporation and spokesman for the band, declared, "We're still friends with Rockwell and MCA but the release was negotiated between those two parties without our knowledge!"

"If MCA officials paid \$4,000 for an unconditional release, I assure you, they paid it out of their own pockets. We refuse to pay Tom Rockwell anything," he asserted. "We don't owe him anything. He owes us!"

Rodin declared that was one of the reasons the Crosby band left the Rockwell office. Before MCA officials purchased the contract, the Crosby band had only a working agreement with that office with a 24-hour cancellation clause. The "deal" automatically voids that clause, substituting a six months' notice.

# GAC Signs the Johnny Long Ork

New York—The Johnny Long band has been signed by General Amusement Corp., having just obtained a release from MCA, under whose banner the band has just concluded successful runs at the Wm. Penn in Pittsburgh and the Chez Ami in Buffalo.

# Ostergrens in Motor Accident

Los Angeles—Suffering from bruises, lacerations and shock after the auto they were riding in collided with another while returning from Santa Monica last month, Mrs. Gene Ostergren, wife of the arranger for the *Alec Templeton Time* Monday night NBC show, was confined to a hospital for a week here. Gene suffered a few bruises but was able to resume work two days after the accident.

# No Fair! Beale Street Just Ain't No Avenue, Mr. Mayor

Memphis—"You might just as well change the name of Bond street to Bond avenue or Broadway to Broadwood as to change Beale street to Beale avenue."

Thus did George W. Lee, Negro insurance man, plead with Mayor Walter Chandler last week. The mayor is being petitioned by local colored folk and jazz fans, as well as musicians, to correct a city ordinance which decrees that east-west streets should be called avenues. Beale street runs east and west—but it will run upside down and over a mountain before people around here will start calling it Beale avenue.

The mayor took the request under advisement and may make a decision shortly.

# Bivona and Powell Hiss And Make Up

BY LEONARD G. FEATHER

New York—Teddy Powell and Gus Bivona have straightened out their differences amicably and everybody is happy. Contrary to expectations, nobody from Powell's band is in the new Bivona group, and Teddy's personnel for its Arcadia Ballroom opening was substantially unchanged.

Benny Heller Back

Only new men in the Powell lineup were Sammy Kasner, trumpet, and Danny Cappi, tenor. Jack Goldie had already replaced Bivona, and guitarist Benny Heller returned to the band. Powell has three NBC wires a week for the ballroom stint and will return later to the Famous Door, scene of his first big success.

"I'm not junking swing," says Powell; "all I'm doing is having more sweet numbers in my library, for contrast. I've switched to the Morris office and everything is fine now. You watch me, in six months I'm going to have one of the biggest bands in the country!"

Will Hudson's New Band

Gus Bivona did not carry out his intended alliance with Will Hudson, as Will will have a new group of his own soon with Charlie Shribman's help. But Gus was still rehearsing at press time and told a *Down Beat* man: "I'll get going with my own band if it takes me 20 years!"

Latest Bivona line-up includes Murray Berne, Julie Schwartz (altos); Lenny Ross, Hawk Hogan (tenors); Squeak Sculco, Bernie Ross, Paul Fredericks (trumpets); Bill Abel (trombone); Mark Hyams (piano); Tommy Morgan (guitar); Ernie Austin (drums); Bill Pinella (bass). Two singers are still to be selected.

# His 'Pot O' Gold' To Be Filmed



Los Angeles—Horace Heidt will be seen on the screen along with his "Pot O' Gold" radio show. The California maestro, shown here with his bride of three months, will begin the picture in July for James Roosevelt's new Globe studios. Bobby Hackett, jazz trumpeter, also will be seen. Heidt and the former Adaline Slaughter were married in December in Carson City, Nev.

# George Hall & Sammy Kaye Review Bands...

BY GEORGE HALL

I sat in Reisenweber's at Columbus Circle in New York the night that Max Hart, the agent, brought in a group of five musicians, fresh from Chicago, for the official debut of a new type of music which had been much heralded.

These chaps wore long linen dusters, false goatees and wide straw hats. They put down a tin can at the edge of the platform for throw money, picked up their instruments and let it out.

Tossed 'Em Out  
In another act of the building, the manager of the rendezvous, Mr. Fisher, whose ears were accustomed to the mellifluous strains of a 21-piece concert orchestra, filled with violins and cellos, jumped from his chair.

"What is that terrible noise?" he cried.

"That is your new Dixieland Jazz band," replied an assistant, nervously.

"Get them out of here," shouted Fisher.

And out they went.

For days thereafter groups of New Yorkers came to Reisenweber's, asked to be directed to the "jazz room," departed when they learned it didn't exist.

Finally Fisher was obliged to phone Hart, buy the band at more

than twice the original fee and pay their fares back from Chicago, where they had returned after their summary dismissal. For their second debut, they wore tuxedos, however, and although on their

## Little Blue Devil Makes His Bow!



—Courtesy Mickey Golden

New York—Here is the first photograph of Les Brown's boy, born Feb. 15 in New York. In this photo he's 10 days old and weighs 10 pounds. The father, famous for his Duke Blue Devils, claims the youngster is "a little blue devil with a lot on the ball." And he looks like his pappy!

first visit they were scheduled to play from 7 p.m. until unconscious, this time they made their first appearance on the stand after theater at night, and played only a three-hour session.

### Legit Men Best Dance Men

I cite these facts merely to demonstrate that I was in on the start of jazz and have lived through swing. I don't pretend to have

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## Soprano Sax In Comeback

When Jimmy Dorsey opens at the Pennsylvania Hotel Cafe Rouge room in New York this week he'll have something "new and different" to offer. Every man in his reed section—Sam Rubinowitch, Milton Yaner, Herbie Haymer, Charles Frazier and Dorsey himself—will be playing little curved soprano saxes as a novelty gag and also to form backgrounds for Bob Eberly's singing.

Simultaneously, Charlie Barnet at the Lincoln is using a soprano. Already famous for his alto, tenor and clarinet get-off ability, Barnet two weeks ago showed up with a soprano and since that time has been getting his kicks on the "short" horn.

A third leader to suddenly become enthused as to the possibilities of the soprano sax is Georgie Auld, who intends to feature it when his new outfit gets going. Not since the early 1920's, when the soprano and C-Melody saxes were most common of all, has the soprano been used regularly by name bands. Sidney Bechet throughout the 1930's was the only top-rank artist who stuck to it while everybody else was shouting the praises of altos and tenors.

### Larry Welk Gets Another Larry Welk

"We planned it that way," said champagne music maestro Lawrence Welk on his birthday, March 11, when Mrs. Welk presented him with an heir on the same day. Born in Dallas, Lawrence Leroy Welk weighed 7½ pounds. The Welks also have two daughters.

BY SAMMY KAYE

My band, like Gaul, is divided into three parts—melody, rhythm and voice. All three are important, interlocked and indispensable. We prefer not to class them in order of importance because each has so much value in the component effect that if it were left out, there would be no band, and consequently, no story for *Down Beat*.

First, to introduce the members of the band. The sax section comprises George Brandon, who plays the lead; Charlie Wilson, who doubles on bass clarinet; Andy Russett, who doubles on clarinet and flute, and Jimmy Brown, who plays alto sax, baritone sax and clarinet.

### Uses Three Trumpets

The trumpet department stars Dale Cornell, Lloyd Gilliam and Frankie O'Blake. Cornell plays one of the sweetest trumpets we've ever heard. O'Blake not only plays a fine trumpet but does an excellent job of doubling on trombone, where he teams with Bob Negron, who is extremely proficient on high notes, playing a high F above high C.

Ernie Rudisill, an Altoona, Pa., boy who made good, presides over the drums and other percussion instruments. He also is in charge of the vibraharp, which we use

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## Martha Tilton, Vannerson Wed

Glendale, Cal.—The long awaited marriage of pert Martha Tilton, former singer with Benny Goodman's band and now an NBC star in her own right, to Leonard K. Vannerson, Jr., manager of the Goodman band, was set for today.

The ceremony was to be held at 5:30 p.m. at the Wee Kirk of the Heather in Glendale, a setting for the weddings of many movie stars. With the Goodman band playing the Coconut Grove of Los Angeles' Ambassador Hotel, Vannerson and his bride planned to take a short honeymoon trip. Martha and Leonard for many months have tried to set their schedules so they could have the ceremony performed but it wasn't until now that things worked out so the knot could be tied.



Vannerson

## Benny Goodman is "Much Improved"

Los Angeles—Benny Goodman, after a couple of weeks in Hot Springs, Ark., taking treatment for his sciatica ailment, is back on the job at the Coconut Grove and says he feels "much improved." The trouble hasn't left him entirely, however. Charlie Christian, guitarist, also is okay again.

## Woody Herman's Gang Takes Up Polo!

(Picture on Front Cover)

Woody Herman's band forsook the blues last month to dabble in sports—the game in this instance being polo. Left to right are Cappy Lewis, cornet; Woody, with clarinet; Carol Kay, singer; Bob Price, trumpet; and Steady Nelson, trumpet. They were snapped at Chicago's Hotel Sherman disporting themselves on Harold Lloyd hobby horses (tricky type). The band now is playing theaters and one-nighters. Photo by Ray Rising.

## American Tunes For Canadian Soldiers



—Northwest Airlines Photo

Minneapolis—Canada's soldiers are going to march, in the future, to the strains of swing music—a bit of 1940 jive written by an American band leader. The tune is *Swing Out, Canada* and was penned by Bill Bardo at the request of Catherine Thom, Northwest Airlines stewardess, after her brother enlisted in the Canuck army. Shown here, preparing to fly to Winnipeg, where Bardo presented the tune to Premier John Bracken of Manitoba, are (left to right) Bardo, Miss Thom, Ted Phillips, Esther Todd and Orey Pesci. Latter three are members of Bardo's band. Premier Bracken accepted the tune in behalf of His Majesty's government. A record of the song and Bardo's original manuscript are to be sent to the King and Queen in London.

### New York News

## Dorsey to Use Guitar Only On Records in the Future

BY LEONARD C. FEATHER

New York—Les Jenkins is back with Tommy Dorsey's Orchestra! He replaced Ward Sillaway during Tommy's Paramount engagement in the final round of the band's shake-up. Tommy plans to dispense with guitar work in future except for records. He used Al Avola for a couple of Victor dates and Ben Heller once, but says there will be no permanent replacement for Carmen Mastren in the band.

### Dave Tough "Recovering"

Glenn Miller, for whom T.D. had been pinch-hitting at the same theater a week earlier, came to welcome the "Sentimental Gent" onto the stage at his first show.

Dave Tough has been recovering his health out at the Dorsey farm in Bernardsville, N. J., but it's just a friendly gesture, says Tommy, and there's no intention of replacing Buddy Rich in the band.

Don Redman has been doing a gang of specials for Harry James' crew, among them *Hodge Podge*, *Cherokee* and *Basin Street*. Bobby Peck replaced Eddie Wade in the Bob Crosby band, which also used a deputy bassist lately for dinner sessions to give Bob Haggart time to write.

### Waller Augmenting Crew

Fiesta bringing in a succession of name bands. Tommy Tucker opens April 3, for two weeks, followed by Harry James.

Franz Jackson, former Roy Eldridge tenor man who just joined the enlarged Fats Waller band, recorded four originals for Decca with his own pick-up group including several of Roy's boys, with vocals by Jackson's wife, Maxine Johnson. Yank Porter, former Waller drummer, replaced Johnny Wells with the Joe Sullivan bunch. Eldridge may enlarge to 14 men to reopen Chicago's Grand Terrace in mid-April.

Stuff Smith made another ses-

sion for Varsity records. Stuff has been tickling the ickies and horrifying the hepcats with his unrighteous jive at the Hickory House—all comedy and very little music. Ted Steele, with a novelty Novachord quartet, opened at the Lincoln to alternate with the big band. Charlie Barnet replaced by Jan Savitt March 23.

### Auld Still Planning

Georgie Auld band still in the formative stages; only original members expected to remain are Ronnie Perry and Harry Pelsinger (tenors); George Horvath (bass) and maybe Henry Adler (drums). Auld will continue to lead on tenor but will feature soprano for some of the five-way sax work. Bernie

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## When McKees Rocks

(Pa.) rocks nowadays, chances are folks have their radios tuned to KDKA and this Winifred McDowell trio, who get off some surprising jazz. They play piano, electric guitar, and bass doubling fiddle.

## Ex-Casa Loma Front Man Works in Bar

New York—Reports from boys in the Casa Loma orchestra who saw him recently reveal that Mel Jensen, original front man and violinist with the famous cooperative band, has been earning a meagre living as a waiter in the Bull Fiddle Bar and Grill on Long Island. Leading the band until only three or four years ago, Jensen drifted out of the profession and was known to be running a filling station and tavern somewhere in Ohio. Financial and personal troubles, including difficulties with the union, are said to have reduced him to his present circumstances.

## Sibelius too Ill to Make American Trip

Chicago—Attempts made by the *Chicago Times* to bring Jean Sibelius, Finnish composer and national hero, to the United States for a concert tour financed by the *Times* with proceeds to go for Finnish rehabilitation and relief fell through in mid-March when the great composer, at his home in Helsinki, said his health was not good enough to undergo such a trip.

A *Times* correspondent telephoned Sibelius. The noted 74-year-old conductor and writer of many great works said he was honored by the request, and grateful to the newspaper. "I am sadder still that I must deprive Finland of the funds I might raise on an American tour," he said. His wife told Richard Busvine of the *Times* that her husband "is willing but physically unable. He is no longer able to wield a baton. He is crippled with arthritis."



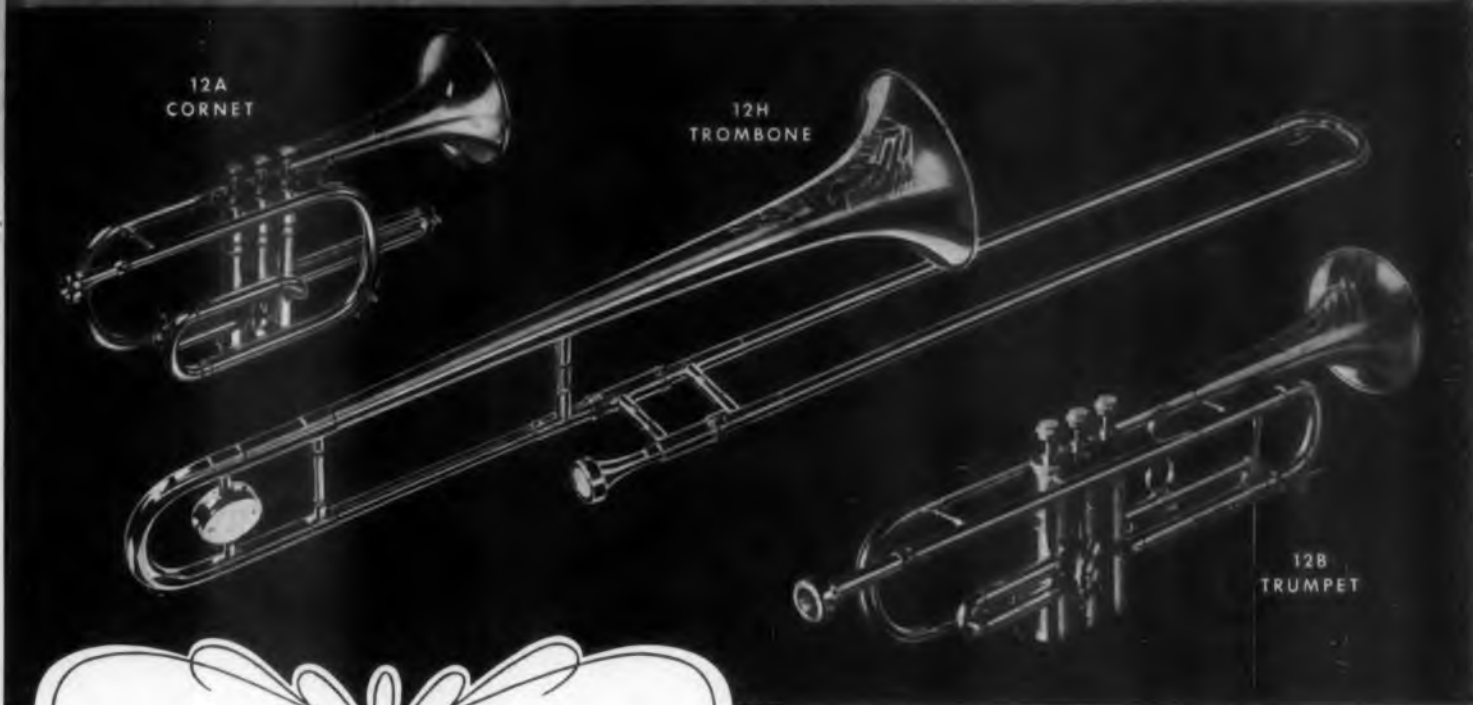
—Arthur Griffin Photo

Still Another singing debutante is Eleanor (Sister) Frothingham, recently voted "New England's No. 1 Glamour Girl." She's shown warbling at a recent party with Ruby Newman looking on. Ruby has seen glamor girls come and go but her band still lands a big share of the gals' parties.

Read Warren Scholl, Ted Toll, Dave Dexter, George Avakian, George Hooper and other noted writers in *Down Beat*, every issue!

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Left to right: WM. KAYLOR, 12-B Coprion trumpet; JOE FAMILIO, 12-B Coprion trumpet; CHAS. STOUT, 12-H Coprion trombone. All with Glenn Garr's popular orchestra.



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Left - Seamless bell of Coprion, the first and only seamless bell ever made.



Diagrammatic drawing of cross section of ordinary brass, illustrating how crystal structure is irregular and hodge-podge. Note also how large the crystals are compared with Coprion crystals.



Diagrammatic drawing of cross section of Coprion, showing how electrolytic process lays ions of pure copper side by side in regular conformation and at right angles to surface of the metal.

ALL CONN TESTIMONIALS GUARANTEED TO BE VOLUNTARY AND GENUINE EXPRESSIONS OF OPINION FOR WHICH NO PAYMENT OF ANY KIND HAS BEEN OR WILL BE MADE

# 'Jazz Musicians Better than Longhairs,' Argues Nelson

Chicago—Dance band musicians are better musicians than those who play with symphony or other "classical" combinations, Ozzie Nelson thinks.

"Benny Goodman or Tommy Dorsey could play in any symphony in the land," Ozzie declared last week, "and I think at least four of my own men are proficient enough to do the same thing. But suppose the men from the symphonies tried to take the places of the men in the dance bands? Well—that just wouldn't work."

### "Kids Know Their Stuff"

In an interview with Larry Wolters of the Chicago Tribune, Ozzie, who studied at Rutgers to be a lawyer, claimed the kids of 1940 know more about music than kids of any other era. Recently he invited a flock of high school editors to be his guests. After the session, Nelson commented:

"These kids are tremendously alert musically. They eat and sleep

radio and recorded music. They know a lot about the technical aspects of music and arrangements. They amazed all the boys and me with their knowledge."

### Nelson's Jazz Surprises

Ozzie and company amazed a lot of the musicians around town, too, during their date at the Blackhawk. Tunes like *Riff Interlude*, *I'm Looking For an Alto Man* and many more were strictly in the jazz tradition, and Charlie Bubeck's alto-baritone getoffs, plus Howard Bruno's drumming and solo work by other Nelsonmen, gave many a hot fan kicks.

### Pope Joins Towles

Memphis—Lee Pope, one of this section's best tenor men, left the Brown Derby here recently and joined Hat Towles' Omaha band there.

The next DOWN BEAT, dated April 15, is out in two weeks! No more waiting a month for news!

## An Altitude Record For Trumpeting?



BY BOB LOCKE

Warrensburg, Mo.—Is this a record for high register trumpet tootling? George Diemer, Jr., dance band leader, and Merle Henry, trumpeter with the Ray Lefman band, got in argument recently. Henry claimed he had hit the highest note possible to hit on a trumpet, E-Flat above high C. George argued that he could hit C above high C. So Dr. J. P. Morris, of the physics department of Central Missouri State Teachers College, took them both into the lab, armed with a tuning fork and a graduated string. "We'll test it scientifically," said Dr. Morris.

Diemer got out his horn and ran up the scale. Higher and higher he went until he was at C above high C—a sort of ear splitting screech. But Dr. Morris claimed the musical tones came through "clear as a bell" and in a welter of square roots and mathematical formulae, figured that Diemer's highest note vibrated at the rate of 2,048 times a second.

Henry protested that such notes were "noises" and not musical notes. But the professor said otherwise. The Encyclopedia Britannica said there was no limit to high notes.

### Lucas in Boston

Boston—Clyde Lucas took over Leighton Noble's stand at the Hotel Statler here last week.

## Shaw's Lineup Is Revealed On Disc Date

Los Angeles.—Here is the personnel of the 31-piece band which Artie Shaw is using on his Victor record dates out here:

Mark Levant, Harry Bluestone, Pete Eisenberg, Robert Barene, Sid Brookaw, Dave Cracov, Jerry Joyce, Alex Law, violins; Dave Sturkin, Stanley Spiegelman, Jack Ray, violas; Julius Tannenbaum, Irving Lipschultz, cellos; Blake Reynolds, Dick Clark, Bud Carleton, Jack Stacy; saxes; Phil Nemoli, oboe; Morton Ruderman, flute; Joe Kreechter, bass clarinet; Jack Kane, English horn; Charlie Margulis, Mammie Klein, George Thow, trumpets; Randall Miller, William Rank, Babe Bowman, trombones; Bobby Sherwood, guitar; George DeNaut, bass; Carl Maus, drums; Stanley Wrightman, piano; Artie Shaw, clarinet and conductor.

Pauline Byrne does the vocals on *Gloomy Sunday*, *Don't Fall Asleep* and *My Fantasy*. Other tunes cut include a bolero, *Frenesi*; *Adios Marquita Linda* and *A Deserted Farm*. They'll be released shortly on the Victor 76-cent label.

## N. Y. Musicians May Suffer if Bill is Passed

BY MILTON KARLE

Buffalo—The Hallowell Sunday closing bill under consideration in the state legislature is drawing heavy protest from prey Ray Caldwell of Local 43 here. After night club and tavern owners warned the lawmakers that such a bill would bring back bootlegging and virtually insure the return of "blind pigs" for Sunday trade, Caldwell voiced the protest that such a law would deprive thousands of musicians of 52 days' work each year.

Backed by reform groups, the bill of Assemblyman Fred S. Hallowell, if passed, would empower local ABC boards, except in New York City, to prohibit the sale of alcoholic beverages for on-premises consumption between 1 p.m. Sunday and 2 a.m. Monday.

## Dorsey Finds "It" (A Job) at Astor

New York—Tommy Dorsey starts an 8-week engagement at the Hotel Astor on Times Square May 25th. After playing theaters and one-nighters all through April, the band will go on vacation May 4 and return for the Astor date.

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Glenn Burrs  
Editor Down Beat

I have personally read this book, made suggestions to the author, Ralph Williams, and know from my own personal experience as a musician and editor that everything in this book is based on tested facts. The author isn't an amateur theorist—he's one of America's most successful band organizers—a man who has been retained by many of America's top-flight bands. He knows what he's talking about. And he tells it in a straight, easy-to-understand manner. I personally guarantee this book as a help to any leader, manager, or side man. I personally guarantee a refund in full if the reader is dissatisfied and returns the book in 5 days.

**Weiss and Traxler Trade Bass Jobs**

New York—Sid Weiss, former Artie Shaw bassist lately of the Joe Marsala outfit, went over to Tommy Dorsey's band during Tommy's Paramount Theater stretch. Gene Traxler, vet bull fiddle plucker with Dorsey, went to Marsala. Tommy is still making changes and declares his personnel will not be permanently set until he opens the Astor in May.

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Chicago. Girl Sir Chicago thought, everywhen wild over in Bibbs' So Bibbs' senion been get Bibbs' own horn-blowing plans thing Bibbs' several of when the to shove the band ing to pler on, sever Oliver. Only So Sir got mer—got new men traitor sic a in the Only Her and singe the tenor, men are McCoy, H liams, H Edwards, Browne, Junior Al volunteer and A. M. manager.

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Variation of an Old Story

# Girl Trumpeter Steals Sir Oliver's "Stuff"

Chicago—Things were going along too smoothly, Sir Oliver Bibba thought. His new colored band was getting a lot of gig dates and everywhere he went the crowds (and the Negro press) seemed to go wild over the trumpeting of Ann Cooper, fem sidegirl—the only chick in Bibba's outfit.

So Bibba wasn't much surprised a few days back when he found dissonance in his band. Not one to overlook the terrific buildup she had been getting—a buildup exceeding Bibba's own—Miss Cooper of the horn-blowing Coopers began making plans for her own band. First thing Bibba knew she had corralled several of his men. And last week, when the time came for Bibba's bus to shove off for Georgia, most of the band didn't show. "We're going to play with Ann from now on," several of the boys told Sir Oliver.

### Only Two Stuck with Him

So Sir Oliver—he's a flash drummer—got busy, rounded up enough new men to carry on, put all his traitor sidemen on notice, and now is in the south with a new band. Only Herb Flemming, trombonist and singer, and Harvey Ellington, the tenor, stuck by him. Other new men are Hobert Dotson, William McCoy, Holtz Johnson, Chuck Williams, Howard Martin, Jasper Edwards, Eugene Smith, Billy Browne, Prentice Butler and Junior Abernathy. Howard Bolton volunteered to serve as press agent and A. M. Saperstein continues as manager.

## Jurgens Gets Girl Singer; Breaks Vows

Chicago—"I couldn't pass her up. She's terrific and I'd been foolish not to have grabbed her first."

Dick Jurgens answered *Down Beat* in that manner last week after he had signed Gloria Gilbert, 16-year-old local high school girl, as vocalist to take the place of Eddie Howard, who left the band to form a band of his own for radio. Jurgens for many years refused to consider using a girl vocalist, and despite other bands using them, never got the urge to break over and follow suit. "I guess I still feel that way," he said, "except in this one case. Gloria has talent like few others. And she fits in perfectly with our style."

Fresh out of Hirsch high school here, Gloria stepped right into the job and has been featured right along with Jurgens' music at the Aragon Ballroom here and nightly over WGN. Jurgens meanwhile also is auditioning men. In a week he listened to 110 singers. "And not a one could cut it right," Jurgens commented.

Jurgens leaves the Aragon May 12, plays theaters and one-nighters a few weeks, and then opens at Catalina Island July 13 for six weeks. And Gloria will go, too.



'A Banjo Beats out a real beat,' says trumpeter Pete Daily, whose 7-piece Chi rag-time band includes Jack Daly on banjo. "Bands trying to play old time jazz or any other kind of music with a good beat don't seem to realize that all they need is a banjo." And Pete's band really kicks. Seymour Rudolph photo.



## Tom Clark, Herbeck Bass Man, is Dead

Dayton, Ohio—Thomas H. Clark, 24-year-old bass player with Ray Herbeck's "Music With Romance" orchestra, died at the St. Elizabeth Hospital here March 12. He had been ill only 48 hours.

Clark had been one of the mainstays of the Herbeck outfit for five years. He was a member of Los Angeles AFM Local 47. He was stricken suddenly, pneumonia developed, and death came suddenly. Clark's body was sent to Los Angeles for burial.

Herbeck's band, after playing the Biltmore here 10 weeks, opened at the Peabody Hotel in Memphis March 22 for a 4-week engagement. Members of the band were brought down plenty by the loss of Clark.

TODAY, all well-known instruments are good. But there are certain things about the new Buescher Brass (the new "400" and Custom Built Cornets, Trumpets and Trombones) that definitely help many musicians play better. Features that do not meet the eye of the casual observer—but that close inspection and a trial will bring to light. Take a close look at Buescher Micromaster Valves.



Buescher Micromaster Valves

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secrets, learned through over half a century of experience in instrument making. This bell contributes considerably to the warmer tone quality of the Buescher. Notice the abundance of nickel silver used for longer wear and nicer appearance... the Duo-Cup Mouthpiece which has two cups in one—a shallow cup for ease—a deep cup for tone... the ultra modern Buescher design. And these are just a few of the many exclusive and patented features that make Bueschers play easier and better. Yes, after years on the retail end of the business here in Missouri, I am convinced that for better intonation, fast action, ease, tone, workmanship and beauty in design—the new Buescher Brass cannot be equalled. And you know, that's saying a lot. You're the one who is going to play the horn you buy—no one else. Therefore, you want the instrument that's best for you. Try one of the several new Buescher models in Cornets, Trumpets and Trombones. Check on all the statements made above. See how much a Buescher can improve your performance. Send a postal card for free trial information and name of your nearest dealer. We will send also a copy of the latest issue of True Tone Musical Journal. Address,



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# "Splinterbugs" Nude Feet Thrill Miami!

## Name Bands Flop as 'Raw Dog' Dancing and Congas Catch on

Miami, Fla.—"Splinterbugs" dancing around on their naked feet to the shush-shush of the conga is the latest fad in America's number one winter resort.

No barefoot branch of jitterbugs, these "splinterbugs" are society people and feet-thrill seekers of the more curious tourists. A serious shortage of guaranteed "splinter proof" floors will keep most folks from sliding their raw dogs across the boards. But the conga—that's a different menace.

Brought here by Cuban musicians, it has become so popular that no hotel or club is without its conga-rhumba band. Nite spot operators like conga bands because they're small (3 to 5 men) and they cut down entertainment costs. But they're a first class headache to music union execs because they cut the number of jobs in half.

Out of 90 bands here, over half of them are of five men or less! According to Mickey Cherep, Miami union exec and *Down Beat's* Miami representative, there are only five bands in greater Miami of over 10 men each and that includes Abe Lyman's 17-piece outfit at the Royal Palm Club.

### Name Bands Flop-Flop-and Flop!

According to Cherep, so many big name bands have flopped here in the past five years the casualties would be too numerous and embarrassing to list. Good local bands such as Manny Gates and Chet Brownagle follow big name floppers into the best spots year

after year, and consistently do as well or even better business.

The one amazing exception is friendly Abe Lyman, the Royal Palm and its gambling casino. Here Lyman has been an attraction since his first season—and here he's doing the biggest business of the year.

### New Orleans Jazz Only Real Swing in Town

Wingy Manone, the one-armed Gabriel of swing, did six weeks of excellent business at the 24-hour Belmont Club with a fine new New Orleans "kicks" band. Most cash customers were Northerners who ignored the conga band but packed the floor for Wingy. The only other groove unit is Leon Prima's (Louie's brother) fine little band—still playing the Paddock Club.

Velma Raye, pretty Chicago thrash who came for a week-end and stayed 10 weeks at the Continentale, is now chirping at the Versailles. Anita O'Day, who got her start at Chicago's Off-Beat



—Courtesy Miami Herald

**Splinterbugs** go to town at Club Ball in Miami. Ruth Hazen and Joe Cappel, like many other Florida visitors, enjoy the "raw dog" dance. Conga bands are everywhere, and Cuban musicians try to play jazz while American musicians learn to play congas.

Club, sang several weeks at the White House and then moved to El Chico.

The most unusual musician in town is blind Hal Lane, who leads a little outfit at the Kit Kat Club. Although he can't read a note he plays with extraordinary skill and has exceptional improvising ability.

His tragedy is that a \$2,500 operation might restore his sight. So last week Miami musicians and admirers attended a benefit show for him at the Kit Kat. If the operation is successful, Lane will become one of the most valuable trumpeters in the country.

### Union Fair and Progressive But Problem Is Tough

Although prices on food, clothing and rooms double and triple during the season, musicians' salaries do not!

The average scale on a good job is \$50 a week. Scale for a similar job in New York or Chicago would be \$90 or \$100. And living is high unless your home is here. Wingy Manone and his men earn \$60 a week. They got a hotel bill for \$45 a man. They had to borrow on their next week's salary in order to move out to a place in the suburbs!

Northern musicians come down here expecting to clean up. When they get here they find hundreds of others with the same idea. Not only are there many out-of-town musicians for every job, but there are plenty of local musicians who need the work.

This season 63 traveling bands and 31 local bands worked on steady engagements, giving jobs to approximately 400 out-of-town musicians and 200 local men. Because many of the members and executives of the union are musicians who have moved here from other cities, the local has an understanding and tolerance for the problems of traveling musicians that is found in few other locals.

Two of the greatest concert band leaders in the world are leading orchestras here, Arthur Pryor and Caesar La Monaca.

### Page Picks Up New Girls' Trio

Cincinnati—Paul Page, leader of the "Paradise Music" band, returned to Castle Farms last week with a fine new girl singing trio—the Starr sisters of Kansas City. Page also hired Wally Forsythe, a native Hawaiian who sings and pecks a guitar.

### Cassel Held Over

Tulsa, Okla.—The Allyn Cassel band, originally booked into the Century Room here for two weeks, was held over for three additional weeks, making one of the longest runs any band ever has had in the spot.

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(Modulate to Page 23)

## 'Hot Club' Unit is a N. Y. Click

BY JACK EGAN

The Hot Club of France, sensational string outfit of the Nazi's neighbors, or a reasonable facsimile thereof, has made its debut in New York. It's sorta remarkable that no one has thought of presenting an outfit of this type in 52nd street before, inasmuch as the Hot Club records with Django Reinhardt enjoyed so much success in the United States. But nobody did think of it—at least, if they did they didn't bother to do anything about it—until a few weeks ago when Freddie Lamb, of the 18 Club, installed Pete Bragala and his Swinging Strings into the new Torch Club on the sight of the original 18 Club on 52nd street.

The outfit bears a remarkable resemblance to the French outfit and doesn't deny that some of its arrangements were inspired by that fine group. However, it boasts a lot of distinctions on its own, some good string jammin' when the boys feel like relaxing, and some vaddy fine solo work by Harry Volpe. Harry sticks mostly to classics and Spanish things, but does them well. At least they sound well—technically I know from nothing about guitar playing.

Mike Widmer, electric guitarist, also does a little solo stuff now and then—"Flight of the Bumble Bee" family. Pete plays violin and is backed up by, in addition to Volpe and Widmer, Vincent Ragusa, guitar, and Jack Jacobson, bass. Between deadline and press time two more fiddles are being added, bows swung by George Swernoff and Bert Tepper. And, in writing about this new club, let's not overlook Charlie Bourn, who tickles the ivories between sets. Charlie, one of the better keyboard ticklers, may be remembered from the old, old Onyx and several Hollywood spots by most musicians in good standing around the country.

Larry Binyon the Radio City sax tooter, becomes a pappy come spring weather. . . Ditto the Arthur Piantadosis, Arthur being the son of the west coast contact man of the same name. Young Arthur is with Warner Bros. Studios. . . Irving Gellers, formerly pianist with Ozzie Nelson, now in New York concentrating on songwriting. . . Melba Boudreaux, former vocalist now doing solo work, has been put on the unfair list for

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# 'Black Music's on Top; White Jazz Stagnant'

BY MARVIN FREEDMAN

Any good scientist will tell you there's no difference between the blood of a Negro and the blood of a white man. But you can still tell the color of a jazz musician by listening to the music he plays. There may be a lot of greys in between, but it's a long way from black to white.

The history of American music has been the story of two great conflicts. One of them, the fight between commercial dance music and jazz is all over. Some Guerilla warfare is going on, but the sweet corn has taken the Siegfried, Maginot, and Mannerheim lines. The other great fight, between white and black, is still in progress.

Now, a good fight is worth any cause. So long as it's strictly man to man, and nix on the brass knucks. There's conflict inside music. In classical music you call it counterpoint. In American music you call it swing. The soloist swinging against the rhythm section is battling it so as not to get sucked into an "on beat" Busse solo. The rhythm section is showing the soloist to prevent him from pulling them into a Joe Daniels "military" rhythm. A sweet band can't play music, because everyone in the sweet band is docilely going in the same direction with everyone else. You can't build musical structure by merely swelling your volume. There's got to be a conflict, swing, counterpoint. That's what's good about a jam session, an old fashioned "carving" session. Everyone fight everyone to give out or to give up—then you produce your best music. The fight between black and white is good because it keeps both sides on their toes.

**Bix and Teach Whitest**  
Now, don't get the idea that white or black is just a difference in the color of the musician. It's a difference in the music itself. White jazz is colder, cleaner, more conscious; black music is richer, looser, more relaxed. Beiderbecke and Techemacher were probably the whitest; Armstrong, Bechet, Hawkins probably the blackest. I can't tell you the difference. You either know it or you don't.

Right now, it's black on top, and white isn't climbing. Sure, there are a lot of white men playing jazz, but are they playing white or black? And when they play white, is it good white? Count Basie's band is the strongest influence in jazz. When Shaw's band beat out Goodman's, it did so by playing Basie music—weakened and commercialized Basie, but still that same black Kansas City style. Glenn Miller's band would probably fall off the stand if it heard itself swing a note, but it's getting by as a swing band, and it's black music again—Count Basie diluted some more. Charlie Barnett's band is as black a band as you'll ever hear, and that band is one of the idols of the growing white musicians. Ask Barnett if he doesn't think white men can swing only by imitating the blacks.

**Crosby "Canadian Capers"**  
There's no white vitality anywhere in jazz. Glen Gray stayed white, and stopped playing jazz.



—RCA-Victor Photo by Ray Elting, Chicago

**Outstanding Exponent** of the great Negro jazz music is Edward Kennedy (Duke) Ellington, whose unique compositions are exceeded only by the manner in which his orchestra performs them. Ellington posed for this exclusive photo March 6 as he completed a new arrangement for his band's first RCA-Victor record date under a new contract. Marvin Freedman claims that Negro music, such as Ellington's has far surpassed white music from every angle.

est influence in jazz. When Shaw's band beat out Goodman's, it did so by playing Basie music—weakened and commercialized Basie, but still that same black Kansas City style. Glenn Miller's band would probably fall off the stand if it heard itself swing a note, but it's getting by as a swing band, and it's black music again—Count Basie diluted some more. Charlie Barnett's band is as black a band as you'll ever hear, and that band is one of the idols of the growing white musicians. Ask Barnett if he doesn't think white men can swing only by imitating the blacks.

**Crosby "Canadian Capers"**  
There's no white vitality anywhere in jazz. Glen Gray stayed white, and stopped playing jazz.

Crosby sounds like Canadian Capers except when it imitates black New Orleans style. Dorsey wears Lord Fauntleroy pants, and even college girls like his style. Goodman imitates Basie, or imitates the Goodman of five years ago, or

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doesn't swing. James wishes he was Louis Armstrong or Joe Smith. Is the great Teagarden as good as he used to be? Why does a fine old timer like Fud Livingston need a Stanley? Have the last 10 years done Krupa any good?

The white Chicagoans, Pee-Wee Russell, Freeman, Kaminsky, Joe Sullivan, Condon, are walking in the footprints they made 10 years ago. At their best they're almost as good as they were then. Spanier plays as well or better than ever, but the only thing white about his music is the color of the face behind the horn.

Meanwhile men like Basie, Hawkins, Hines, Hampton are still going forward and upward. Not all the time, but every now and then a great colored musician comes out with something new that knocks you over. Louis Armstrong isn't trying any more, but every time you listen to him you'll come away with at least one new idea. Lionel Hampton is twice as good as he was five years ago. Chu Berry, Teddy Bunn, Frankie Newton, Al Morgan, Benny Carter, Cozy Cole—they're all growing. Even old timers like Jelly Roll Morton and Sidney Bechet come out and put some of the finest jazz of all time on wax.

**Harry James Plays Black Music**  
When young white musicians want to encourage themselves, they listen to black music. When a white arranger wants ideas he listens to Basie or Lunceford or Redman. In the last year or so you hear white musicians say that they've got to play like colored musicians, or their music doesn't

swing. Even a great musician like Harry James forsakes the white cause, and carries out the ideas of colored musicians.

It wasn't always black music. A dozen years ago, white jazz was on top. The hottest music came from white men in Chicago. Techemacher was probably the hottest musician alive. Bud Freeman was starting out, and full of energy, as were Krupa, Condon, Sullivan. Young musicians were getting their kicks from white music. From about 1927 until as late as 1931-32 (when Bix and Teach died), colored musicians imitated the white style. And you can prove that by listening to Fletcher Henderson records of those times. White music was so far in front that bands like Red Nichols', playing pure white style, were tremendously popular. The public liked white jazz so much that even men like Whiteman let their men play some good jazz.

**Goodman Took Up the Fight**  
Unfortunately for the white cause, they had no reserves. When Bix and Teach died that took all of the strength out of white music. The white Chicagoans remained good (or great), but none of them had the necessary genius to lead a whole musical style. As white (Modulate to Page 20)

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# Bing Was Corny On PW Chorus!

BY WARREN W. SCHOLL

Part 2

Red Nichols and the two Dorseys stuck around the Paul Whiteman band for nearly a year and may be heard taking hot solos on the various Whiteman sides made in 1927. Approximate personnel of the group doing the following series:

Charles Strickfadden, bary. sax and reeds; Chet Hazlitt, alto & subtone clary; Jimmy Dorsey, hot alto & clary; Hal MacLean, flute; Rube Crozier, tenor; Max Farley, saxes; Red

Nichols, Henry Busse, Bob Mayhew, trumpets; Tommy Dorsey, Willy Hall, Jack Fulton, trombones; Lloyd Turner, Harry Perella, celeste and piano; MacDonald, drums; Mike Pingitore, banjo; Mike Trifficante, bass; Ferde Grofe and Max Farley, arrangements. The band cut two sides in Chicago, *Wistful and Blue* and *Lonely Eyes* in which the Bing Crosby-Al Rinker vocal duo was starred.

Now continue with the band's outstanding records of 1926-27: Hazlitt Uses Sub Tones  
Victor 20418—"Wistful and Blue" (rec. Dec. 22, 1926) and "Lonely Eyes." This first side definitely marks a turning point in development of the Whiteman



Whiteman's outfit in 1929 shortly before PW and his gang were featured in Universal's "King of Jazz" movie, which laid an egg. Biz Beiderbecke and Frank Trumbauer, as well as Ferde Grofe, Bill Challis, George Marsh, Bing Crosby, Alton Rinker and other stars are shown. That's Ted Husing at the mike with Whiteman announcing the Old Gold show. Warren Scholl says this is a "very rare" photo, never before published. Bing stands with his head next to the lid of the piano at far rear. Scholl's discussion of Whiteman's recordings, and the band's development from a rough little string group to one of the largest and best known jazz units in history, is told on this page, continued from last issue.

# Why Woody Herman Switched To MARTIN FRERES . . .



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style. "Wistful" is the first Whiteman record in which there is just a touch of rhythmic feeling. To begin with, string bass is employed using pizzicato rhythm style, an innovation for Whiteman, and the vocal duo of Crosby-Rinker is featured in choruses that can truthfully be tagged "corny." Most successful spot in the arrangement is Farley's 8 bars of ensemble saxes playing a la Trumbauer. Although "Wistful" may not be a consistently good record, its historic significance makes it an important one. "Lonely Eyes," the reverse, is a straightforward Grofe arr. of an old pop tune. For a good laugh listen to repeat verse featuring ensemble.

Victor 20501—"I Always Knew" and "When I'm in Your Arms"—First side is important mainly because Chet Hazlitt's now famous sub-tone clarinet may be heard for the first time. Vocal chorus is sung by Jack Fulton and Skin Young. Reverse is a choppy Grofe arrangement, quite representative of the prevailing dance music in 1927.

Victor 20505—"Silver Moon" and

"Your Land and My Land"—First is a fairish Grofe arr. of a waltz that could well stand revival today. Reverse is a mediocre show tune about which the less said the better.

Victor 20508—"Muddy Water" (rec. March 7—Malneck arr.) High spot of this number is the vocal chorus, where a certain Mr. Bing Crosby makes his debut as a full fledged rhythm singer. Pretty difficult to digest is the quasi-hot ensemble chorus immediately following the vocal.

Victor 20513—"That Saxophone Waltz" and "It All Depends on You"—no real points of interest.

Red Nichols' First Solo!  
Victor 20514—"Everything's Made for Love"—Grofe trying to be hot again, which is too bad (the piano duet is by Grofe and Turner).

Victor 20570—"Song of Wanderer" and "So Blue"—Hazlitt's subtone clarinet is featured again in Grofe arr. of "Wanderer" (This is one of Grofe's better arr. by the way). "So Blue" is a good waltz, featuring Skin Young as vocalist. Composers of "My Melancholy Baby" must have derived their inspiration from Grofe's opening introduction to this number, an exact reproduction of the theme comprising "Melancholy Baby."

Victor 20627—"Pretty Lips" and "Side By Side" (rec. April 1927—

both arr. by Max Farley)—Here, at last, the Five Pennies effect on the Whiteman group can be detected! In "Side By Side" Red Nichols plays his first hot solo on a Whiteman record, and he must feel complimented on the fact that he has been mistaken for Bix by many who ought to know better. Jimmy Dorsey, leading saxes in the ensemble passage during final chorus, could easily be mistaken for Tram, because Farley scored this section in the accepted Trumbauer style. Vocal is by the three Whiteman rhythm boys (Rinker-Crosby-Barris), their first recorded appearance together under Whiteman. "Pretty Lips" has little to recommend it, outside of a brief bit of Jimmy Dorsey (again sounding amazingly like Trumbauer) in final chorus. Crosby and Rinker do a vocal chorus that would make them both blush if they heard it today.

Red Sounds Like Bix  
Victor 20616—"I'm in Low Again" (Grofe arr.) (by Cole Porter).

Victor 20679—"Love and Kisses" (rec. May 13, 1927) (Grofe arr.) and "Magnolia" (May 24, 1927) (Farley arr.)—Although Hazlitt's straight sub-tone clarinet is the instrumental feature of the first side, main interest here lies in the 8 bars of Nichols in the last chorus. Red plays in his best Bix manner, sounding more like Beiderbecke than he has at any time on records. There are still those who swear Bix played this passage, but a glance at the recording date reveals that Bix was still with Goldkette when the tune was waxed. "Magnolia" features the Rhythm Boys in a chorus that was years ahead of its time then, but sounds a trifle old-fashioned now. Instrumental highlight of the arrangement is a half chorus of Dorsey's alto sax and 8 bars of Red Nichols in the final chorus.

Victor 20683—"Fallen Leaf" and "Shanghai Dream Man" (both recorded Feb. 10, 1927—Grofe arr.). "Fallen Leaf," though boasting no hot solos, is one of Grofe's better orchestral arrangements. Exercising better taste than had been shown on earlier efforts, this number remains among Grofe's most successful scores. Vocal chorus is by the trio of Jack Fulton, Skin Young and Chet Gaylord. Reverse has too much atmospheric Oriental crap in the opening and closing bars, but otherwise is a competent affair. Vocal is by the Fulton (Modulate to Page 23)

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## Teagarden Fight Proves a Point!

(See News Story on Page 1)

Jack Teagarden a few days ago went into court, through his attorney, to fight virtually single-handed against what he believed to be unfair treatment by the American Federation of Musicians.

It took guts for Teagarden to do as he did. He faced (and still faces) the loss of his union card. Without it he cannot work as a band leader or even as a sideman in any band in the United States.

But Jackson T. won the admiration and respect of thousands of musicians by his fearlessness and his unshaken belief in what he thought was right. Joseph N. Weber, the kindly, ever-enterprising chieftain of the AFM, once guaranteed the right of free speech to all AFM members. President Weber granted that right in a letter to *Down Beat's* editors which we printed in bold face type. Not once since he made that promise has Joseph Weber failed to uphold it.

But it is entirely possible that the ideals of any AFM local administration are not so democratic. Letters from musicians revealing alleged un-American, undemocratic practices within certain locals are often received by *Down Beat*. And in most cases the writers are so afraid of consequences that they plead that we withhold their names!

If the international president of the American Federation of Musicians promises the right of free speech, and constructive criticism of any part of the AFM, then the lowliest member of the union, be he in the Peoria local or the New York local, need have no fear of intimidation or persecution by his local.

Jack Teagarden may win or lose his case—which centers about an alleged debt which Jack argues he does not owe. We leave the judgment of the case to the proper persons. What we fellow musicians on *Down Beat* find more interesting is the way Teagarden is battling for what he believes is right, and the way the national body of the AFM is granting him his choice of weapons.

It's an interesting situation and one which the "hollering" musicians who refuse to have their names made known should study intently. It's still America. If your own local won't give you a voice (and remember that you are responsible for your own officers—by your vote) take it higher! You can bet your last reed that Joe Weber and his staff will be glad to listen!

## "Mixed Band in Reverse" at Kelly's Stable

New York—There's something new on 52nd street; it's a mixed band in reverse.  
The first dual-complexioned group ever formed by a colored maestro, Frankie Newton's combination at the new Kelly's Stable on 52nd is all-Negro except for one man. Joe "Flip" Phillips, the lone paleface, is a 27-year-old Brooklynite, who worked with schmalz bands for several years on tenor. This is his first job with a swing group of any kind.  
"Sometimes I used to jam with Pete Brown out in Brooklyn," says Flip, "but working in the same band with him is like a new world to me. I'm getting a terrific kick out of it." Playing clarinet only,

Phillips combines with Newton and Brown in producing miniature arrangements on the lines of the original Kirby sextet. The other boys are Fletcher Smith (piano); Eddie Dougherty (drums); and Harry Prather (bass).

## Laurens Hammond Honored in Chicago

Chicago—Laurens Hammond, inventor of the Hammond organ and the novachord, was the only man in the realm of musical science to be formally designated one of America's Modern Pioneers by a committee of distinguished men of science at a recent dinner on the 150th anniversary of the United States patent system. Fifty-nine other outstanding inventors and research workers received like distinction and awards presented by the National Assn. of Manufacturers.

## Immortals of Jazz

Johnny Dodds was born April 12, 1892, in New Orleans. As a kid he was intrigued by the early day Orleans musicians, and when he was 16 he began playing clarinet. In 1918, in order to avoid working in governmentship during the war, he left his home and worked with the Billy Mack vaude troupe. Showfolk at the time were not required to enter military service. After two years, during which time he got to Chicago, Johnny left Mack and rejoined Kid Ory's band, with whom he had worked back in New Orleans. Then he scuffled with King Oliver's band until 1924, when he formed his own group and began working at Kelly's Stable in Chicago. In the 1925-1930 period he recorded with Louis Armstrong's Hot Five, turning out a series of the greatest jazz waxings ever pressed. In recent years Johnny has been playing with his own group and other little combinations in Chicago, part of the time with his younger brother, Warren (Baby) Dodds, on drums. Johnny recently lost all his teeth but has no thought of retiring as a jazzman. Today, with scores of excellent records to his credit, he lives on Chi's south side and has three children, one of them, Johnny, Jr., who is 18 years old and not a musician. Because of his long service as an artist of the first rank, and because his style influenced so many younger musicians, many of them white, Johnny Dodds is nominated for *Down Beat's* "Immortals of Jazz" honor.



D. E. D.

## RAG-TIME MARCHES ON...

### TIED NOTES

**SMITH-SMITH**—Rufus Smith, bass and arranger with Tony Cabot's Chicago Towers Club band, and Marie Smith of Lakewood, Ohio, student at the U. of Wisconsin, March 4 in Dubuque, Iowa.

**NEUMAN-RUBIN**—Dave Neuman, fiddle with Joey Kern's ork and staff man at WCAE, Philadelphia, and Leah Rubin, in Philly last month.

**CLAYBROOK-HILL**—Jimmy Claybrook, trumpet with Buddy Bryant's band, and Jerry Hill, chirper, in Indianapolis recently.

**BREWSTER-SCHWABE**—Ralph Brewster, of the Modernaires with Paul Whiteman, and Marie Schwabe, of Patterson, N. J., there last month.

**MARKHAM-RAYNA**—Al Markham, tenor sax with Ken Harris' band, and Rose Rayna, chirper with same band, recently.

**WATTERFIELD - STARR**—Meredith (George) Watterfield, bass with Joe Venuti's ork, and Kay Starr, chirper with the same outfit, in Chillicothe, Mo., March 2.

**FISHEL-ROCKES**—Merwin Fishel, bass man with Eddie Dunstetter's ork, and Joan Rogers, slim dancer, in Yuma, Ariz., March 1.

**BELL-RUSH**—Norman Bell, member of Blue Steele's band, and Gwen Rush of Ft. Worth, singer with Bernie Marcell, recently in Marietta, Okla.

**ROBINSON-COBAN**—George Robin, accordionist, and Mary M. Coban, vocalist and daughter of playwright-producer-actor George M. Coban, in Doylestown, Pa., March 6.

**KLEIN-ROSEN**—Benny Klein, of Shapiro, Bernstein & Co., and Sylvia Rosen, in the Bronx, N. U., last month.

### NEW NUMBERS

**BUTTERFIELD**—Michael, born to Mrs. Billy Butterfield last month in New York. Dad is trumpeter with Bob Crosby's band.

**SMITH**—Michael, born to Mrs. Warren Smith recently in New York. Dad is trombonist with Bob Crosby's band.

**SHIFFMAN**—An 8½ pound son born to Mrs. Buddy Shiffman in Chicago recently. Dad is sax man with Frankie Masters' ork.

**TANNER**—Elmo Jr., 7 pounds, born to Mrs. Elmo Tanner at Woodlawn hospital, Chicago, March 12. Dad is guitarist-whistler with Ted Wexler's band.

**COBLE**—Cora, 6½ pounds, born to Mrs. Paul Coble in Bronx Maternity hospital, New York, last month. Dad is a musician.

**COOPER-SMITH**—A son to Mrs. Jacob Cooper-Smith at Mt. Vernon (N. Y.) hospital. Dad is head of station WOR's music library.

**STOPAK**—Twin daughters to Mrs. Joseph Stopak in New York recently. Dad is in NBC leader there.

**COB**—Boy born to Mrs. James Cob in Indianapolis last month. Dad is member of Buddy Bryant's band.

**HELLEN**—Siegfried, III, 6 pounds, born to Mrs. Sig Helten in Milwaukee recently. Dad is *Down Beat* correspondent there.

**RUBIN**—Barbara Ann, 6 pounds 11 oz., born to Mrs. Mike Rubin in Passavant hospital, Chicago. Dad is bass player formerly with Barney Rapp's band.

**ADAMS**—Frank Jr., 8 pounds, born to Mrs. Frank Adams in Chicago recently. Dad is drummer with Gray Gordon's ork.

**PASTERNAKI**—Daughter born to Mrs. Steve Pasternacki in Los Angeles recently. Dad is librarian of Paramount Pictures music dept.

**LIN**—Daughter born to Mrs. Dad Lin in Los Angeles March 2. Dad is with the King's Men quartet.

**STEINER**—Son born to Mrs. Max Steiner in Los Angeles recently. Dad is composer of Warner Bros.

### LOST HARMONY

**DI PARDO**—Mrs. Tony Gueck Di Pardo, from Tony Di Pardo, band leader in the Club Continental of Hotel Jefferson, St. Louis, there last month.

### FINAL BAR

**FITZGERALD**—John W., 89, theater organist and ork leader, recently in Olean, New York.

**KAPLAN**—Max, 47, father of Georgia Kaye, ork leader of Bridgeport, Conn., in the government hospital, Newington, Conn., recently after a long illness.

**SILVER**—Joel, 88, Newark, N. J., band leader, March 8 in that city after several months' illness.

**REYNOLDS**—Beasle, 40, pianist and composer connected with the Chappel Music Co., in New York March 1.

**WILLIAMS**—Lafayette "Fate," 58, trombonist at one time with Erskine Tate's band at Chi's Vendome, also once with Charles L. Cook at Dreamland ballroom there in Seattle recently after long illness.

**ROBKAR**—Eugene, 62, father of band leader Gray Gordon, after a brief illness recently at his home in Freeport, Ill.

**MELAUGHELLI**—Donald J., 48, Columbus, O., pianist, March 6 in University hospital there, after being struck by an auto.

**WILLIAMS**—Mrs. Sally, mother of musician-composer-publisher Clarence Williams, in New York March 18 of blood poisoning developed in an injured foot, requiring amputation of the leg.

## CHORDS and DISCORDS

### Jack Tea Was On Nelson Wax!

Chicago

To the Editors:  
The whole band has followed Warren W. Scholl and George Hoefer's discographies of Teagarden and Bix with avid interest, and we thought it might be of interest to collectors as well as other Teagarden admirers to know that one of our Brunswick records, *Dream a Little Dream of Me* and *Do I Really Deserve It from You*, made in 1931, also was done with help of Mr. T, who was the first brass man we ever used in our band.

On the first master of *Dream*, Teagarden had taken a little bit of quiet jazz, solo, but on the playback, Jack Kapp (now of the Decca Kapps) decided against the takeoff, so on the released master, Teagarden is featured in a few bars of straight solo.

And the next time we used brass was on the record session which included waxing of *Old Playmate*, also for Brunswick. On this session we used a young fellow by the name of Glenn Miller. Later, when we added trombone permanently to the band, it was a fellow named Jerry Colonna who joined us. All three have done pretty well for themselves.

OZZIE NELSON

### He Played 201 Hours Without a Break!

New York City

To the Editors:  
With great interest I read Claude Dugay's story about playing guitar 22 hours without stopping. I'd like to inform him that in 1929 my band and I played 201 hours—8 days and 8 nights—without a stop. This set the world's record for continuous playing of dance music and to my knowledge still stands. This was a great publicity stunt but I lost my health.

WENDELL MERRITT  
World's Musical Champion

### 'I Played the Solo'

Quincy, Ill.

To the Editors:  
In a recent issue your record reviews stated that Beale Street

Blues (Jack Teagarden) solo on tenor was by Hub Lytle. I wish to correct you, I played that solo myself and the solo on the other side also.

JOHN VAN EREN

### NOTE TO READERS

*Down Beat* receives countless letters from irate jerks howling about one thing or another and daring us to print their letters. Most of these, however, are anonymous or signed with an obvious pseudonym. Unless writers have guts enough to stand behind their beefs by signing their own names, *Down Beat* will not print such letters.

### 'The IAAEPO Pays Tax on Records'

Chicago

To the Editors:  
In your March 1 issue there was a picture of part of Jack Russell's orchestra. You also gave some space to the activity of the International Assoc. of Automatic Electric Phonograph Owners. In that article you stated "owners don't have to pay tax money on the music."

This record is no more tax free than any other record used on coin-operated phonographs. So far as I know, no phonograph operator is compelled to pay tax on any of the records he uses. . . . On all numbers recorded by us, royalty payments will be made to the copyright owners exactly the same manner as is being made by the record companies.

E. C. STEFFENS  
President, IAAEPO

*Down Beat* erred. Thank you, Mr. Steffens, for correcting us on this statement.—EDS.

### 'It Really Stinks' Says Ghost Poetess of Her Ode to Bud Freeman

Cleveland, O.

To the Editors:  
Here's something I just dashed off after an argument on whether Bud Freeman is good or ungood. I really am beginning to like him a little better, but the idea was sort of cute.

If you want to use it, go ahead, but don't say that Eunice Kay



**Poohed Out** with CBS and Mutual wires night and day, Tommy Tucker sets one out in desperation. See Amy Arnell's photo on back picture page for more about Tucker.

## April Birthdays

Bonnie Baker, Eddy Duchin, Clayton Cash, Harry Carney, Moose Carl, 1; Marty Marsala, Emil Lippman, Buster Funky, 2; Carol Weyman, Billy Taylor, Jabbo Butera, Jr., 3; Eugene Ramey, 4; Roy Cohan, David (Jelly) James, Stokes Kennedy, 5; Eddie Shea, 6; Billie Holiday, Marney Elsen, Hank Yohannan, 7; Nick Dann, 8; Jose Gutierrez, Joe Estren, 10; Ken Skersick, Hezlie Trietsch, 11; Johnny Dodds, Frankie Masters, Harold Mauge, 12; John (Sax) Williams, Dave Jacobs, Bud Freeman, Slick Jones, Herb Fleisher, Chet (Duke) Robble, 13; Elmer Smithers, 14; Arvelle Harris, Robt. V. Kirk, 15.  
Boyce Brown, Milk Schwartz, 16; Jimmie Noone, Milton Fletcher, Chic Scoggin, 21; Harvey Boone, Hymie Shertzer, 22; Orville Minor, Joe Lippman, Tom DeMichael, 23; Ray Schultz, 24; Sal Franzella, 25; Davey Tough, Phil Stephens, 26; Russ Morgan, John Silver, 28; Kurt Polmarloff, Sunny Barile, 29; Bea Wain, Gene Symon, Bruno Allen, 30.

Chicago, April 1, 1940  
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# Sideman Raps Ace Brigode's Story

BY NATE KAZEBIER  
(Hot Trumpet With Jimmy Dorsey's Band)

New Orleans—Some of us who are sidemen got a big laugh out of Ace Brigode's outburst on page 4 of the March 15 *Down Beat*. His assertion that the *Beat* itself is responsible for making "big time musicians" disloyal to their boss was good reading. So is the "Superman" strip in the daily papers. Except Brigode is funnier.

I don't think *Down Beat* and the "swing cat" musicians, as Ace describes us, are responsible for what he terms an "unpleasant and unhealthy situation." And if the *Beat's* editors didn't exploit and publicize and bring to light "amazing virtues of prodigies" hidden away in small towns, playing for peanuts with no chance for a better break, just who would?

### "Doing a Great Job"

*Down Beat* and the other jazz publications are doing a great job. If they can spot great talent, deserving of a break with the big bands, and attract enough attention on kids with talent to get them auditions with the name leaders, I feel that's an accomplishment. It's up to the musician to stay up there. Ten years ago kids didn't get breaks—they had to go to New York and struggle along half starved until they personally contacted a leader and sold themselves. Plenty of today's best sidemen in the big bands have been brought to light by *Down Beat*. I'm not going to list them—but Count Basie, Bobby Hackett, the boogie-woogie trio, and countless others got their first notices in the sheet run by Carl Cons and Glenn Burra.

Guys like John Hammond, Ted Locke, Warren Scholl, George Avakian, Marshall Stearns, Dave Dexter, George Frazier, Ted Toll and probably many others have all helped unknowns by giving them breaks in *Down Beat* columns. Hammond alone has helped hundreds get better jobs.

### "100 Reasons Why We Change"

"Big time musicians" are not disloyal because of press notices, Ace. They get disloyal for many reasons. And a paycheck isn't always the reason either. Some of us—just sidemen who like to play music we feel is the right kind—are "disloyal" because we can't travel, because we have illness in the family or are sick ourselves, because we have to look out for ourselves and accept the best jobs offered us and because we want permanency. There are a hundred reasons why we change bands.

Maybe "disloyalty" isn't the proper word. I'm not sure that it is. But this "feeding the prodigy" stuff of Brigode's is far-fetched.

## Chords and Discords . . .

(From Page 10)  
wrote it. It really stinks. (Okay, —, we won't breathe that — wrote it. EDS.)

I know that I shall never find Two musicians with a single mind; Two gates who claim that Cole-

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man's best on tenor  
Or that Lombardo's guys are really men or mice  
Two cats who talk the shop all day,  
And carve each other when they play;

Two guys whose ideas never click,  
They make me tired; they make me sick.  
And though this poem is read with scorn,  
I still say Freeman honks his horn.

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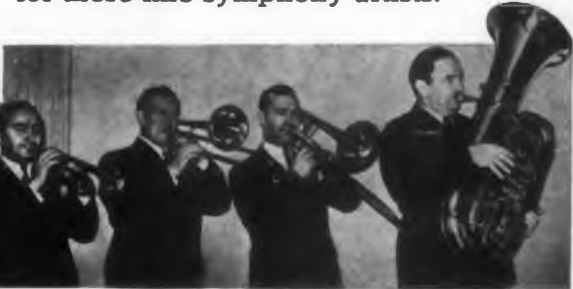
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# Critic Changes Mind; Chicago Really Sad

## 'Don't Razz Swing' Warns Herb Graffis Of the Daily Times

BY TED TOLL

Chicago—Herb Graffis, the sports writer and one of the better though less restrained of the newspaper columnists here, made the mistake several weeks ago of devoting his entire *Daily Times* column to a denunciation of swing music, and in the same breath complimented Joe Sanders' music.



A few days later he confided to us, "I'll be damned if I'll ever commit the error of writing a column on swing again. . . . I win the stink championship to date by three stinks. One reason for the column was my aesthetic development. About our old pal Sanders, what the hell. Joe and I fought off the Indians and the alcoholics in Kansas City together

### One-Man Campaign

Chicago—Musicians in the Chicago area are chuckling over the one-man campaign of Ashton Stevens, dramatic critic and daily columnist of the *Herald-American*, to have the banjo restored to use in today's dance bands and also as a solo instrument.

Stevens, one of America's most widely read and respected members of the critics clan, is a banjo plunker from 'way back. Payoff, however, is that his battle is gaining many converts, judging from the mail he gets from folk agreeing that the banjo deserves a better place in the scheme of things today.

long before Custer lost the decision. So it's just a case of two of the old boys sticking together."

"Don't Say Swing Stinks" Then a few days later Graffis' column was again devoted to swing, but in a different light. "Don't Razz Swing," it was headed.

"Don't say swing music stinks! I did that once. Next time I will keep my mouth shut. The causing out that came through the mail was enough treatment for me. The majority of the yowls were from folks who said, 'You are knocking swing because you are a senile old punk and cannot move the dimple in your stomach around in swift and graceful figure eights to dance music any more.'"

It kinda looks like the bass playing Siegel twins, Harold and Ray, have pulled a coup on the folks who make the selections for the NYA All American Youth ork. The twins, who have been playing professional bass around here for as long as we can remember, have been with Sevitzky's Indianapolis symphony and have qualified for the NYA regional auditions to be held next month.

## Jack McLean, on Jan Garber Kick, Finally Leaves

BY DAVE DEXTER, JR.

Chicago—This town's famed "palace of corn" on the south side, Andrew Karzas' Trianon Ballroom, jumped from a "foul" to a "nearly as foul" musical rating in late March when Lawrence Welk's bubbling-over group followed Jack McLean's outfit on the stand.

McLean in his long stay at Trianon proved his band was different. Reversing the usual policy of many of the bands playing the spot, McLean imitated a band that imitates another. Musicians who snort and sneer at Jan Garber's saccharine saxes took a double dose (if they caught McLean on WGN) when Jack's men offered one sad Garber imitation after another. Not only were the tunes scored to ape Garber's own (or do they score that kind of stuff?) but the singers and the choice of tunes themselves sounded identical with what Jan had to offer at his Blackhawk stay last year.

"Dean and Kids" Return Aside from the encouragement of McLean leaving town, there was the news that Ben Pollack on April 12 will move into the Sherman Hotel—the city's only lively spot at the moment. With a "dark horse" band fresh from the coast the situation is a sort of mystery. Every-

hard and Charlie Christian enthusiasts something to gasp about. While Barnes is on the NBC staff, the rest of the quartet work at the 20th Century Bowling club on the northwest side. Of course George Avakian's blast of last autumn may have had nothing to do with it, but drummer Joie Conrad's Silhouette combo split wide open and Joie has repaired to Washington to start life anew.

### Barnes Quartet on Columbia

Guitarist Georgie Barnes' quartet, including Earl Backus' guitar, Dussy Ward on tenor and Bill Morre's bass, made four sides for Columbia records the other day and are readying eight more on which they'll use chirpie Adrienne Guy. These'll give Django Rein-

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Lovely Things all, Dorothy Alt (left) graces Geoffrey Waddington's Winnipeg ork; Carol Horton is the sweetness with Johnny Green's outfit, and at right is Jayne Walton, with Lawrence Welk, currently at Chi's Trianon ballroom.

ation is a sort of mystery. Every-one wonders what the Dean and his kids will have to offer. At the same time Bob Crosby returns to fill out his time with the Blackhawk. A contract signed a year ago made it impossible for the Dixielanders to put off their return to the Roth restaurant, much as they disliked coming back.

### Not Like the Old Days

Larry Clinton, at the Sherman, and Ozzie Nelson, at the Blackhawk, had the town to themselves through March. It's a rough and untasty commentary, but Chicago is strictly from hunger in comparison with the Chicago of a few years back when the Congress, the Drake, the Three Deuces, the Savoy, the DeLisa and a half-dozen other spots featured music by Goodman, Crosby, Ellington, Hy-lton, Eldridge, the Dodds brothers, Ammons and Lux Lewis and others out of the picture, locally, now. Earl Wiley's trio at the Liberty Inn, with Boyce Brown on alto and

Clayton Ritchie on piano, remains the only steady-working, ever-available combination where kicks are guaranteed.

### Rocco's Piano a Kick!

Even the south side suffers. Colored musicians are still to be found, but jobs are scarce except for 3-piece "cocktail lounge" groups and barroom pianists. One of the little Negro combos getting breaks at this writing is the one headed by conceited, over-showmanly Maurice Rocco, pianist, at the Capitol Bar next door to the Chicago Theater in the loop. Despite his personality, Rocco plays elegant piano, in the best jazz tradition, and has definite possibilities as a commercial asset to a booking office.

Hal Kemp followed Orrin Tucker, Bonnie, et al, into the Palmer House March 21. Those staccato trumpets came as a relief to Bonnie's nightly plea to "let me be the dummy on your knee." Johnny Van Eps is playing fine tenor with Hal's men.

## New York News

(From Page 2)

Priven, former Auld-Shaw trumpeter, after a short while bubbling with Shep Fields, joined Les Brown. Other new men set to join Brown included Joe Springer, pianist from Prima's Gleebies, and drummer Lou Fromm.

Bob Crosby's boys head for the Frisco fair and Catalina Island after their six weeks' stint at the Blackhawk, which starts April 12. Before leaving New York last week they waxed a session, mostly pop, for Decca. In the adjacent studio Lil Armstrong returned to recording under her own by-line, using Jonah Jones (trumpet); Don Stovall (alto); Russell Johnson (tenor); Manzie Johnson (drums), and Wellman Braud (bass). Lil wrote the numbers and arrangement and played piano, but left the vocals to Hilda Rogers and Midge Williams. A blues, 6th Street, was the hit of the date.

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# Critics in the Doghouse

BY GEORGE HALL  
(From Page 2)

written the book on dance music, but I have been active for 20 years, still am working, and, naturally, have formed a few ideas.

One of my favorite themes is that American music is established all over the world, but that American schools of music, abetted by long-haired critics, are holding it back. Beethoven was a radical when he began to use more than three notes to a chord and Wagner topped him by using a few more.

On the other hand, it is my contention that a good legitimate musician makes a better dance man. Of the one or two outstanding exceptions to this rule, probably the leader alone knows their faults and presents them in a manner to emphasize the favorable part of their talent.

### Should Be No Style Bands

Conversely, the top jazz men who are well grounded in music make excellent legit men, for example, Benny Goodman, and the Dorseys, who have played successfully in concert work. What we called jazz, and later called swing has been undergoing a process of refinement, and still is an infant, with the usual growing pains.

In my humble opinion, there should be no "style bands." All music should not be played alike or treated alike. Why should an arranger assume the prerogatives of a composer? "Style bands," whether a mickey mouse outfit at one extreme, or a solid swing group at the other, are static.

I do not approve of sudden changes, but prefer a gradual transition to keep abreast of the times. We spent eight years in one spot (the Hotel Taft grill in New York), opening with what practically was a string band and coming out with the five brass and four saxophones which are more or less standard today.

### "Swing Men Lack Tone"

It is one of my idiosyncrasies, if you want to call it that, never to spot a swing man as the lead in a section. Hot is hot, and sweet is sweet, but I believe that the average swing man lacks tonal quality, which is important to a melody arrangement. If it is a hot one, I throw the lead to the swingster.

It has been my constant policy never to raid other bands for men, but to try to discover youngsters or comparative unknowns and to develop them. That this has been successful practice is demonstrated by the number of Hall graduates in top bands around the country, for example, the pianist and drummer with Benny Goodman, and one of the trumpet men with Larry Clinton.



**Three Brothers** form the sax section of the Club Esquire band in Baltimore. They are Sid, Joe and Marty Kolker, who have been playing together 10 years and never have been separated. They own and operate the Esquire—and never have arguments!

I found Nick Fatool playing in the pit of a Providence theater, and I discovered Johnny Guarneri in an Ossining beer joint. Tony Matola drifted backstage with his guitar one day in Newark, and only recently left me to become understudy to Karl Kress.

We've developed a couple of pretty good singers, too, Sonny Schuyler, now with Vincent Lopez; Loretta Lee, and of course, Dolly Dawn.

### "Keep Eyes on My Men"

Keep your eye on two or three of the boys who are with me now, and let me know how they are doing in a couple of years. Doc Goldberg on bass, for instance, who has been propositioned by most of the name leaders already. Of course I know he's good, because to me that first beat is important if you want dance music. Watch this Vini Badali on second trumpet, just a youngster, playing both legit and hot, but critics in two different cities have compared him favorably with Harry James. Tony Bilello, my first trumpet, is a natural, too. He is a protégé of his uncle, Lawrence Bilello, who has played the tuba with Sousa, Pryor, the Metropolitan, the symphony and practically everything else. Tony has a fine background, plays effortlessly and definitely will make that grade.

I never have liked alto solos, but George Furman has made me like them in sweet tunes within

## Hall and Kaye Examine Hall and Kaye

BY SAMMY KAYE  
(From Page 2)

to good advantage whenever the occasion arises. Tommy Ryan is at the guitar and Howard Workman manipulates both the bass horn and the bull fiddle, which is a good trick if you can do it. We depend on the bass for many musical effects, so Workman is an important asset.

### Proud of 4 Vocalists

Ralph Flannagan titillates the piano, aided and abetted by Clyde Burke, who plays the Storytone electric piano.

We point with pride to our four vocalists, Tommy Ryan, tenor, who does the singing introductions; Charlie Wilson, baritone; Clyde Burke, tenor, and Jimmie Brown, baritone, and the singing group known as the Three Kadets. More and more we are going in for novelty songs which call for the entire band to join in with glee club effects. Among the tunes in which we employ the whole orchestra for vocal embellishments are "South of the Border," "The Hole in the Old Oaken Bucket," "Penny Serenade," "Gaucho Serenade," "Renaldo" and "Let's All Sing Together."

And there we are—13 fine fellows tried and true, many of whom have been with me since the inception of the band at Ohio University six years ago.

### "Swing Tempted Us"

The purpose of the band has been to provide music easy on the ears as well as the toes. We decided to watch the growth of swing from the sidelines, meanwhile sticking to our guns as a sweet band. When swing music was at its height, there were sometimes temptations to jump over to the other side of the fence, just as many other purveyors of sweet music did. But, despite the trend, we persisted in dispensing sweet music over the air and on records, and we have no regrets about our loyalty to this form of dance music.

Our arranging staff includes the space of a year. And my tenor sax, Joe Aglori, is developing a unique style and will attract attention sooner or later. That doesn't minimize, of course, the work of the rest of my boys, Ray Allen, Phil Sillman, Joe Sinacora, Al Kломow, Gay Tusco, Charles Maxon, Sam Bidner, Joe Aglora and Larry Moniello.

Frank "Pump" Haendle, Jerry Kosty, Ivan Lane, and others who are called in from time to time for special assignments. It's pretty hard to find arrangers who can fit their talents to our particular style of dansapation, but Haendle has been with me for years and knows what it's all about.

Our purpose is to interpret each song individually, both as to meaning of the words and the melody. The alto sax carries the lead, and frequently in the final chorus, the soprano sax is used. We use clarinets more frequently than the average dance band, especially behind vocals. The brass section is usually muted and we use special mutes of my own invention. The rhythm section, while important, is kept toned down so as to allow the melody to make itself most apparent, which is as it should be.

### Swing and Sway's Birth

We're not underestimating the value of our catch phrase, "Swing and Sway." We got it more or less by accident. An announcer in Cleveland was saying, "And now

we present the band that swings—and—"Sways," I interpolated. "Let's swing and sway with Sammy Kaye," said the announcer. The phrase caught on quickly and we've been using it ever since. We've gotten considerable publicity and advertising out of the fact that tie-ups have been made with furniture manufacturers and clothiers who are using the Swing and Sway phrase in connection with their products.

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# Two Zurke Sides Okay

## And Steve Benoric "Steals Show" on Larry Clinton Wax

BY BARRELHOUSE DAN

After a lengthy spell of comparative idleness, as far as his output of *le hot* was concerned, Bob Zurke returned last week with *Everybody One Step* and *Tom Cat on the Keys* and thereby reinstated himself among his former colleagues.

The new titles are on Victor 26526 and while they're hardly good jazz in the strict sense, they do serve as showcase material for the Zurke pianologues. Fud Livingston's arrangements give the leader wide scope for his soloing and in addition, short trumpet and trombone get-offs which come out of the speaker in better than ordinary fashion. The band is still stiff and unrelaxed. But Zurke's work is there and for his followers, which by now are legion, that's enough.

### Larry Clinton

"A Kiss For You," & "Limbohouse Blues," Victor 26523.

Despite that first title, the tune is fairly non-commercial. Unison reeds start it off with the brass kicking figures behind them. And then Steve Benoric steals the show from there on out. His clarinet on "A" side is in the best hot tradition and on the reverse his alto



Cutting first sides for Victor, Duke Ellington's saxes (top) include Ben Webster's tenor. This RCA-Victor photo by Ray Rising is the first taken of Duke's 5-man sax section, Bigard, Webster, Hodges, Hardwick, Carney. Below, Jack Teagarden and Harry James, objects of Barrelhouse Dan's criticism this issue, stab each other between Varsity record dates. (Otto Hess photo.)

carries a potent punch. Trumpet (Snapper Lloyd?) also carries his load well. Bill Straub's piano cuts in for a short passage, too.

But most credit goes to Benoric for putting a punch into what all too often are dull and unoriginal Clinton cliches. Steve's alto really has it!

### Blue Lu Barker

"Blue Deep Sea Blues" & "Handy Andy," Decca 7709.

One of the greatest of today's blues chanteuses, Blue Lu's best record yet is *Deep Sea*, which shows off a magnificent trumpeter behind her moving vocal. Reverse is a blue ditty which wastes three minutes of wax.

### Harlan Leonard

"Hairy Joe Jump" & "My Gal Sal," Bluebird 10625.

Second brace of cuttings by this colored band reveal a good beat,

an excellent tenor man (Henry Bridges) whose style is comparable to Lester Young's except with more attention to purity of tone, and weak spots in piano and brass. Bridges plays wonderfully well on both sides. Fred Beckett's trombone is also a kick, on *Sal*, demonstrating his forceful attack, good intonation and nerve in attempting difficult ideas. But even with five brass, that section sounds anemic. Short piano solos on both sides are sad. *Hairy Joe*, an original tune, is actually original and jumps like another *One o'Clock*.

### Sidney Bechet Quintet

"Froshin' Blues" & "Indian Summer," Bluebird 10623.

Granting that the venerable Mr. Bechet has done more than his share in pioneering jazz, and that he has no equal on soprano sax, the thought constantly arises as this listener plays Bechet discs that Pops' horn sounds very much like the whinny of a colt. The pop side, especially, brings out the unpleasant aspects of a soprano although Sonny White's chorus, in the Ted Wilson tradition, makes for better listening. Reverse is a not-too-good blues, based on a boogie woogie figure, with a too lengthy vocal. Charles Howard, guitar; Kenneth Clarke, drums, and Wilson Myers, bass, complete the quintet.

### Harry James

"Alice Blue Gown" & "Headin' For Hell-lah," Varsity 8201.

Poor surface doesn't help these. *Alice* is nicely arranged with Harry and Vido Musso popping through for individual honors; reverse is a freak concoction which gives the impression the entire band is pounding tambourines together in tempo.

Harry and company can do better than these. Jazz fans looking for a really dynamic discing of *Alice Blue Gown* should hear Ben Pollack's old Decca with Muggsy Spanier on cornet, Bob Laine at the piano, and Ben Kantor on clarinet.

## Best Solos On the Wax

### TENOR SAX

Henry (Hank) Bridges: *Hairy Joe Jump*, *My Gal Sal*. Eugene Sedoric: *The Moon Is Low*. Vido Musso: *Alice Blue Gown*. Charlie Barnet: *King Porter Stomp*. Eddie Miller: *All-Star Strut*. Frank Ludwig: *Blues in the Groove*, *Rose of the Rio Grande*. Ben Webster: *In the Mood*.

### ALTO SAX

Steve Benoric: *Limbohouse Blues*. Benny Carter: *All-Star Strut*. Sidney Bechet (soprano): *Indian Summer*, *Froshin' Blues*. Toots Mondello: *King Porter Stomp*.

### PIANO

Fats Waller: *The Moon Is Low*. Jack Pleis: *Blues in the Groove*, *Rose of the Rio Grande*. Jess Stacy: *King Porter Stomp*, *All-Star Strut*. Teddy Wilson: *In the Mood*, *Crying My Soul Out*. Sonny White: *Indian Summer*. Nat Jaffe: *Wham*. Bob Zurke: *Everybody One Step*, *Tom Cat on the Keys*.

### GUITAR

Charlie Christian: *All-Star Strut*.

### TRUMPET-CORNET

Harry James: *King Porter Stomp*, *All-Star Strut*, *Alice Blue Gown*. Jimmy Ross: *My Gal Sal*. Ziggy Elman: *King Porter Stomp*. Bugs Hamilton: *The Moon Is Low*. Johnny Austin: *Blues in the Groove*, *Rose of the Rio Grande*. Carl George: *In the Mood*. Snapper Lloyd (?): *Limbohouse Blues*.

### TROMBONE

Jack Teagarden: *Wham*, *King Porter Stomp*, *All-Star Strut*. Fred Beckett: *My Gal Sal*. Al Leopold: *Blues in the Groove*, *Rose of the Rio Grande*.

### CLARINET

Benny Goodman: *All-Star Strut*, *King Porter Stomp*. Eugene Sedoric: *Black Maria*.

net. It's 1546 in the catalog and still available.

### Gerald Clark

"I Love to Read Magazines" & "That Something Will Bring You Back," Varsity 9198.

More Calypso rhythm by Gerald Clark, who tells about *Down Beat*, *Variety*, *New Yorker* and other rags of 1940 in that off-tone, screwy fashion peculiar to natives of Trinidad. Macbeth sings the vocal. Reverse is more of the same, sung by Sir Lancelot. Kicks here!

### Sonny Dunham

"Estrellita" & "Just a Memory," Varsity 8205.

Judging on past performances, in person and on records with Casa Loma, Dunham is certainly one of the greats of today's jazz trumpeters. And so it's a major bringdown to hear such crap—such vile exhibitionism—coming from the same man. First side is slow, almost Busse-styled, and exhibiting shallow, course tone and atrocious high register squeaking going out. Reverse is no better; Dunham races along screeching and screaming, playing a lot of notes (and many bad ones to boot) and again showing that foul, ear-rending intonation. On both sides he makes things worse by juggling a trombone uncertainly. A 4-man rhythm group backs him up (better had it drowned him out). What happened on this date?

### Fats Waller

"Black Maria" & "The Moon Is Low," Bluebird 10624.

The usual Waller jive. "Honeybear" Sedoric plays clary on *Maria* and tenor on *Moon* and proves his competency on both. On the latter tune note how Fats pulls a 1922 James P. Johnson riff out of the bag and uses it effectively. It's the same lick Mary Lou Williams often employs in the same manner. Fats sings only the *Maria* side.

### Jack Teagarden

"Love for Sale" & "Wham," Varsity 8208.

Straight pop stuff, played in lackadaisical manner, characterizes the band on *Sale* but it warms up



**Paraddiddling** pretty pootently on the skins here is Jess Price of Harlan Leonard's jump crew, caught by Photog Seymour Rudolph in the midst of a Bluebird record date in which Leonard's gang cut *Hairy Joe Jump*. Price and the band are one-nighting it in the east after a 4-week run at New York's Golden Gate Ballroom. The band's latest discs are reviewed on this page.

a bit on *Wham*, Mr. Tea cavorting about royally on his sliphorn and Nat Jaffe grabbing eight bars of solo piano. Arrangements are mediocre; so are Kitty Kallen's vocals. Several hot sides with plenty of Tea trombone have been waxed for Varsity, but were not received at press time. They should be better.

### Jan Savitt

"Rose of the Rio Grande" & "Blues in the Groove," Decca 3019.

Strong Points: Arrangements, solo bits, and rhythm section. Al Leopold's trombone sets *Rose* off from the ordinary. Hon Bon's vocal and a clever "chase" chorus between tenor and trumpet also commendable. *Blues* is okeh, but runs too long.

Johnny Austin's horn smacks of Harry James' style except for his lack of control (and ease) in hitting the high ones.

### Woody Herman

"Blue Prelude" & "The Sky Fall Down," Decca 3017.

First side, the band's theme, offers good sample of Steady Nelson plunger trumpeting and a short stab of Saxy Mansfield's tenor. Woody sings it and reverse acceptably. *Sky* is a pop. Both performed, commercially speaking, well.

### Andrews Sisters

"Let's Have Another One," & "Say Si Si," Decca 3015.

The gals are still swinging. Potent coin machine material, especially the first side. Vic Schoen's studio band does a bangup job of accompanying.

### Mildred Bailey

"Wham" & "Little High (chairman)," Columbia 35370.

Believe it or no—L.A. Bailey sounds like Bonnie Baker on *Wham*. Her phrasing, too, is strictly from Dixie, 1922 brand. Is she singing with her tongue in her cheek? Reverse isn't worth spinning except for a pleasant piano chorus, Mildred's new "chamber" backgrounds might be okeh—for any singer except Mildred. They just don't jell together.

### Teddy Wilson

"In the Mood" & "Crying My Soul Out For You," Columbia 35372.

Nearly everyone's waxing *Mood*, but none touches the original Miller platter. Nor does this. Teddy's piano, of course, is the needle in the stack but Ben Webster's tenoring is an ever bigger boot. He

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3024—Tumbling Tumbleweeds If I Knew Then	Ring Crosby	3025—What's the Matter With Me Fu Not Complaining
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ORIN BLAC. Orestis. of Love, oth

plays more like the Hawkins of 1931 every day. Since this date he has joined Ellington. Reverse is a pitiful bit of blowing with the most insipid kind of vocaling and interesting only for a few bars of the leader's Steinwaying. Choice of tunes, not performance, bogs this coupling.

**All-Star Band**

"Blue Porter Stamp" & "All-Star Strut," Columbia 35399.

Supervised by George Simon of *Metronome* magazine, two starting, gem-studded sides are the outcome of this session which included Goodman, Teagarden, Mondello, Carter, James, Spivak, Christian, Elman, Barnet, Jenney, Starkey, Haggart and Miller. Obvious difficulty was giving such men enough space to get off, and show their exceptional talents. Porter ticks hard with one short solo after another, winding up in a wild ensemble. Reverse is a fast blues with only nine of the above men playing. See best solos for who plays what. Proceeds from the sale of the disc go into the N. Y. Local's unemployment fund. From this corner, Teagarden stole the whole show. But any way you look at it there's at least one chorus on this plate that's stab material.

**Hot Club Throws Bash in Trenton**

Trenton, N. J.—The second jam session of the recently formed Hot Club of Trenton brought together Pop Foster on bass, James P. Johnson on piano, trumpeter Joe Thomas and George James on alto, clarinet and baritone. Then on March 31, A. J. (Gus) Goodie, club prexy, gathered together Maxine Sullivan, Johnson and James, and Red Allen in another bash. Each of the sessions drew well over 100 appreciative cats.



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**THE HOT BOX**  
 A COLUMN FOR RECORD COLLECTORS

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

EARLY JAZZ lore of Kansas City may well be explored at this late date with the success of Count Basie, Harlan Leonard, Andy Kirk, Pete Johnson and the many others who musically preach the Kaycee gospel. A year ago Chicago collector Wesley Neff was rummaging around a private home in K. C. and found a platter historically significant—and also most unique, to put it mildly.

It's the Meritt label issued by the Winston Holmes Music Co., of Kansas City. The two tunes, *Down Home Syncopated Blues* and *Meritt Stamp* (578-579) feature George E. Lee and his Novelty Singing ork (vocal on *Down Home* only) on record number 2206. Neff's research revealed that Winston Holmes was an active figure in K. C. jazz. He ran a record shop and managed the great Bennie Moten band as well as serving as a proprietor of a night club in the Pendergast regime.



Bennie Moten

Lee's band is known to collectors for these sides on Brunswick: Race label 7132—*If I Could Be with You and Paseo Strut*, No. 4684—*Ruff Scuffin'* and *St. James Infirmary*. Lee still has a band around Kaycee and is the brother of Julia Lee, the gal with the strong left hand who sings and beats a hot piano. Harlan Leonard (alto sax) who recently hit the big time with his own band joined Lee in 1923 when he was still attending Junior College. Most startling thing about the Meritt disc is the presence of the powerful Kansas City rhythm section now identified with K. C. style. Meritt plate sounds as though it was waxed around 1923 with few solos excepting the typical piano sequence. It would appear that Lee had the first great Kaycee band and was followed by Bennie Moten who took Leonard in his band in 1924. Moten in turn was followed by the Basie and Leonard band.

Collector Neff has just returned from New York and a KC jawfest with Pete Johnson. The latter in talking of present day Kansas City Jazz (sans Pendergast) moaned "Man, it grieves my heart."

Charles Rogers of Trenton writes of corresponding with William Russell regarding the possibility of waxing a real New Orleans get together with pioneer N.O. jazzmen. Suggested personnel would include Big Eye Louis Nelson (clarinet); Willie Bunk Johnson (trumpet); Zue Robertson (trom-



—Ray Bling Photo

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 James Mundy, Robert Crowder, Omer Simons, Leroy Harlow, saxes; Walter Fuller, Milton Fletcher, Edward Simms, trumpets; George Dixon, trumpet and sax; Ed Burke, John Evans, Joe McLeura, trombones; Earl Hines, piano; Claude Roberts, guitar; Alvin Burroughs, drums; Quinn Wilson, bass.
- Woody Herman** (Decca)  
 Bob Price, Steady Nelson, Cappy Lewis, trumpets; Toby Tyler, Neal Reid, trombones; Joe Bishop, Engelhorn; Frank Carlson, drums; Tommy Lincoln, piano; Hy White, guitar; Walter Yoder, bass; Sany Mansfield, Nick Clama, tenor saxes; Herb Tompkins, Ray Hofner, alto; Carl Kay, vocals; Woody Herman, clarinet and alto.
- Will Osborne** (Variety)  
 Frank Soltiele, John Bahark, Tony Sa-
- ser, Stan Aronson, saxes; Charles Zimmerman, Bob Powell, Frank Johnston, trumpets; Harry Rose, Gregory Haines, Bill Coleman, trombones; Dave Ferguson, drums; Dale Jones, bass; H. C. Johns, piano; Max Chelton, guitar; Barbara Bush, Dick Rogers, vocals; Will Osborne, front & vocals.
- Fats Waller** (Bluebird)  
 Fats Waller, piano & vocals; John (Bugs) Hamilton, trumpet; Eugene Sedrie, clarinet & tenor sax; Cedric Wallace, bass; Slick Jones, drums; John Smith, guitar.
- Bob Crosby** (Decca)  
 Gil Rodin, Bill Stegmyer, George Koenig, Eddie Miller, Irving Fassin, saxes; Billy Butterfield, Max Herman, Bob Peak, trumpets; Ray Conniff, Warren Smith, trombones; Jess Stacy, piano; Ray Escalier, drums; Bob Haggart, bass; Nappy LaMare, guitar; Bob Crosby, Marion Mann, vocals.
- Jan Savitt** (Decca)  
 George Beha, Eddie Clausen, Jack Ferris, Frank Ludwig, Ray Tucci, saxes; Jimmy Campbell, Jack Hanson, Johnny Austin, trumpets; Robert Catshall, Al Leopold, Sam Pickering, trombones; Jack Fleia, piano; Bill Exiner, drums; Guy Smith, guitar; Morris Rayman, bass; Savitt, front, and Bob Bon, vocals.

Barrolohus Dan's record reviews are the best in the field. Read old Dan's candid scribbles in every issue of *Down Beat*.

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# Orchestration Reviews

BY TOM HERRICK

### Playful Prelude

Published by Amos, arr. by Jay Arnold

Here is a fitting followup for those who liked the satirical *Bach Goes To Town*. It's another fugue in swing time and one that musicians will get a kick out of play-

ing—at least, those that can count measures, for there's very little ensemble work where Joe 2nd and 3rd man can sort of climb on the first man's bandwagon and coast along. When you start out on this baby you're on your own! Arnold has done extremely well in handling this airy bit of nonsense and shows rare taste with his interweavings of the converse motion phrases.

### Whom

Published by Famous, arr. by Eddie Durham

A typical Glenn Miller jump arrangement by the great colored arranger, Eddie Durham. First chorus is arranged for unison ensemble singing followed by a rock ensemble chorus. There are solos for

by Bing Crosby and Victor Young) dolled up in a new stock. This is sugar stuff for the sweet bands. The regulation repeat chorus, however, has a very "specially" sax chorus and the clarinet and muted trumpet figures behind the 3rd chorus tenor solo are excellent. A good full arrangement and one for your standard library

### That Naughty Waltz

Published by Forster, arr. by Vic Schoen

Don't look now but that man Schoen, the guy what writes all that fine swing, is on a waltz kick. This one doesn't feature any hot licks but *Naughty* is a grand waltz and Schoen has orchestrated a full melodious arrangement. Another one for your standard book.

### Black Maria

Published by Paul-Pioneer, arr. by Fletcher Henderson

An old timer revised to include new jitterbug lyrics. Fletcher gives his first chorus to the saxes and the second to brass so that his fine sax figures can be used to back up a vocal. Solos for tenor, 2nd trumpet and clarinet are featured with a solid last chorus.

### ALSO RECOMMENDED—

*The Moon and The Willow Tree*—Published by Paramount, arr. by Jack Mason.

*Angel in Disguise*—Published by Witmark, arr. by Jack Mason.

*Polka Dots and Moonbeams*—Published by ABC, arr. by Helms Kress.

*Alice Blue Gown*—Published by Feist, arr. by Frank Skinner.



Stop barking or I'LL TEAR YOUR GUTS OUT!

2nd trumpet and trombone and some nice brass plunger figures behind the tenor chorus. Good novelty stuff and a nice swingaroo.

### In a Mizz

Published by Robbins, arr. by Will Hudson

Charlie Barnet's Ellington-like tune in a slow drag tempo. There is some fine ensemble work in this stock and a nicely broken up special chorus with the lead jockeying back and forth between trombone and tenor. Pay close attention to dynamics and tempo and you'll have a fine arrangement.

### A Ghost of a Chance

Published by Eastwain, arr. by Phil Long  
A grand old tune (co-authored



## Guitars and Guitarists

### Neck of Guitar Troubles This Boy

By Charles Amberger

"Do you recommend the neck of the guitar with a high curve on top? My trouble is that . . . the outside strings slip off while playing."

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The last 16 bars of this chorus will follow in my next column. See if you can guess what popular chorus you can play against the melody and write me care of *Down Beat*, 608 S. Dearborn, Chicago, for any information desired on guitar. Personal replies will be sent to those enclosing self-addressed, stamped envelopes.

ranger got any sort of a break at all in publishers' promotion found Forster of Chicago putting out a well-made-up brochure expounding the talents of young Vic Schoen who, in addition to all his Andrews Sisters stuff, has done Forster's scores on *Missouri Waltz*, *That Naughty Waltz*, *Oh Johnny, Hula Blues*, *I Get the Blues When It Rains*, and *Down by the O-Hi-O*. Gracie Allen's presidential campaign song, *Vote for Gracie*, comes out of the facile pen of Charlie Henderson.

### Sheet Music Best Sellers

- Indian Summer (Witmark)
- Carolina (Berlin)
- In An Old Dutch Garden (Harms)
- At The Balalaika (Feist)
- Damn That Dream (Brogman, Veece, Coon)
- It's A Blue World (ABC)
- When You Wish Upon A Star (Berlin)
- Cosmo Sarmada (Remick)
- Do I Love You? (Chappell)
- Faithful Forever (Famous)

### Songs Most Played On The Air

- It's A Blue World (ABC)
- Louisa' On The Old Top Ball (Feist)
- Starlit Home (Robbins)
- Damn That Dream (Brogman, Veece, Coon)
- I've Got My Eyes On You (Crawford)
- When You Wish Upon A Star (Berlin)
- On The Isle Of May (Famous)
- Cosmo Sarmada (Remick)
- Do I Love You? (Chappell)
- In An Old Dutch Garden (Harms)

New "Protest" Song  
A little foreign thing done by Nelson Cogane and Denes Agay has been dressed up by Stasny Music Corp., and comes off their tune griddle as *The Clarinet Polka*. Credit on the pro copies goes to Eddie Dorr for "suggesting the idea," presumably for title and lyrics.

*Ballad For Americans*, written by John Latouche and Earl Robinson as a protest against intolerance and persecution, is getting reams of publicity space for the

composers and for the Jack Robinson factory, publishers. The thing employs a narrative history of the United States as a symbol of freedom and democracy constructed in ballad form.

RKO-Radio is releasing a celloid version of *Irene*, the old musical show, with all the old tunes, *Alice Blue Gown*, *Castle of Dreams*, *Irene* and others, and with a new Stuart Robertson song added, *Why Got Me Out on a Limb*. RKO-Radio and Leo Feist are publishing the score.

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- JOHNNY MINCE says: "Beyond Compare."
- JOHNNIE MESSNER says: "Outstanding."
- TONY PASTOR says: "Unbounded."
- BUFF ESTES says: "Really Terrific."
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Chicago, April 1, 1940

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# The Squeeze Box

## The Lowdown on A Fine Small Combo

By Bill Sweitzer



Having received so many letters concerning the accordionist in the small combination, I am presenting to you fellow button-pushers the inside dope on the accordionist with one of the most well known small combos in the business, the Four Californians.

Their accordionist (and in my opinion, their mainstay) is Ted Harmon, a Chicago boy who has been playing the box since 1926. Originally a pianist, Ted got his start with Kenny's Red Peppers at O'Henry Park, Chicago. It was a swell band with lots of spirit and they stayed on the job seven years. In 1933 Ted at the Streets of Paris in the Century of Progress. Since then he has worked with Mark Fisher, Charlie Gaylord, Eddie Varzos and the Continental Gypsies; also with Louis Adrian on the NBC Borden program.

The Californians, now in Buffalo at the Hotel Stuyvesant, include Johnny Frigo, bass; Freddie Waldner, guitar, and Vic Abba, trumpet, besides Harmon. They are shown above. Arrangements for the combo are sketched out by Frigo and Waldner, then the boys go into a huddle for more ideas and execution. Ted believes the varied rhythms to fit different tunes are more necessary for the accordionist in the small combo than the big band, and his style proves it. Ted became a father a few weeks back and in his glee tossed off this corny chorus of a rag tune. Try it on your concertina and get your kicks!



The Four Californians: Ted Harmon, Vic Abba, Fred Waldner and Johnny Frigo.

# 'Tuxedo Junction' Was Originally a Sign-Off!

BY ARTIE ATLAS

New York.—An 8-year-old sign-off musical phrase used in a famous Negro ballroom in New York furnished the music, and an Alabama Negro social rendezvous furnished the title for the latest musical sensation, "Tuxedo Junction," as wax-wafted to popularity via Erskine Hawkins' and Glenn Miller's recordings.

At the Savoy Ballroom in the heart of New York's Harlem, the principal theme in "Tuxedo Junction," has been a standard musical sign-off for over eight years. One band, finishing a set, would swing into the simple phrase, picked up by the relief band as it moved on to an adjoining bandstand to take over.

### Named For a Trolley Line

One night, however, Hawkins' crew had to improvise around the phrase for four minutes before the late Chick Webb's band took over the musical chore. That heralded the birth of "Tuxedo Junction." At a Bluebird recording session early last fall, Hawkins ran short one number. In 10 minutes he penned an 8-bar introduction, and a 16-bar middle to the principal phrase, and "Tuxedo Junction" was put on wax.

Stuck for a name, Hawkins accepted the suggestion of his valet, who preferred the title of a trolley crossing in the steel mill district of Birmingham, Ala., where the

Negro mill workers went after work to change into their 'tuxedos,' before heading out for an evening's entertainment.

### Miller Makes It Go!

Struck by the unusual qualities of the Hawkins recording, Glenn Miller orchestrated it for his own band as a jazz novelty. His broadcasts of the tune brought a deluge of fan mail demanding he record it. He did, and at this writing, his disc is headed for a new Miller sales mark.

Ironically pertinent, however, is

the fact that the late Chick Webb had been playing a gag on Hawkins, when he made him wait four minutes before showing up on the stand. But for his sense of humor, "Tuxedo Junction" might never have been born.

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JOE O'NEILL is now arranger at Station KVOO in Tulsa, Okla.

IZEY FRIEDMAN is assistant head of the music department of Warner Bros. Studios. Home address is 295 S. Edinburg, Los Angeles, Cal.

BILLY BAKER's address is 1981 S. 79th St., Milwaukee, Wis.

SONYO CROWWELL, who had a head in haycocks in 1933-35, is out of the music biz now and may be reached at 5024 Ohio, Omaha, Nebraska.

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# Sax Problems

## Staccato, How to Develop and Use It

By Norman Bates

In plain words, good staccato means nothing more than clean-cut oral diction adapted to the instrument for better rhythmic interpretation. As simple as the above principle of staccato seems in the-

ory, the actual production of a natural diction strikes more saxophonists inarticulate than can be imagined. The simplest explanation of this arising of our tongue action when the mouthpiece and reed are placed in the mouth is the natural tendency of the tongue to investigate any foreign substance entering and abiding in the oral cavity. Witness small bits of food between the teeth, etc. To overcome this, the only approach is to preconceive the actual diction of the tongue until it becomes routine process.

Getting diction control for the best tongue diction necessitates the use of words or syllables. I use these three as follows. 1—'DA' for attack. 2—'DO' for light legato staccato. 3—'DIT' for short neat pizzicato or cut notes. There are many others undoubtedly as effective. However, these are best suit-

ed to my system as a whole. You will note that 'DA,' 'DO,' and 'DIT' all make the tongue work in the same direction. However, it is the duration and touch of the tongue that gives the desired difference and effect.

Caution: before explaining each step in detail, remember it is the reed speed or vibrance of tone that amplifies the tongue action whether it be attack, legato staccato or pizzicato so be sure to keep the reed singing and the tone full as you add the tongue.

No. 1—Attack, or the initial movement of the tongue in the mouth, should always be considered first as it is from this point that the tongue gets its position and direction. To get the correct attack use 'DA' tongue action. Note as the tongue hits the roof of the mouth on the 'D,' it should strike a pointed attitude and hit the roof of the mouth just back of the top front teeth. On the 'A,' the tongue should bounce down to the bottom of the mouth just back of the bottom front teeth.

So far, we have only spoken the oral sound in order to get the tongue's movement, but as you place the mouthpiece in position and the reed takes the place of the roof of the mouth, the tongue should move in the same direction as when using 'DA' but without the oral sound. At the same time the tip of the tongue should hit the reed about one quarter inch from its tip. Be careful that as you use the tongue that its movement is a straight up and down action. If this is not watched closely, the tongue usually has a tendency to move forward and upward, causing the attack to become sloppy as the tongue slides down the reed. Remember, the best

tongue action comes from the nearest touch, not how hard you can slam the reed.

This 'DA' attack action is used mostly at the start of each tone or at the beginning of groups of notes and legato phrases. However, it can also be repeated faster and will do very well for legato staccato passages. Caution: in starting any kind of tongue movement, it is always understood that the tongue may help start the reed and air to make a tone, but neither should try to do each other's work. Too many saxophonists try to honk or hoot out their staccato or attack instead of using only the tongue to accentuate the attack and the air to sustain the tone thereafter.

No. 2—Legato staccato means the moving of the tongue in a staccato fashion while keeping the air going as though playing the slurred or legato. To acquire this with the best ease, I use 'DO' tongue action instead of the 'DA' attack, as 'DO' is easier to repeat and give a bouncing effect to the staccato without stopping the tone and air stream. It is best to sing the rhythm with 'DO' tongue action before actually playing. This will not only train the tongue but makes your staccato more natural and sure.

Caution: as you use all types of staccato, see that the tongue is pointed and slightly curved upward at the tip.

No. 3—Pizzicato is formed with the tongue swinging in the same arc as is used in the other types of staccato, with the exception that as the tongue hits the reed, it stops it, giving a short cut-off to each note. To get this effect use 'DIT' tongue action with slightly more air compression and a firmer stroke to the tongue. Note that as you say the word 'DIT' firmly, the tongue will stay at the roof of the mouth longer than if the 'DO' or 'DA' actions were used.

Caution: avoid changing the action of the tongue whenever the mouthpiece is set in place. Practice the three above rules, with and without the saxophone, using the first two or three exercises for rhythmic patterns. You will note that none of these tongue actions hinders or gets in the way of the air as it hits the reed. This is one of the best advantages of using a perpendicular action as it does not cause a stiffness in the tone or affect the instrument's pitch.

Concentration must be used in keeping the air up to the lips, for usually, after the first impulse given by the tongue, the tendency

is to allow the air to recede to the throat, causing dullness in staccato and flatness in tone. Remember, the vibrations should be in the body and not in the throat. This mistake causes many students to ruin both staccato and tone. Avoid double and triple tonguing as they are no immediate necessity to good staccato. Last, but not least, remember that genius is the ability to take infinite pains.

## WHERE IS?

- BILL SMITH, vocalist, formerly with Harold Star?
- HARRY CAMPER, bassist, formerly in Reno, Nev., and San Francisco?
- JOHNNY CASTAING, drummer, ex-Lark Frisco man?
- REED BOY, trombone, with Manhattan Novelty orchestra about 1922 to 1924?
- JACK WALTERS, drummer, also with Manhattan Novelty Orchestra?
- Z. T. HUTTO, piano and banjo?
- HARRY PECK, clarinet, formerly of Spaulding, Me.?
- JACK DENNY, orchestra leader?
- BOB DORSEY, saxophone?
- TOMMY CHRISTIAN, saxophone?
- RED LIPPS BACKETT, drummer?
- RITA RAY, singer, last seen in Right Spot in Dallas, Tex.?
- WENDEL LEE MAYHEW, trombonist?
- RAY WOODS, trumpet?
- BILL BARNES, trumpet?
- CHARLES PERRY, bass?
- FREDDY GRAVES, drum?

## Orchestra Personnels

### Van Alexander

Frank Stanley, John Hayes, Dutch Swan, Sam Mauter, sax; Milt Davidson, Bob Peterson, "Big" Small, trumpets; Bill Shalton, Ernie Stricker, trombones; Jack Kelly, piano; Ivy Cutler, drums; Sando Black, bass; Joel Livingston, guitar; Phyllis Kenney, chirpie, and Alexander, front and rear.

### Carolina Cotton Pickers

Aaron Harvey, Lew Williams, Booker T. Starke, Addison White, saxes; John E. Williams, Joseph Williams, Thad Salsbrock, trumpets; LeRoy Hardison, Eugene East, trombones; Otis Walker, drums; Clifton Small, piano; W. J. Edwards, guitar, and L. E. Thurman, bass.

### Gene Krupa

Sam Donahue, Bob Snyder, Clot Neuge, Sam Mauter, saxes; Shorty Cheroke, Tony Holton, Corky Cornelius, trumpets; Floyd O'Brien, Al Jordan, Sid Beantley, trombones; Biddy Bastien, bass; Remo Head, guitar; Tony O'Amore, piano; Irene Day, chirpie, and Krupa on drums.

### Ken Harris

Dutch Cudd, Al Markham, Joe Rank, saxes; Donk Boyce, Ken Foeller, trumpets; Chet Petty, drums; Phil De Fresno; Sam Rayna, chirpie, and Harris, piano.

### Mattie Mattison

Frankie Bauer, Bill Klerana, Red Cox, Bill Thompson, saxes; Armand DiVincenzo, George Rawlins, trumpets; Cy Chyphar, trombone; Del Dico, guitar; Jimmy Day, bass; Brownie Sledzinski, piano; Don Bick, drums; Lee Foster and Votto, vocals, and Mattison, front.

### George Shurtleff

Frank Gehrke, Abe Mauls, Gord Hanson, Leo Cunningham, saxes; George Shurtleff, Earl Tunison, trumpets; Ed Gehrke, trombone; Glenn Fox, piano; Bob Smith, drums; Howard Hartman, bass, and Bob Walker, chirpie.

### Gene Dennis

Joe Slavet, Blade Craft, Sumner Sumner, Sid Siegel, Gene Dennis, saxes; Bob Salsbrock, Mickey Fitzgerald, trumpet; Walter Nims, trombone; Sully Goldstein, piano; Moose Salsick, drums; Bill Galt, bass.

### Paul Moorhead

Earl Milan, Vern Wagner, Fred Van Skyla, trombones (all double trumpet); Paul Moorhead, Tony Moreno, trumpet; Roy Dixon, sax; Eddie, trombone and trumpet; Wendell Hall, guitar; Harry Lorenzen, piano; Lowell Dahlstrom, bass; James Welch, drums and vibes.

### Peck Kelley

Richard Shannon, Lou Crumbaker, Joe Barber, saxes; Kit Reid, trumpet; Griffin Fitzgerald, bass; Billy Smith, drums; Jamie Lee, chirpie, and Kelley on piano.

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Here Is U Here i Artie Sh outfit on boasts o ments. "The is not t music bu sic with able with saxophon haps, due come mo to have a such, au instruments "If pe "I should into a n for the ment of novations of swing greatly n

The Gene Sen FREN

# Plan 3 New L. A. Spots

BY DAVID HYLTON

Los Angeles—Artie Shaw, after making six sides for Victor with his men a couple of weeks back, expressed hope of gathering 60 spots about him and making a concert tour. Which would undoubtedly be memorable.

Besides the rebuilding of the Pajomar there are plans for two new dine and dance spots. One will be on the lot between NBC and CBS on Sunset bou. The other in the heart of North Hollywood.

**Mannie Klein Decca Album**  
The Vogue ballroom in downtown L.A. folded after a fair run by Freddie Berrens and a pickup band. The Casa Manana in Culver City, on the other hand, is really drawing the crowds to hear Will Osborne. Will's band sounds 100 per cent better than it did at the Palomar. The Dixieland influence is evident in the pianist and a new trombone Osborne picked up. He plays at the Casa another six or eight weeks and then to S.F. for a stint.

Decca will come out with an album of Mannie Klein solos backed by Victor Young's band. The tunes will be both "long hair and short hair things," as Mannie explains it.

April 26 sees the last of the King Cole trio at the Radio Room from whence they trek to Chi for MCA.

**Hampton's Portable Vibes**  
Mac Stone and his Pebbles doing the date at McDonald's Party House. Band features Stone who sings, plays cornet and a horn he calls Wilbur. Dixieland is the outfit's business.

After Benny Goodman, who opened at the Coconut Grove, comes Joe Reichman and then later, Clyde Lucas. . . . Lionel Hampton carries a portable vibes outfit around with him so he can set up and give out in the niteries he visits on off nights and after hours. It's all very spontaneous and the patrons never know just when "Pops" Hampton will show up and let his hair down. . . . Billy Kyle went over to visit the King Cole trio a couple weeks ago and gave an impromptu half-hour piano concert. He does this to relax from the stiffness of Perino's Sky Room, where John Kirby was playing.

## Here's Why Artie Is Using Strings

Here in his own word is why Artie Shaw is using a 31-piece outfit on records. The band boasts of 14 stringed instruments.

"The general idea," he says, "is not to get away from swing music but to present dance music with more color than is possible with the usual brass and saxophone setup that has, perhaps, due to constant usage, become monotonous. I will attempt to have a swing band playing as such, augmented by legitimate instruments playing legitimately. "If possible," Shaw declares, "I should like to work this idea into a much needed laboratory for the creation and development of musical effects and innovations necessary to the growth of swing which I contend is a greatly misunderstood idiom."



—Atlanta Journal Photo

## 'Gone With What Wind?' ask these Atlanta cats

are shown proving that although Sherman and his boys might have made a mess of things locally a few years back, there's no indication that righteous jump is or ever was gone with any wind. On piano is Pete Pollet, trumpet is Fred Porter, and behind the mop of hair and the doghouse is Mac Eargle, all three of Harry Hearn's band. Drummer Paul Maerz is with Bill Clark's combo, and clarinet man Aden Carver is with the Tom Crowley outfit. This is one of the daily sessions held in the basement of Warren's Music Store in Atlanta.

## Prager Combo Gets Praise Colored Boys Play Trumpet Just Alike

BY JAY GRAY

Memphis—Colonel Manny Prager, Ben Bernie's old side-kick, showed the Claridge Hotel patrons as fine an entertaining unit as they'd seen in many a day. Considering that the band had been together under Prager only nine weeks, their showing was particularly admirable.

Finishing two sessions daily at 1:30 A.M., every night except Sunday found them rehearsing until 3. Manny picked the band up at Auburn Poly. Institute in Auburn, Ala., where they had been the Cavaliers. They're on the sweet side, with arrangements by Dan Roth. If Pat Hill on tenor is a killer (and he is) then Don Boyd on trombone is as fine a getoff man as you want to hear. The whole band are golf bugs, but Prager threatens to fire anyone who beats him. Eighteen-year-old Betty Bonney really gives with the voice.

If deservability and hard work mean anything, this outfit should go far.

BY BULK HOLLINGSWORTH

Richmond, Va.—Benny Layton, who has a fine septa band, has twin brothers playing trumpets and they both play the same style. Benny admits he doesn't know which plays first or second. . . . Tiny Hill's entertaining band held over at Tantilla Gardens. Howard Becker following him. . . . The Larry Mann quintet set for a recording date soon, with Tubby Oliver (whoever he is) doing the vocals.

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## "Be Buried In Hartford," Says Gal Cat

BY MARY GILBERTSON

Hartford, Conn.—A very fine pianist is buried in this town, the best town in the world for that sort of thing. See Naples and die; come to Hartford and be buried.

Ex-Tony Pastor Man

The name is Jack O'Brien, not to be confused with Ted Weems' man of the same name. He comes from Middletown, and was brought up in the right jazz school. In 1927 he was playing in Paris with George Carhart's band which included such notables as Dave Tough, Freeman, Mesriow, Danny Polo and Stew Fletcher. Later he played with Smith Ballew, and in '31 he joined Tony Pestritto's group at the Club Hollywood outside Hartford. Pestritto is now known as Tony Pastor.

Jack plays unusual piano, extremely like that of his friend, Willie "The Lion" Smith, but he doesn't take the liberties with the time that Willie does. He has a good firm touch and a solid beat, and what chords the guy can think up.

"Loot More Important"

Jack has always been one of those righteous jazz people, which perhaps explains why he is play-

ing in a Hartford spot called the Mark Twain Diner. He's 32 now, and becoming more commercial, or sensible, depending on how you look at it. He's willing to go with any band now.

"The loot is more important than anything else," he says. "The hell with this business of screaming everybody down as I have been these past few years."

We feel the same way when we see the jit-bugs putting their nickels in for *In the Mood* and *Tuxedo Junction*. There's no point in trying to educate the public.



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# Yale Grid Star Has Ace Outfit

BY JERRY DUNN

New Haven, Conn.—He may be better known as the big good-looking guy with a lot of hair who plays guard on the Yale football team, but Jeff Snavelly also leads a band that's as solid as the side of the line that boasts his Herculean frame.

Snavelly, a pianist and arranger who can shift a few notes in a stock until it sounds like a Jim Dorsey original, has the sustaining band on WICC here, and it's one of the best extant. Jeff is a third year med student at Yale, and his band is really medicine to a discriminating ear. It can make a jump tune really jump, then turn around and do a rumba or a Viennese waltz that'll waft you right to the shores of the Danube.

The 4-man brass section includes one Johnny Bond, third trumpet, who plays quiet, simple horn with feeling, and he plays more jazz, real jazz, than a lot of the name band screamers who I won't mention. First alto man Sal Libero is

# Latest Local Boy Makes Good Story

Yazoo City, Miss.—This town went plumb wild last month when Herbie Holmes and his band arrived. Herbie was born and reared here. The Rotary Club threw a banquet and the town's daily *Sentinel* printed on page 1, in large black type, a proclamation of Mayor D. M. Love announcing it was "Herbie Holmes Day" and for all Yazoo City natives to turn out and pay homage. Said Herbie and his boys: "We ain't never seen anything like it anywhere."

a soloist who will knock a lot of boys right off their seats. Dinny Banquier, Milt Kapsinow and Harvey Persky fill the section, Ben Ginsberg is on bass, Lew Meisel (whom Snavelly grabbed up after some local jerk leader canned him because he couldn't keep tempo) on drums, and Snavelly sits at the piano playing rhythm as it should be played.

# Local Band Gets Break in Balty

BY BILL WILLSE

Baltimore — Local laurels to booker Roger Kemp and Keith's Ballroom owner Lawrence Schamberger, for giving the Don Murphy band a break. Don and the boys had been in rehearsal for three months but couldn't find work. Then up popped Kemp and Schamberger to book the 16-man outfit into Keith's this week. Chirpie may be Hannah Shriver, local deb who copped a contest under the Eddy Roger outfit.

Wally Stoeffler doing a crackup job at the Belvedere hotel, and the engagement has been extended. . . Glenn Miller plays our Coliseum April 8 and the Johns Hopkins June week along with Jan Savitt. Woody Herman plays the U. of Maryland on the 5th. . . Louie Randolph left the Valley Inn after three years of good business. His five lads now are at Whitey's.



Throwing a Bash in honor of Ella Fitzgerald's closing night at New York's Roseland Ballroom last month were Russ Morgan (left) and Bobby Parks. Morgan, who once played hot jazz under Jean Goldkette, and Parks, one of the youngest name leaders, were only 2 of many on hand to wish Ella and her men the best.

# Black Music

(From Page 7)

music got worse, the public and musicians discarded it. Goodman's band in about 1935 took up the fight again, and squeezed out some good white jazz. It wasn't enough, however, and I've told you the rest.

Maybe it doesn't matter. Music in music, black or white. But maybe it does. If Bix and Tesch had lived and if white music had developed (or if it develops anyway), it might have gotten (or it might get) better than Bix or Teschmacher, Louis, or any of them have done. Maybe white jazz could even conquer commercial dance music and Tin Pan Alley.

The next *Down Beat*, out April 15, will have Don Redman as the "man behind the band." Hal Kemp will review his band, Paul Eduard Miller will write a special article on "too many sideman leaders" and the Inquiring Reporter will present opinions of well known musicians. Don't miss it.

# Denver Band War Looms

BY CHAS. M. HILLMAN

Denver—Bob Millar's stay at the Silver Glade of the Cosmopolitan hotel is resolving itself into a date to be remembered, especially since the addition to the band of Henry Theis (not of the Cincinnati This family) who came from Detroit as pianist and arranger for the band. Judy Janis, recently of the Phil Harris band, does the female chirping, and Dale Hunter takes care of the rest. Millar fronts and does fancy piano work a la Duchin. Millar's mother, former Denverite, joined Bob here recently after an absence from the city of more than 30 years.

Last summer's battle of name bands at Denver's two parks, Lakeside and Elitch's, is again taking form. Already Ben Krainer, manager of Lakeside, and Arnold Gurtler of Elitch's are negotiating, Gurtler having already signed Ray Herbeck for a possible opener which, we understand, will be of 6 weeks duration.

Success of Milt Schrednick's Chamberlain Lotion show over NBC has prompted other national advertisers to look into Denver as possible origination point. Schrednick uses 18 men and the possibility of two or three more such combinations is causing quite a stir in Local 20 circles.

# Jerks Are Right About Winter's St. Joe Outfit

BY JOHN GLADE

St. Joseph, Mich.—Not often does this reporter travel 40 miles to dig a band just because a flock of jerks scream praises in his ears. But they're right.

Ray Winter's Californians, at Shadowland, put out a brand of blatant swing that sends. Clean precise sectional work takes preference to solo stuff and makes for plenty of guts. Sam Rowe's arrangements provide Henderson flavor.

Winter, alumnus of Jimmie Greer and Warner Bros., uses a colored boy, Harry (Scat) Williams, singing. He kills 'em. In solo spots are Eddie Soellner, ex-Pollack alto; Cecil Reader, ex-Carl Moore tenor, and Morey Kraus, ex-Norvo trumpet. The others are Joe Dezzo, piano; Hank DeVos, drums; Paul Miller, bass; Roland Scheiman, Ram Rowe, reeds; Americo Monatanari, Lew Bailey, trumpets, and Happy Crone does the road managing.

# Niosi's 88 Man Deserves Rave

BY DUKE DELORY

Toronto — The only one of the Nicsimen not getting the breaks he deserves now is the gent with the 10 terrific fingers and abundant personality, pianist Harold Gray. The guy really pecks the ivories with the best of them.

**REWARD**

Who knows present location of this man and name he is using? May be known as Don Irvin, Alfred Redman, David Mann Semach, Dave Redman, etc. Write P.O. Box 59, South Bend, Ind. Confidential.

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# Cleveland Gets 'Names' at Last

BY EUNICE KAY

Cleveland—When Herbie Kay left the Little Cafe of the Hotel Cleveland a week ago it ended the stay of one of the first name bands to ever play this city of well over a million souls for any length of time. And when it finally was revealed that Ted Fiorito would follow Kay it was almost too much for local yokelry.

"Poison" Gardner, who has long exploited his boogie talents at Lindsay's, gave a piano recital at the Cedar Gardens, one of the town's better black and tans, several days ago. He introduced I Told My Heart, which he collabed with Al Frenitz, Jan Savitt and Artur Rodzinski of the symphony had a get-together discussing old times with the Philadelphia.

# MacKinnon Writes Four New Tunes

New York—George MacKinnon, former Boston gossip columnist who deserted the Fourth Estate a few months ago to concentrate on song writing, has teamed up with Radio Comic Ray Perkins and turned out four new tunes. MacKinnon does the lyrics, Perkins the music. The tunes are "When Ezra Played His Tweedle-Dee-Twee," "I Love a Bearded Lady," "Another Day" and "The Navaho's Lament."

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# Juke Boxes "Steal Show" In Kaycee

BY BOB LOCKE

Kansas City—As far as the music game's concerned, the town's plenty in the doldrums; what with the small combos being crowded out of the smaller danceries by juke boxes, and the big name bands few and far between in their appearances here. However, the town's two big ballrooms, the Plaza and the Century Room seem to be operating in the black and playing good bands.

"Battle of Bands" Here  
Bill Wittig has had Herbie Holmes as location ork for the Plaza-Mor the last two weeks, with the smaller Nancy Hutson getting plenty of raves from local terps but otherwise the outfit's doing only so-so. Paul Page and his Paradise Music also stood in for two weeks. Wittig's idea of staging eight hours of continuous dancing on Sunday p.m.'s is making dough for the place, the last prom staged pairing Arlie Simmons and Herbie Holmes. Lee Dixon came in on March 16.

At the Century Room, impresario John Tumino is staging weekly "Battle of Bands," squaring off house band Jay McShann with visiting crews. Latest opposition for the McShann combo was Clyde Bysom, who turns out a neat brand of dance music. Joe McAnarney, who fronts the latter outfit and plays clarinet, got plenty of attention from local hep-cats.

Bestor Not So Good  
At S. Bernard (Barney) Joffee's Terrace Grill in Hotel Muehlebach, Nick Stuart and his ork currently hold away, bowing out Little Jack Little. . . . Virginia Barrie, chirper with Judy Conrad's ork, took a 2-week solo at the Cabana, Hotel Phillips, then rejoined the crew when they opened at the Plaza-Mor March 17. . . . The Omar Trio is a small schmaltzy combo, still holding on at Hotel Continental, with Dick Torres guitarist, vocalizing. . . . Tommy Juneau, back from St. Louis, is at Club Continental. . . . Martin's-on-the-Plaza, losing his after the McShann crew departed, countered by bringing in Will Humber and his ork, formerly stationed at Southern Mansions and putting on floor shows three times a week. . . . Clarence Rand now at Tootie's Mayfair.

The Tower Theater is beginning to bring in head acts, already offered here being Don Bates, with an only so-so revue, and Joe Venti, putting on a considerably better entertainment. . . . Incidentally, the Venti boys principal hangout was at Milton Mor's Tap Room, where Julia Lee holds sway. Milton's Tap Room continues to enjoy the best bit of any tavern in Kaycee, his principally to Julia's blousy vocals and piano pounding. The Venti crew also showed up at several of the Will Humber times after at Martin's.

Pat Sheridan, former traps artist, here in new padding home for Irene's Company, still laboring in the sheet music department for some time. . . . Pat Loftus' crew



—Seymour Rudolph Photo

### Going Up . . . Jay McShann.

leader of Kansas City's "most jumpy" septia band, last month augmented his 7-piece outfit to 12. McShann added two trumpets, a trombone, guitar and a sax. He'll soon cut eight sides for Decca. John B. Tumino is managing the McShann crew, currently at the Century Room in uptown Kaycee.

## Oil Drilling Means Jobs in Amarillo

BY BILL FARMER

Amarillo, Texas—Things are picking up in the panhandle country. Drilling for oil has all the musicians awaiting the call for better jobbing dates. Carlton Scales, local maestro, getting good dates now. Aviatix Club has Jack Fuller and a good 5-piecer that bears watching. Ernie Palmquist doing well at the Nat ballroom. Loring Reed, ex-Reichman and Ran Wilde bass man, back in town and has organized a new band. The Collegians on KFDA daily are above par for a college combo. The 66 Club has a fine vibe man who's known as 'Smoky.'

is planning several spring prom dates. . . . Laurence Keyes' ork, playing at Lincoln Hall and at Street's Green Room, copia spots, is shortly due to make a debut for o'ny trade by opening in an uptown white spot. . . . Keyes, who is piano conductor of his band gets a lot of publicity through his name, punning it with piano (keys).

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## Sad Stuff; One Band Where 12 Used to Jump

BY KENNETH KATHAN

Galveston—This island resort, in 1933 the liveliest spot in Texas, with 12 spots using bands, from the lowly Texas Alamo to the magnificent Hollywood, has struck an all time low with ONLY ONE PLACE IN TOWN WITH A WHITE BAND!

Joe Blow, walking down Tremont street at 11 p.m. would say, "What hit this town, anyhow? Jeez, there's the tavern where Peck worked; across the street used to be the Stag and the Silver Dollar and down a block the Black and Silver. And now look. Boy, what a bringdown for a town that used to jump 'til 3 a.m."

A combination of governors, Texas rangers and reformers have worked this change in this "resort" town and now instead of a dozen places for the tourist to while away his time we have one place in town with a white band, the Crossroad Tavern. There are four—count 'em, four—pieces in the band, Bill Merrill's. They're packin' 'em in nightly. Starring with Bill is Cliff Warner, ex-piano of

Caceres' WOAI staff band, and his helpmate canary, Nita Merrill. But think of it. One white band in a town this size!

## Red Hare Of Hart's Ork Has Red Hair!

BY ED KOTERBA

Omaha—Little Joe Hart, who valiantly left a hospital bed almost nitely for three months to front his band, got his gang together just five days before he did a very good one-niter at the Chermot. All things considered, they seemed definitely to be headed toward the top. Joe feels good again, though he's lost lots of weight. All the boys are Kansas Citians with the

## Geraci in Concert

Chicago—Andy Rizzo, jazz accordionist at Chicago's NBC and CBS studios, will present an accordion concert featuring Vincent Geraci at Kimball Hall at 3 p.m. May 5. Geraci has been a Rizzo student six years. He's only 20.

exception of Ted Nash, who plays a conglomeration of reeds. He came over from Ralph Webster's ork. A feature of the band is Red Hare, who incidentally, has red hair.

Peony Park pledges a new deal to Joe Public and Local 70. Starting with Herbie Holmes on Easter, the public is to get name and semi-name outfits and the Local to get a third of the work.

Howard White's seven bands are branching out for locations in Indiana and Texas. Sternie Sternberg and Dick Milla are just completing month stays at the Nat ballroom in Amarillo.

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Denver's hottest band, in the opinion of most musicians in the Mountain town is Kinzie McVey's unit, starring the leader at the drums. Left to right—Merle Anderson, tenor; Jimmy Richardson,

bass; Chuck Walker, tenor & clarinet; Sax Mallard, alto & clarinet; Eddie Miller, vocals and front; Jimmy Caldwell, trumpet; Johnny Raeger, piano; Eddie Walker, trumpet. McVey is shown with tuba. It's a strictly go outfit with Raeger's piano showcased.

# Busse's 'Corn'-et Highlight Of Early Whiteman Records

(From Page 8)

Young - Gaylord - Rinker - Crosby quintet.

Victor 20684—"Like You" (Grofe arr.—rec. May 19, '27)—Straight-forward stuff.

Torres Copies Lang!

Victor 20751—"I'm Comin' Virginia" (rec. April '29—Matty Malneck arr.) and "Just Once Again" (rec. June 22—Grofe arr.)—Bing Crosby's scat vocal is the high spot of "Virginia," and Nichols' hot trumpet obligato to Chas. Strickfadden's baritone sax solo also rates special mention. The guitar fill-ins are not by Eddie Lang, (a popular impression) but a Spanish kid named Gilbert Torres and the violin hot solos are by Matty Malneck. "Just Once Again" is for Henry Busse fans. Busse's "corn," et is featured in opening chorus, and Skin Young does vocal honors.

Victor 20757—"Collette" (rec. July 15) and "Broken Hearted" (rec. May 24, both Grofe arr.). Let's skip this.

Victor 20784—"I'll Always Remember You" (rec. May 9) and "Who Do You Love" (March 9—both Grofe arr.)—First side is a straightforward arrangement featuring unusual instrumental effects by arranger Grofe. Vocal is by Skin Young. On the reverse side banjoist Mike Pingitore puts in a rare appearance providing rhythmic background to an otherwise unaccompanied ensemble sax chorus. Note the early use of the pyramid idea in the closing of this number.

Victor 20828—"My Blue Heaven" (rec. July 6—Grofe arr.)—Vocal by Jack Fulton and quintet. During repeat verse Pingitore again occupies the limelight for a brief moment.

Victor 20874—"Broadway" (rec. Aug. 16—Malneck arr.) and "Manhattan Mary" (rec. July 13)—Both arr. are snappier than usual (up until now) for Whiteman, another indication of his improvement and maturing in style. Excepting a short bit by Jimmy Dorsey (still sounding like Tram) on "Manhattan," their are no hot

solos, on either side. Skin Young does the vocal in "Broadway," while the Fulton-Gaylord-Young trio takes the chorus in "Manhattan."

Victor 20881—"Just a Memory" (rec. Aug. 19—Grofe arr.) and "Cheerful Berrie" (Aug. 15)—Two typical Grofe arrangements. First of which is really excellent.

Victor 20888—"The Calinda" (rec. Aug. 19th) and—Vocal by Crosby-Young-Fulton-Gaylord.

Victor 20888—"It Won't Be Long Now" and "Fivestep" (Aug. 16, '27)—Malneck arr.) For the first time in his career, Whiteman allows the band to try playing hot from beginning to end of an arrangement. In "It Won't Be Long Now," Tommy Dorsey has the first chorus to himself (excepting middle 8 bars)—Jimmy Dorsey's hot clarinet is featured prominently during verse—rhythm boys take the second chorus and do a good job, too—Jimmy makes a reappearance on clarinet again in the final chorus, alternating solos with brother Tommy who switches to trumpet at this spot. The 8 bars of hot baritone sax in middle of the final chorus marks a rare example of Jimmy Dorsey playing this instrument. "Fivestep" is less successful than its companion piece, actually being a vehicle for the rhythm boys to trot out their any style. Jimmy has short spell on hot alto for 8 bars in final chorus.

Victor 20885—"Shaking the Blues Away" and "Oooh Maybe It's You" (rec. Aug. 20th—both Grofe arr.). Both numbers are skillfully scored—fine examples of the so-called "typical Whiteman style." The Young-Fulton-Gaylord trio vocalists in latter chorus. No vocal on first side.

Victor 20878—"Dancing Tambourine" and "Shady Tree" (both rec. Sept. 22)—Nothing flashy about "Shady Tree" (vocal by Mildred Hunt) but "Dancing" features some exciting hot trombone passages presumably by Tommy Dorsey. An excellent arrangement incidentally.

Victor 20875—"Beautiful Ohio" and "Missouri Waltz" (both rec. Sept. 21st)—Two ordinary waltzes about which nothing particularly important can be found.

Victor 21119—"Sensation Stomp" and "Whiteman Stomp" (both Redman arr. and rec. Aug. 13). This is by far the hottest dance record Whiteman has turned out up till now. Old-time Whiteman fans must have been horrified when this disc was issued, because it is absolutely unlike anything he ever did before. "Sensation" is the old Eddie Edwards Dixieland tune, here arranged very brilliantly by Don Redman. It is Jimmy Dorsey's record from beginning to end. Between orchestral interludes he pops in alternately with clarinet and alto solos, at one point introducing the famous "Tiger Rag" chorus he originally played on the Five Pennies Brunswick record of "That's No Bargain." Reverse side is similar in arrangement, though a bit more eccentric in theme. Again Jimmy Dorsey takes most of the hot solos, sharing briefly with brother Tommy (trombone) and a rather stiff "hot" trumpet man (Nichols in a bad moment?). Nowhere has the high quality of musicianship in the early Whiteman band been more admirably demonstrated than on these two very difficult scores.

His Beiderbosch, Tram, Challs and others of the Jean Goldkette band join Whiteman in the next chapter of Warren Seabill's story. Down Beat's April 15 issue will carry on with the most exciting chapter in Whiteman's history. Be sure to read it!—EDS.

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### Jack Egan's N. Y. Mental Ramblings

(From Page 6)

going around with Gager Wasey, advertising agency exec, who is NOT a musician! . . . Elmer Smithers, trombonist late of the O. Nelson and T. Dorsey bands, switched to Joe Reichman's crew. . . Alvin Rey and his new west coast band featuring the King Sisters are getting Nyork offers from MCA—and after what veddy big band leader tried to swipe two of Al's men by assuring them the Rey band is breaking up???

Sid Kay, who just finished a tour as pit drummer with "Leave It To Me," is wooing Mildred Fenton, the songbird who replaced Mary Martin in that same show. . . Speaking of Mary, Ray Sinatra, the ex-ork pilot, must be allergic to Martina, or something. First he tours the country arranging and conducting for Mary, now he's making notes for Tony. . . Iva Stewart, whom all the movie col-

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**Sexy Sparrow** with Al Turk's combo at Chicago's Oriental Gardens is comely, talented Rita Marice, whose flash singing style is packing 'em in—musicians as well as hoi polloi. And it's her first job with a name outfit. (Photo by Bloom).



**On Your Toes** because Slim Gaillard's on his way! Ray Rising snapped this one last month at Chicago's Hotel Sherman as Slim was cutting some fancy terpsichorean take-offs. Slim plays tenor, guitar, piano, drums, bull fiddle and vibes with his new little band.



**\$60,000** is being spent by the management of the Rainbow room in Asbury Park, N. J., for a new dance spot to open this summer which will star the singing of Amy Arnell and Tommy Tucker's orb. Amy and Tucker will have their names in lights 10 feet high atop a hotel. She's shown here.



**"Budweiser Bob"** is what his cronies call Bob Eberly, chanter with the Jim Dorsey gang. Eberly is reputed to be able to down three beers in three minutes, night or day, before or after meals. Buddy Schutz, demon drummer, who eats and sleeps with his camera, caught this "refreshing" pose last month while the band was en route to New Orleans, where the band broke all records.



**Top Men** in their respective offices, two band bookers and an editor attend New York's Famous Door to dig the Will Bradley band. Left to right—Ed Fishman, Carl Cons, managing ed of *Down Beat*, and Willard Alexander. Fishman and Alexander head the band booking division of the William Morris agency. Cons just ended a New York-Miami Beach vacation trek.



**Swinging** an 1890 Scott Joplin rag in the worst New Orleans tradition here is Cliff (Grand-pappy) Arquette, comedian heard on the *Asalon Time* NBC radio show. Bob Strong, the band leader on the show, (center) and Dick Todd, market-hired baritone, get



**Guess Who?** . . . He plays clarinet and admits he's a sucker for the 2-beat jazz. Sure, and it's Irving Fanola of the Orleans Fanolas grabbing a cat-nap between sets at the New Yorker. Fanola and the Bob Crosby band return to Chicago's Blackhawk. April 12 and a some delayed engagements.



**Bashing** of the vilest sort greeted Emil Flindt's ears at Chi's Paradise Ballroom when Walt Anthony and Pat Strochlo organized a 2-piece jam combo within the Flindt band. Emil got his start on the Mississippi riverboats and though few know it, his background is as exciting as any of the more "blended" jazz combinations of 1940. Now he's known for his original compositions.



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pappy) Arquette, comedian heard on the *Asaon Time* NBC radio show, Bob Strong, the band leader on the show, (center) and Dick Todd, racket-holed baritone, get ready to sing.

Irving Pazola of the Orleans Fasolas grabbing a cat-nap between sets at the New Yorker. Pazola and the Bob Crosby band return to Chicago's Blackhawk April 22 for a long-delayed engagement.

2-piece jam combo within the Flindt band. Emil got his start on the Mississippi river-boats and though few know it, his background is as exciting as any of the more established jazz musicians of 1940. Now he's known for his unusual musical qualities.

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