

B G Grabs Cootie for Hot Chair

BY DAVE DEXTER, JR.

Chicago — Duke Ellington was searching for a trumpet man to replace Charles (Cootie) Williams, for 11 years a mainstay of his brass section, last week after Williams posted his notice and prepared to join Benny Goodman's new band in New York.

Harry Jaeger on Drums

Ben Pollack also was holding conditions. He lost his star drummer, Harry Jaeger, to Goodman. Jaeger signed a 3-year binder and will replace Dave Tough, who has been rehearsing almost daily with Benny's crew at CBS' Seventh avenue studios.

Williams and Jaeger flew into New York, sat in on rehearsal and signed contracts with Goodman in less than 48 hours. Williams, who joined Ellington in January, 1929, when the late Buster Miley became ill and quit, has won international fame not only for his "growl" solos but also for his lead work. His leaving came as a blow to Duke and the band and for a week after it was announced Ellington and his men were at a loss as to who would take his chair. Charlie Shavers, Paul Webster and two others were mentioned as successors. Cootie's salary will be \$200 a week.

Jaeger first became prominent (Modulate to Page 23)

Artie's Stick 'Stabs' Paulette



Los Angeles — Paulette Goddard and other members of the cast of *Second Chorus*, new Paramount musical, burst into spontaneous applause and almost spoiled the "take" after Artie Shaw finished a 5-minute performance of a tune he calls *Hot Concerto* composed especially for the movie. The Shaw solo is said to be the greatest he's ever recorded. Billy Butterfield takes a 12-bar "dirty" solo on his trumpet, in addition. Shown here with Paulette, a hep thic who says Artie's playing "stabs" her, and Shaw, who makes a real comeback in the film.

Enoch Light is Ready to Start

New York — Enoch Light, the band leader, who was injured last spring in a motor car accident, is back on the stem rehearsing a band. He spent 14 weeks in a hospital. William Morris office here will handle his bookings, which were scheduled to begin in mid-November.

On the Front Cover

Surrounded by fem "ward heelers" from the dance line at the Edgewater Beach Hotel in Chicago, Red Ingle of the Ted Weems band winds up his presidential campaign on the eve of the election. Ingle has puffed out cigars, kissed babies (like the ones on this cover) and promised his life to voters in an attempt to overwhelm two gents he calls "Frankie" and "Wilk." The shovels come in handy when Ingle, a tenor saxist, starts sounding off. Photo by Ray Rising.

Bon Bon—Jan Are Parted

New York—Bon Bon and Jan Savitt have finally split. The colored singer, whose real name is George Tunnell, left Savitt's band last week and was to open at the Lincoln Hotel here with Tony Pastor's band Nov. 1, strictly as a solo act.

Bon Bon has a contract with Mrs. Maria Kramer, owner of the Lincoln, until 1945. He may pop out with a band of his own later. Savitt and Bon Bon started together in Philadelphia when Jan was leading a studio outfit. It has been rumored repeatedly that they were parting, but not until last week did Bon Bon definitely announce he was on his own.

Shaw Gets the 'Brush-Off' from Georgie Auld

New York—Georgie Auld gave Artie Shaw a polite brush-off last week when Shaw, from Frisco, wired Auld asking the young Canadian-born tenor man to join the Shaw band.

"I'm passing the offer up right now until I can tell if my plans for my own band will pan out," said Auld. "I don't want to get a band together until I'm sure I can keep it working steadily."

Auld indicated he would know within two weeks whether he would abandon plans for his own group.

Bechet-Victor In Big Deal

New Orleans—Sidney Bechet, the New Orleans soprano sax-clary net whose work is a favorite of collectors and not a few musicians, last week signed with Leonard Joy of Victor to make 24 sides in which Bechet's talents will be featured. Unusual angle is that Bechet will be used, if plans work out, with such big bands as Barnet, Tom Dorsey, and other top names on the Victor-Bluebird list. "A guest artist on wax idea, as it were," Joy said.

Jack Jenney Weds Again

Los Angeles—Jack Jenney, who was divorced from his first wife, Kay Thompson, the singer, last year, married Bonnie Lake last month here. Bonnie is the song-writing sister of Ann Sothern of the movies. Jenney, a former band leader, is hot trombonist with Artie Shaw's band now playing in Frisco.

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15 CENTS

AFM Cracks Down on Barnet

New York—Charlie Barnet's rampage against Consolidated Radio Artists, for several years his booker, and the AFM resulted in action against the sax-blowing leader last month. Charges that Barnet was violating union rules in defying an AFM order were filed with the AFM exec board in two instances.

One complainant was Leo Clue-man, member of the James Petrillo administrative staff. The other was made by CRA. Both charge that Barnet violated AFM rules in defying the AFM president's warning for Barnet not to play his recent date at the Fiesta on Times Square.

Barnet, answering, tried to point out that Petrillo's ruling was inconsistent. He charged that had he continued working for CRA, and taking that agency's bookings, he would have been in the position of accepting benefits and thereby would have been accepting CRA's work as valid, which he already had denied. Before the meeting (Modulate to Page 20)

Hucko With Bradley

New York—Peanuts Hucko, tenor man with Joe Marsala, who quit Will Bradley's band in August, returned to the Bradley fold last month. Johnny Smith took Hucko's chair with Marsala at the Hickory House.

Matthews-James Split

Chicago—When Harry James came into the Sherman Hotel last week he was without Dave Matthews, alto man, who quit Goodman to sign up with Harry's new band. Dave is in New York arranging. Claude Lahey is playing Dave's parts.

Benny Signs 'Em



Harry Jaeger



Charles (Cootie) Williams

New York—Harry Jaeger, drummer, and "Cootie" Williams, for 11 years growl trumpeter with Duke Ellington, will be two of the stars of the Benny Goodman band when it gets started again soon. Jaeger signed a 3-year contract; Williams was contracted for one year. His salary will be \$200 a week.

Stravinsky Visits Hollywood



Igor Stravinsky, one of the world's greatest musicians, is shown as he visited Paramount's studios in Hollywood recently. Left to right—Stravinsky, Mrs. Stravinsky, Louis Lipstone, Paramount music department head; Mrs. Vladimir Golschmann, Victor Young and Conductor Golschmann of the St. Louis Symphony. While at Paramount Stravinsky revealed he had just completed work on his fourth symphony which he will introduce this month when he starts a nation-wide conducting tour in Chicago. Stravinsky's music is a great favorite of many jazz musicians.

Lunceford Balks on BMI Tunes, Loses Airtime

BY ED FLYNN

New York—Jimmie Lunceford became the first name band leader to publicly stage a fight to preserve his valuable library in the current ASCAP - BMI battle when he refused to play four non-ASCAP songs on CBS last week and was not allowed to broadcast.



Lunceford

The network demanded Lunceford use four public domain or BMI tunes on his 30-minute shot from the Fiesta Danceteria. Lunceford, checking his library,

felt he couldn't play four such tunes without harming the quality of his program. After submitting his program CBS spokesmen told (Modulate to Page 16)

Says He Was 'Wrongfully Cruel'



Los Angeles—Jimmie Grier, the band leader, was sued for divorce Oct. 14 by Julie Gibson, who married him in 1939 after working as vocalist with his band a couple of years. Julie, shown above with Grier, charged cruelty and claimed Jimmie engaged for a long time in "conduct intentionally and wrongfully cruel." She did not ask alimony but requested that Jimmie pay the costs of her suit and turn over \$500 she says he horrowed from her before they separated in September. Photo by Seymour Rudolph.

Billy Burton On the Mend

New Orleans—Billy Burton, manager of Jimmy Dorsey's band and a former band leader-violinist himself, was reported greatly improved here last week. He is resting and taking treatment for a "bad" heart which gave him trouble all summer while he toured with the Dorsey band after its closing at Hotel Pennsylvania.

Burton will rejoin the band this month at the Meadowbrook in New Jersey.

Rockwell Gets Les Brown's Ork

New York—Tom Rockwell's General Amusement Corp., now is booking Les Brown's band, which formerly was handled by Consolidated Radio Artists. Joe Glaser, Brown's personal manager, made the switch a couple of weeks ago. Glaser also p. m.'s Andy Kirk, Louis Armstrong, Eddie South, Billie Holiday, Roy Eldridge and the new Lionel Hampton crew, among others.

Zeke Zarchy Out of Miller Band

New York—Zeke Zarchy, lead trumpet with Glenn Miller, left the band last week and will stick to local studio work. Phil Rommel, formerly with Sonny Dunham, takes his chair. The Miller band is set at the Pennsylvania Hotel here until mid-January.

Leaders Ineligible for 1940 All-Star Band

Sidemen Get Break As Annual Poll Starts This Month

Chicago—Down Beat's annual poll of musicians gets under way again this week with one major change evident. Leaders of bands, who in previous years have almost automatically been elected to places on the "All-American" mythical band, will not be eligible in this year's contest.

In the opinion of the editors, the elimination of big time leaders on the final all-star lineup will give many talented, highly-respected sidemen a chance to become recognized. It also will mean that voters no longer can carelessly jot down the name of some leader who has a publicity staff operating for him throughout the year. And also, it means that young musicians and the few jitterbugs whose votes are sent in for tabulation will have to deliberate and carefully select musicians on their merits alone, not because they've "heard he's the best."

The change in rules means that an entirely new "All-American" band will result from the balloting. The big name bandmen will have their chances for individual honors in the voting for favorite bands and also, for favorite soloists. Details are printed on the ballot, which must be clipped and mailed to Down Beat's "contest editor," 608 South Dearborn, Chicago.

14,000 Votes Last Year

Last year, some 14,000 ballots were sent in. The poll attracted attention throughout the world. And as was the case in past con-

(Modulate to Page 8)

16-Year-Old Rival Of the Hawk



Discovered by Jimmie Lunceford in Tacoma, and hired on Jimmie's recommendation by Sonny Dunham, 16-year-old Corky Corcoran (above) is knocking everyone cold with his sensational tenor work with Dunham's band. Many claim he's the closest to Hawkins of any white man. Recently, at the Rainbow Raveu in Salt Lake City, Corcoran's solos brought so much applause that Dunham had to play a "killer" arrangement by the full band to break up the crowd mobbing the bandstand.

Jack Little's Wife is Dead

Brooklyn—Little Jack Little must carry on without the help of his wife, Mrs. Tea Little, 36, who died Oct. 4 in Brooklyn of meningitis of the brain. Little, whose band was playing the Muehlebach Hotel in Kaycee at the time, flew here to be with his wife as she died.

Mrs. Little managed her husband's business affairs and was well known in the trade for her aggressive methods. She was buried in Albany. She and Little Jack recently adopted two children.



That Lovely Helen O'Connell chick, who once decorated the main stem of Toledo, O., posed for her first "formal" portrait recently with Buddy Schutz, drummer for Jimmy Dorsey, at the camera. Without special equipment, using only a single spotlight for light and a Speed Graphic with 4.5 lens, Schutz shot this in the wing of a theater, backstage. Schutz used super x. x. film and the timing was 4:05:15. Helen is chanteuse with the Dorsey band, which goes into the Meadowbrook this month. Dorsey has been smashing records everywhere.

Duck Draft, Wind Up in Panama!

BY JACK EGAN

Los Angeles—Chatter from the Coast has Horace Heidt buying a new home in Van Nuys. And the chuckle you hear is about the several topflight studio musicians who had it all doped out how to beat the draft. They signed up with the U. S. Marine band figuring that by doing so they'd have to play in Los Angeles only once a week.

Two weeks ago they were notified that they'll be stationed in Panama—to serve in the Marine Corps three years.

Jack Douglas, who used to sing with Buddy Rogers' band, is penning scripts for Bob Hope's radio show. . . Henry Busse's second option was picked up and he stays at the Casa Manana until December 4. . . The Charlie Ryans (he's one of Babe's brothers) expect their heir about the time you read this issue. . . The Bo Ashfords (Ozzie Nelson trumpeter) are also readying the nursery. . . Elmer Smithers, formerly with O. Nelson, T. Dorsey and J. Reichman, now free lancing on the coast.

Gloria Franklin, who plays Hedy Lamarr's sister in "Lady of the Tropics," all but did hand springs along Hollywood Boulevard when the Tommy Dorsey band rolled into town because Johnny Mince is still playing clarinet with that outfit. . . The Frances Neal-Artie Shaw twosome hit a snag and his friends will tell you Artie still worships Lana Turner (and Betty Grable's friends will tell you she still thinks Artie's just about tops). . . The Alyce King-Don Allen romance didn't reach the altar as so many west coasters expected.

. . . Judi Parks, the songwriter, will wed Darryl Herron, Hollywood furniture company exec. . . Holly Humphries, of the Ozzie Nelson brass section, is now a full fledged flyer. . . Garwood Van knocked the spectators at Carlton's Restaurant in Hilywd for a loop, Sunday the thirteenth with that blonde solo he was courting—hmmmmmm! . . . And the boys are all chuckling over the remark attributed to Davey Tough. It's supposed to have happened during a Benny Goodman rehearsal when Benny turned to the drummer and remarked, "Send me, son, send me!" To which Davey retorted, "I'm a directional sender, pops. Which way do you want to go?"

Eddy Gets Hot



New York—Eddy Howard, who up to now has distinguished himself as a romantic, pash singer of pop tunes, went completely barrelhouse two weeks ago in Columbia's studios here and recorded four old standards with Teddy Wilson, Bud Freeman and others accompanying. Shown above are Eddy, Teddy and (below) John Hammond, Columbia recording exec and talent scout, whose vigorous campaigns for the "right" music were features of Down Beat for years. Howard, a former Dick Jurgens chanter, confided his new hot sides were his greatest records yet.

Cuban Musicians Mull Problems

BY DENEY RODRIGUEZ

Havana, Cuba—The Cuban Federation of Musicians was holding its first national convention at Santiago de Cuba as Down Beat went to press. Among matters under discussion were regulation of canned music in both juke boxes and theaters, establishment of a law to compel theater owners to employ musicians, the organization of the island's musicians, and the struggle against fascism. Jose Maria Arrieta, chairman of the convention, pledged the musicians' support of the Cuban Confederation of Workers and its effort to unite the laboring classes.

Johnny Sietz Gets MCA Contract

BY JOE ANONYM

Springfield, Ill.—MCA has taken over the Windsor Trio and the extraordinary vibes work of Johnny Sietz. The trio is local, and Sietz should do astounding things once he gets circulating. Local cats say he could cut Hampton, Rollini or any of them.

Optimists?

BY SIG HELLER

Milwaukee — The National Federation of Music Clubs, in national convention here a fortnight ago, unwittingly let itself in for some futile endeavor. It adopted a resolution to help find work for refugee musicians, but specified that they will try to fill only those jobs for which "no American talent is available."

Is there such a job?

U. S. Bands Can't Jump to Other Labels

New York—A warning by a referee in bankruptcy that dance bands under contract to make recordings for U. S. Record Corp., which recently filed bankruptcy papers, not be allowed to leave U. S. Records' Variety and Royale labels for competitive labels was issued last week here when internal strife between the New York and Scranton divisions of the firm were threatened out satisfactorily to both parties.

It was pointed out that about the only assets the company have left, aside from master records and equipment, are the bands under contract. Allowing those bands to leave would result in the creditors holding the bag without any chance of getting their money back. Sammy Kaye, however, already has jumped back to Victor and other leaders are trying to make the break, it is reported, because the firm has been virtually inactive the last two months.

He Got the Bird



Phil Harris had a ball in Canada recently while touring with his band. Here he's shown in Winnipeg getting ready to shove off on a hunting trip in the vicinity of Regina. "Here's what Henry Busse sounds like," said Phil when Ang May snapped the camera. "Some corn, eh?" Phil used an animal caller to demonstrate. Later he headed to Los Angeles to open the Wilshire Bowl for the winter season. Pic courtesy George Beattie.

Jares Dies in Air Accident

Fond du Lac, Wis.—George Jares, orchestra leader, was killed Oct. 17 when the airplane he was flying crashed in a field near the Fond du Lac airport. A companion, Guido Zenk, 24, also died in the crash.

Jares was 28 years old and lived in Chicago. His band was playing in Sheboygan at the time of the accident. Jares and Zenk were returning to Sheboygan after registering for conscription. Identification of the two was made by their draft registration cards.

Hampton Using 3 Violins On Long Coast Road Trip

Los Angeles—Lionel Hampton, former vibes star and drummer with Benny Goodman, is out on the road headed toward Seattle breaking in his new band. Lionel not only has a hot colored band, with some fine soloists, but he also has a sweet style which features three fiddles.

Working with William Sodeburg, the arranger, Lionel conceived an effect utilizing fiddles, clarinets and bass clarinet which gives him a voicing no other band in America can duplicate. Joe Glaser is managing the band and working on dates.

The complete personnel:

Bob Barfield, sax, Local 6; Illinois Jack, sax, Los Angeles Local; Marshall Royal, sax, Los Angeles Local; Ray Perry, sax, Boston Local; Jack McVey, sax, Los Angeles Local; Eddie Hutchinson, trumpet,

Los Angeles; Ernest Royal, trumpet, Los Angeles; Sonny Craven, trombone, Los Angeles; Fred Beckett, trombone, Kansas City Local; Henry Sloan, trombone, Los Angeles; Forrest Hamilton, drums, Los Angeles; Vernon Alley, bass; Local 6, Piano; Irving Ashby, guitar, Boston Local; Chuck Thompson, piano, Los Angeles.

Crowd reaction to the new Hampton crew has been more than gratifying, Hampton says, although he is aware that the roughness of his brass will have to be worked out. Lionel plays his crowd drums and vibes with his crew.

Tacklin' Tea . . . Sally Rand and Jack Teagarden took to the gridiron last week in Newark theater shows. Here's how Big Gate fared as a hall-lugger with la Rand. He looks like he'd rather have his sliphorn than a pigskin.



Chicago. Mu. Conditio. Than i. Says O. BY G. (Multiple. Miami. to stragi. won't be. not only. ping ove. scramble. Every y. least one. musician. Shef. Dou. New Yo. ment comp. er, fled s. his person. G. Hertz, Oct. 4. Shef. he entered. Hertz whe. be paid 3. years for. ices. The. failure to. claims. He. obtained o. services a. refused to. W. P. Postpo. Box M. Los Ang. coin mach. first flyer. his Music. is also the. and announ. " of amusemen. Falkenb. known as. has alread. 16 m.m. started o. their own. in convic. in this b. problems. of, manufac. from mec. produce 3. maintain. novelty wo. Meantin. is already. interesting. juke box. speaker ou. with a coi. record pl. stalled, fo. in a cafe. subdued l. fere with. penny is. particular. ever may. outlet on. is already. in turn ge. record in. machines. stocked wi. Session. Boston. keep the. vare's Oc. off. Piano. Green an. Johnny P. Sometimes. on hand. King fo. Pittatur. man's Di. at the Ya. formerly. mount the. tom Noble. the season.

Musicians: 'Stay Out of Florida'

Conditions Worse Than in 1939, Says One Who Knows

BY GEORGE P. MILLER
(Musician and Resident of Miami For More Than 10 Years)

Miami—They're beginning to straggle in now, and it won't be long before they're not only straggling but tripping over each other in the scramble to get down here. Every year at this time at least one out of every dozen musicians north of the Mason-

Dixon line begins to get itchy feet for Miami, the Shangri-La of the footlose musician, where winter work is so abundant you have to lock your door to keep away people who want to hire you.

Worse This Year Than Before!

Boloney! Stay away from Miami. Especially if you're a musician. And especially in the winter. Every year conditions get tougher here. The plague of musicians this winter is expected to be worse than ever. If the normal chiseling activity of the seasonal crop of promoters isn't enough to starve out 90 per cent of the immigrant musicians, the jobs themselves decrease in inverse ratio as the number of incoming musicians mounts. Then the old economic

axiom of supply and demand works its deviltry: the more musicians clamoring for a job, the longer the buyer can hold out for starvation wages and the more the musicians can slit each other's throats trying to get the job.

Big Pawnshop Business

Sure there's a beautiful sunshine and wonderful climate here in the winter. But you can't eat a coat of tan, and the pawnshops do a heluva business in horns. Believe me, the under-scale artists with their bag of tricks play ball with the sharpshooting managers to make conditions tougher for us every year. The more musicians that come down here the livelier is the fight for existence. The hell of it is, the fight ain't only lively. It's deadly.

Bill Stein Loses a Leg

New York—An operation which amputated the left leg of W. H. (Bill) Stein, vice-president of Music Corp. of America, was performed Oct. 7 at Fifth Avenue Hospital here. Stein, for many years prominent among musicians, leaders and others in the trade,

lost the leg at the knee. It was the second operation performed on him since he became ill with a heart attack Sept. 28. A blood clot formed and the amputation was deemed necessary by physicians to have his life.

Stein is a brother of Jules Stein, MCA president. Jules flew here from California to be with his brother. Bill's condition was reported as satisfactory after the operation.

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Shefter Sues Doug Hertz

New York—Bert Shefter, prominent composer, arranger and leader, filed suit for \$35,800 against his personal rep, attorney Douglas G. Hertz, in N. Y. Supreme Court Oct. 4.

Shefter charges that last April he entered into an agreement with Hertz whereby he (Shefter) would be paid \$100 a week for seven years for rendering musical services. The contract was broken by failure to pay in May, Shefter claims. Hertz charges that Shefter obtained other monies for musical services and tunes he wrote and refused to give Hertz his share.

W. P. Falkenberg Postpones' Juke Box Movie Plans

Los Angeles—W. P. Falkenberg, coin machine man who took the first flyer at nickel movies with his Musical Sports Ltd., venture, is also the first to pull in his horns and announce "indefinite postponement" of his activities in the new amusement field.

Falkenberg, whose firm (also known as Falkenberg & La Rose) has already produced a batch of 16 m.m. movies and even got started on the manufacture of their own projector boxes, said he is convinced that none of the firms in this business has solved the problems of the business yet. These problems, he said, are: (1) to manufacture a projector machine free from mechanical "bugs"; (2) to produce 3-minute films that will maintain interest after the first novelty wears off.

Meantime, busy Mr. Falkenberg is already launching a new and interesting gimmick. It's a penny juke box in which a number of speaker outlets, each one equipped with a coin slot, operate from one record player. These can be installed, for example, in each booth in a cafe, and are toned down to a subdued level that doesn't interfere with conversation. When a penny is dropped in the slot, this particular outlet picks up whatever may be going to any other outlet on the circuit (if a record is already being played) and then in turn gets a playing of the next record in line on the machine. The machines are not selective and are stocked with 20 "hit tune" records.

Sessions Socko!!

Boston—Nothing ever seems to keep the Sunday sessions at Revere's Ocean Cafe from coming off. Piano of Rut King and Eddie Green and fine guitar work of Johnny Parazzo shine like a light. Sometimes as many as 30 guys are on hand.

King for Middleman

Pittsburgh — Herman Middleman's Dixie octet were replaced at the Yacht Club by Teddy King, formerly a conductor at the Paramount theater in Brooklyn. Leighton Noble is the Wm. Penn for the season.

MICHAEL PAIGE'S

Smart New Band uses CONNS

● A promising hotel band with a new name in the orchestral world, Michael Paige is making a well deserved hit. Organized only in May, Paige's band with its unusual type of sweet music, is receiving acclaim from diners and dancers alike. Interesting arrangements and novel instrumentation, plus a very pleasing type of showmanship, have combined to give Paige the recognition every new band seeks. Among radio broadcasts, Michael Paige has already made a guest appearance on the Fitch Band Wagon.

Like many other promising bands, Michael Paige realizes the value of Conn instruments. For six years he played a Conn tenor with Orville Knapp and George Olsen. Knowing how much Conn instruments add to the value of any band, Paige has sought men who play Conn instruments.

Perhaps Conn can help you too. See your Conn dealer, or write us for further facts mentioning instruments in which you are interested.

C. G. CONN, LTD., 1171 CONN BLDG., ELKHART, INDIANA



These six members of Michael Paige's Orchestra all play Conns. Left to right: Harold Myers, Frank Heckel, Len Warren, Michael Starr, Vincent Materson, Michael Paige.

MICHAEL PAIGE'S ORCHESTRA IS A MUSIC CORPORATION OF AMERICA BAND



Featured in the band is this tenor sax quartet. Left to right: Frank Heckel, Michael Starr, Vincent Materson, Michael Paige.

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

How to Be a Success With A Band Told by Rollini

BY BILL WILLSE

Chicago—"I don't envy the fellow with a big band. He works himself half way to the hospital trying to get something musically different. If he succeeds, that's only the start. Then he has to peddle it. And ooh, what headaches he's in for," says Adrian Rollini, vibester-leader of his bass and guitar men in the Balinese Room of the Blackstone Hotel here. "Me, I'm sticking to a small setup, and believe me there are plenty of leaders of big bands who would like to be in my shoes."

'Don't Have to Rob'

"I know the worry and strain every leader of a big band has to go through—I've done it myself. And every big band leader I talk to now envies me. The average leader has a dozen or so men to handle. I have two. It's a simple matter for the three of us to get together on our ideas. But with a dozen men you get just about that many differences of opinion, both

in the music you're trying to play and in everything else a band has to do collectively.

"And look at the dough it takes to keep a big band going," the ex-bass saxist pointed out. "With just a trio we don't have to rob an employer to get all of us paid off. And we don't have to scrape out the bottom of the can to get dates, either."

A 'Natural' Photo of Pollack's Gang



Members of Ben Pollack's crew know what to do between sets. This shot proves it. Sid Beller's box caught Russ Mass, Mrs. Mass, Dee Palmer, Mrs. Palmer, Billy Wood, Janie McIntosh, Bobby Clark and wife Armida, the singer, in action on a recent one-nighter in Minnesota. The band's mascot, Big Boy, stands by watching for cheating while Armida, lovely chanteuse, tries for a "natural." Beller reports she missed it, coming up with snake eyes on the first roll.

Wrong Horns Still Used, Heidt Says

BY HAROLD JOVINE

"Today's musician is like an aviator trying to fly with a truck, because present day music is played for the most part on instruments designed for the music of yesterday," declares Horace Heidt.

Need New Instruments

The jerky staccato tempo of many modern tunes sounds odd when reproduced on the piano, violin, drums and even the brass instruments, according to Heidt.

"The few modern instruments that enlarge the tonal range of orchestras show this by contrast. In the hands of skilled musicians the electric guitar, the electrified novachord organs and even the drums and traps seem better suited to most of our latter-day music. Even the piano beat seems to lag somewhat behind the fingers and mental conception of its players when the players try to beat out a real fast tune. 'Boogie Woogie' is a semi-successful attempt to deal with this problem!"

Heidt doesn't pretend to know just what instruments are needed to follow through the modern music tempo, but he insists that new instruments are needed badly.

"Some day a man will come along who will combine inventiveness with musical ability and that man, a musical Edison, will give us the instruments we need for full expression."

'Laughable Situation'

Artie Shaw's position on comedians Burns and Allen broadcast is laughable not only because he's No. 1 stooge to the comic pair on the series but because just last year he quit his Old Gold radio commercial because the script called for him to read comedy lines. He refused to do so, saying he was a swing band leader and not a comedian. Now his air series consists almost completely of Burns-Allen-Shaw patter with the band confined to one featured number on each half-hour airing.

When Louis Silvers, conductor of the Monday CBS Radio Theatre broadcasts, calls out at rehearsal—"soften up the jinx in that last passage"—he wants the trumpet man to take it easy, for the trumpet is the "jinx instrument" with Silver and his boys.

Almost to a man, Silvers' personnel on the show has remained the same except for the entrance of four separate trumpet men. In 1938 the regular featured trumpeter fell from a horse and a substitute was hired for two shows. The sub caught influenza after the first rehearsal and another man was called in. Paradoxically enough, the second replacement smashed his finger with a hammer while repairing a book case at home. A third substitute emerged uninjured from his first broadcast but found a truck had demolished his car parked a block away. Now a rabbit's foot, donated by sympathetic fellow musicians, adorns the trumpet section stand!

Is Warnow 'Busiest'?

Looks as if Mark Warnow is the leading candidate for "radio's busiest bandleader" this season. Already music-conducting "Hit Parade" and "We, the People," he has been signed to baton on the "Helen Hayes Theater" over CBS Sunday evenings. In addition, Warnow handles several sustaining air shows.

HIS MUSIC DEALER Saved the Day!



A THIEF stole Jim's trumpet 12 minutes before he was scheduled to play a coast-to-coast broadcast. He called his local Music Dealer. It seemed hopeless, but 50 seconds before the deadline, the dealer arrived with a trumpet. Another time when contact with a reliable Music Dealer proved invaluable to a musician in a jam!

Ask Your Local Dealer About the New Bundys!

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Down at the Bottom of the pile, still smiling, is a young man with a band who currently is one of Chicago's top faves. He's Dick Jurgens. Piling up are members of the Chicago Herald-American's softball team, which recently humiliated Jurgens' Jurgensists in a walk-away contest after the musicians bragged they could "whip anybody—even newspapermen." Until next spring, says Jurgens, his men will concentrate on their instruments rather than slugging out base hits.

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Clip the ballot on page 8 and vote in the poll! It's the big feature of the year!

Bobbie Todd is Back in Flint

BY LOU CRAMTON

Flint, Mich. — Bobbie Todd's band pulled an unexpected return to this area for a run at Knickerbocker's here. The chick-fronted unit is still slated to open the new Five O'Clock Club in Miami upon its completion.



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What's the Beat?

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

THE QUESTION

For the good of the music profession, do you think concert artists should be made to join the AFM?

THE ANSWERS

Red Norvo, band leader: "Not only is it against all democratic principles to order anybody to join any union, but as I see it, the union does not really need the concert artists and the artists need the union even less. After all, they're not producing any commercial commodity on a competitive basis, the way dance bands are. And they don't have to worry about being paid a decent wage. What's the point of trying to force them into the union?"

Johnny Long, band leader: "No, I do not. I do believe the AFM has done a lot for dance musicians—in some cases—but I fail to see why those in serious music should be forced into a labor union. After all, a dance musician is more or less a laborer, grinding out melodies—just like a machine—for people to pay for to dance to. But a concert artist has an aesthetic message to deliver. I definitely see no place for him in a labor union."

Rex Stewart, cornet with Duke Ellington: "I don't think any man should be made to join any union unless he wants to do it of his own free will. Musicians don't stand to lose anything just because a handful of longhairs don't hold AFM cards. The AFM is a good thing to keep us from having to work for peanuts. But do all right in the pocketbook without outside help, and there's plenty of work for all of them without their having to knife each other to get it."

Bob Zurke, pianist: "If the AFM officials feel that we need those fellows in the union for better control of our working conditions, then they know best. If it means that the non-union members of the Boston symphony are keeping union men out of jobs, then I think we should try to bring them in. But if those aren't the reasons, I don't see why we should be worrying about them."

Adrian Rollini, vibraphonist-leader: "If there were any danger of Heifetz or Paderewski going out and hiring a bunch of non-union men for their accompaniment, then I might say yes. But the only acceptable accompanists are AFM members, and every time an artist plays a concert it creates work for these union men. There's no dissension between those soloists and the rest of our profession, and it doesn't make sense for us to try to dictate to them."

Ed Heifetz, pianist: "I don't think any man should be made to join any union unless he wants to do it of his own free will. Musicians don't stand to lose anything just because a handful of longhairs don't hold AFM cards. The AFM is a good thing to keep us from having to work for peanuts. But do all right in the pocketbook without outside help, and there's plenty of work for all of them without their having to knife each other to get it."

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'Good Ole Nick' Pops Off



New York—Helped by a tremendous newspaper campaign, Abe Lyman followed Woody Herman into the New Yorker Hotel last month. The opening was a mammoth success with Joe E. Brown, Martha Raye, George Raft and many others attending along with the name band leaders in town. Shown here are (left to right) Joe Venuti, Irving Berlin, Lyman and Nick Kenny, the *Mirror's* ebullient and self-appointed dance band authority, whose record reviews and daily columns are so often panned by musicians who read them. "Good Ole Nick," shown popping off here in his customary style, is the scribbler-songwriter who as far back as 1937 took it upon himself to stage a campaign against "swing" music. It failed miserably. Pic courtesy Jerome Lee.

Joe Bishop at Rogers Hospital In Saranac

New York—Woody Herman's band took to the road following its closing at the New Yorker. The band returned Oct. 18 to the Strand Theater here and remains there until Nov. 7, moving to the Palace Theater in Cleveland the Nov. 15 week and the Oriental, Chicago, week of Nov. 22.

Joe Bishop, veteran flugelhornist with the band who recently contracted a serious lung ailment, now is at Will Rogers Memorial Hospital, Saranac Lake, N. Y. Musicians may write him at that address although his physician may not allow him to answer letters for several months. Bus boys, waiters and other New Yorker employees stood up on tables and cheered the night the Herman herd closed the hotel. Abe Lyman followed with a tremendous newspaper campaign—something which the New Yorker "forgot" when Herman opened there in August.

Armato Has an Ork

Milwaukee—Sammy Armato, local tenor man who was with Woody Herman for a while, is leading his own combo at the Chateau Country Club here.

Teams Should Have A Good Beat

Milwaukee—If worse comes to worse, the athletic staff at Marquette could form a swing band. Paddy Driscoll, football coach, used to play good cornet; Ed Rosamarynoski, trainer, plays drums and Tarzan Taylor, line coach, is a pianist. Woody Herman also is an alumnus of Marquette.

Ken Howard Okay in Boston

Boston—Ken Howard, trombone artist, has some fine men in his 7-piecer at the Full Moon in the Back Bay. Bill Raulins is one of beantown's finest saxmen. Johnny Saviano's solid clarinet, Ray Myles' piano, Fred Williams' bass, and drummer Bud Slocumb's drums spark the outfit. Ray Arthur makes the arrangements.

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Fem Singers Knit for War Relief

New York—With a furious clacking of knitting needles, the "Band Knitters of America" were organized two weeks ago at a Hotel New Yorker meeting sponsored by the American Theater Wing of the Allied Relief Fund. The idea was Abe Lyman's. His spouse, Rose Blane, is Prime Purker of the group, the first meeting of which included Marion Hutton (Glenn Miller); Irene Daye (Gene Krupa); Kay Foster (Tony Pastor); Jeanne (I Offer Myself) D'Arcy (Johnny Mesner); June Robbins (Eddy Duchin); Helen Young (Johnny Long); Dorothy Allen (Shep Fields), and others. Purpose is to knit stuff during spare moments between their choruses to be sent abroad for relief. An "Abe Lyman Trophy" is to be awarded monthly for the band singer turning in the greatest quantity of quality knitted products.

Pete Daily Joins Freddy Fisher Crew

Chicago—Trumpeter Pete Daily, who lost a bunch of front teeth a few weeks ago when a bartender rammed a mute into his horn, has joined the Freddy Fisher Schnieckeltritz combo in Minneapolis. He was slated to fly down to Chi at press time to appear as a witness before a State Industrial Board arbitrator. Pete's application for unemployment compensation following the loss of his teeth revealed that the proprietor of the spot he worked in hadn't registered under the requirements of the State Law.

Fazola Takes Job In New Orleans

BY ORIN BLACKSTONE
New Orleans—Irving Fazola, who left the Bob Crosby band several months ago, has just joined the Tony Almerico outfit at the Casino Ballroom here. Faz, who had been working with Jimmy McPartland's gigging outfit up in Chicago for the past few months, came down here just a couple of weeks ago and decided to stay. The Almerico band is a 9-piecer that plays good jazz. Tony himself is a trumpet man who sings and plays in the Armstrong tradition. Faz makes it a four-way reed section.

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Why Critics Are Wrong —

'They Don't Look At Both Sides of The Question'

BY BOB WHITE

The idea of looking at both sides of a question seems to be going out of fashion these days, and that is regrettable, particularly since this writer has always found that dogmatic people usually know a great deal less about a given question than those whose approach seems to be, "Well, maybe. Perhaps you're right. I'm not sure. But on the other hand."

Nowhere is there more dogma than in the field of jazz criticism, which might lead one to believe that no one associated with that field knows very much about what he is talking. And so, pleading for a little tolerance, I should like to examine somewhat the pros and cons of the hero worship that is so much a part of the basic creed of the average collector and hot critic.

If It's Old, It's Good

If a thing is old, and a little different, it's good. That's a romantic notion which led writers of the 19th century to forsake the present in their quest for the strange, the unusual, the bizarre, that had existed in the romantic past. Today such a philosophy makes asses out of supposedly sane men.

Dave Dexter once played the first Harlan Leonard sides for a

young collector without showing him the label. The collector leaned back in his chair and said, "Hm—good Fletcher Henderson of about 1932—no, 1933, just after Dickie Wells and 'Red' had come in." That's it, you see? His ear couldn't detect the difference, but he's probably the kind of a chap who wouldn't stoop to listen to a Harlan Leonard Bluebird if he saw the label first.

If Benny Goodman had died in 1930 or thereabouts and had left only a few records, he'd be the saint of collectors and critics today, and his name, like Teach's, would be uttered in tones of awed reverence. Which reminds me.

No one gets more of a job than I do out of Teach's work. His solo on *Nobody's Sweetheart* is just about my favorite hot clarinet solo. But I do get a little fed up when I hear the wonderful theories built by critics to justify Teach's clinkers. Charles Edward Smith writes some learned-sounding words about Teach's use of a scale other than the diatonic. On the other hand, musicians who have worked with Teach tell me that his embouchure was so bad that he just naturally played out of tune—and admitted this himself. Well, there you are. Personally I'd rather take the word of the musicians.

Someday, when all the romantic haze that surrounds the work of a musician either because he's dead, used the third valve instead of the first and second, or played constantly out of tune, has disappeared we're going to get a lot sounder criticism than we're getting these days.

Here's the Other Side

But to look at the other side of the question for a minute. Many of the solos which are collectors' items today did have something—and that is a melodic line which resulted in a chorus that had unity and a sense of proportion.

Today that is mostly forgotten and the average hot solo consists of running chords or playing out-worn licks in the high register. Men may be better musicians today, they may have greater control over their instruments, they may read better—but the hot solo as a personal creation has gone steadily down hill.

Who today has the proportion and form in their choruses that Bix (yea, Bix) had on *Singin' the Blues* or *I'm Coming Virginia!*

Are Mating Instincts Affected by Music?



Vincent Lopez currently is conducting a series of unique experiments with the guinea pigs shown above with him. Lopez is observing the effect of music on the pigs' mating instincts. So far, he hasn't been able to ascertain if his piano playing has had any effects. Lopez works as a leader when he's not playing with his animals and can be heard with his band at 6:30 p.m. eastern time every Sunday on Mutual's "Show of the Week" program. He has a 39-week contract.

Herbie Kay's Marriage is Revealed

St. Charles, Mo.—Herbie Kay pulled a surprise marriage here nearly three months ago which was not revealed until last week. His wife is the former Margaret Elizabeth Denning Rinehart, a wealthy young widow of Tulsa, Okla., who was described as being "about 30, small, beautiful and brunet."

Herbie divorced Dorothy Lamour of film fame in 1939. His romance with Mrs. Rinehart started in Chicago while Herb and his band were at the Blackhawk. The new Mrs. Kay is the daughter of L. B. Denning of Dallas, president of the huge Lone Star Gas Co. Her husband, Ira Rinehart, died Oct. 6, 1939, leaving her half an interest in his Rinehart News Co., in Tulsa. She is socially prominent.

Herbie's real name is Herbert Powers Kaumeyer.

Who today can knock out a marvelous clarinet chorus like Pee-Wee Russell did on *One Hour!* What tenor has the melodic inventiveness that Happy Caldwell once displayed on *Who Stole the Lock!* and *Someone Stole Gabriel's Horn!*

Today, with the glaring exception of Duke's band, the hot solo (taking its cue no doubt from the drums) has tended to degenerate into a technical display. Hawkins' great choruses on *Body and Soul* were the work of a marvelous instrumental virtuoso. But somewhere along—about the fifth or sixth bar—they ceased to be hot solos—that is, of course, if you feel the same way about what constitutes a good hot chorus as I do. And if you don't then I can only repeat what I asked in the first place: tolerance, a little tolerance, please, in a field where, after all, ideas are merely ideas, and not standards by which a musician can be canonized or eternally damned.

Billy Bissett Playing Tucson

Tucson, Ariz.—Billy Bissett, English band front who left his former band in London and now in the States heading a new band recently organized in Los Angeles, is going strong at the Santa Rita Hotel here. He calls his gang the "Mayfair Cow Boys." A recent addition is Bob Shimp, accordion and second piano.

Lets His Gitbox Talk for Him



Meet Hyman (Hy) White, guitarist extraordinary, featured with Woody Herman's band which is currently playing theaters before returning to the Hotel New Yorker next January. White, born Dec. 17, 1915, in Boston, got his professional start leading his own band. It was called "Hy White's Jazz Pals" and lasted just a short while, even with the help of the title. Hy is composer of *Riverbed Blues* which Herman's Woodchoppers recorded for Decca and which will be one of the sides in the forthcoming "Blues on Parade" album by Herman's band.

Hy considers George Van Epps the greatest of modern dance band gitbox men. But he doesn't talk much—he'd rather let his box talk for him, and it does. Married, Hy is a sucker for good symphonic music. His work with the Herman herd this past year has made him nationally recognized by fellow string-slappers.

Steve Brown Joins Frankie Masters

Steve Brown, trumpet player formerly with Herbie Kay's band, has joined Frankie Masters orchestra, now featured in the Grill Room of Hotel Taft, in New York. Another recent addition is Jerry Borsard, trombone player, formerly with Horace Heidt, George Hall, and Enoch Light's orchestras.

Mouse Bands All Fakirs, Says Writer

BY DAN SWINTON

Once in a while a dark stray cloud in the form of some mickey mouse band leader will stray across *Down Beat's* pages and momentarily mar our complacent jazz heavens with some awful rot in justification of the means through which he achieves his ends. His ends being the making of money by saturating the corn-thrifty mob with the ricky-tick clamors for.

As the editors mentioned in the postscript to one of these inane briefs: music, and jazz music, is an art. Men in the quest of money close their eyes to that. But an art remains an art, regardless of the perjurers. The perjurers have always held that theirs was the work that was best understood and thus the best work. An artist, on the contrary, lets his art speak for him, not he for his work. That, as a rule, is the chief difference between the artist and the fakir.

Mousers' Rap Down Beat

All mickey mouse bands, barring none, are fakirs. Because the public is, of all things, the most glibble, mickey mouse bands have lived and thrived. They have pawed to the putrid tastes of small minds and because small minds are a majority in this world the mousers have done well. At least better than the artists.

But that isn't what's important. One recent mickey mouser raps not only the editorial policy of *Down Beat*, he spins a taunt at immortality—musical immortality. Not even his letter will earn him a place in anyone's Hall of Fame. But there are men who have spoken through a piece of brass, a keyboard, a licorice stick, who will never die. When the moment maestro speaks of "swing" he is thinking of more mickey mouse like himself. Surely he can't be speaking of a New Orleans 5-man outfit that sent humans into a measure of happiness unreachable. He can't be thinking of the interpretive music that is loud and wild because the artist finds his soul in the rampage and is giving it escape through a horn. He can't be thinking of creation, which, in music as in life, is breathlessly and beautifully unorthodox.

It isn't just a matter of playing notes. Cecil Mouse probably could play notes with the greata. But what Cecil Mouse might lack is the God-given talent to interpret his through those notes. Some were given a pen, like Zola and Voltaire. Others were given a horn, like Bix and Spanier. Anybody can write words. But they can't all put them together like Zola could.

'Fakirs Make the Money'

So it comes to the understanding. Why don't the mass of the people understand what true artists are driving at? Why don't they reach the "experiential" plane? They don't because they are not in brains. That's the big reason. Another reason is that they don't give a damn. The public likes to read *Grapes of Wrath* because it has a good story. Not because it is a condemnation of this so-called "modern society." Likewise they will listen to an Ellington chorus sometimes, and "just love it," because it sounds good. That's why their cheap little hearts want: entertainment. That's why the fakirs make money, and the artists starve. Because the artists throw life right in the public's face, naked, dirty, real. And the public doesn't understand it because it's too obvious. But when the real thing is hidden, when it is palming over with that shiny material (Modulate to Page 21)

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Men Behind the Bands

★ Joe Petrone ★

BY ED FLYNN

Joe Petrone is the man behind Les Brown's band. He's the guitarist who has been one of Les' right-hand men since he joined the Brown unit in the spring of 1938. Born in New York City 29 years ago, Petrone started on banjo when he was 15. Since that time Petrone has lived, eaten and breathed music.

Bitten by the Bug

Early in his career he was bitten by the arranging bug. This early experience has been invaluable to him in his later years with other bands.

Joe changed to guitar in 1927 and rounded a band together for a trip to Europe, during which time he played for many of the bands of European capitals, which means that time have fallen. He worked around Europe for several years with a half-French, half-Italian outfit playing at many famous beaches and sea shore resorts on the Continent.

In all this time he picked up a good knowledge concerning French affairs and the language. He tells of the time that a French taxi driver tried to clip him for his "cabbage," and Joe had to reply in kind. The taxi driver was very confused to learn that Joe had at one time held the lightweight championship of the Bronx Boys Club back in the states.

He played with many of the famous French dance bands on the continent, including Phil Brun, Alex Combelle, The French Hawk, Stephane Grappelly, Danny Polo and the men in the "Hot Club of France."



Les Brown's ace arranger is Joe Petrone, whose career includes a brilliant tour of Europe as a musician. Ed Flynn tells about it in his "Men Behind the Bands" column on this page.

Marries a Belgian Girl

While in Belgium he couldn't overlook the romantic possibilities of the place and set out to find himself a girl. He wound up with a piano playing Danish school teacher whom he married and who gave him a beautiful, light haired, blue eyed baby girl, the day the Les Brown organization was formed. He returned to America in the fall of 1934 and worked odd jobs around New York for several years with Al Donahue, Ray Noble, Jack Hylton, and several other bands.

Joe began his association with Les Brown just after Brown gave up the idea of his original band, "The Duke Blue Devils." He joined Les at the Hotel Edison and

S. O. S.

New York—More than a dozen leaders pitched in and helped front the Bobby Byrne band after Bobby was forced to undergo an appendectomy last month. Among the leaders who helped were Gene Krups, Abe Lyman, Charlie Barnet, Gray Gordon, Eddy Duchin, Fred Waring, Jan Savitt, Shep Fields, Milton Berle, Johnny Green, Teddy Powell, Joe Venuti, Martin Block, Benny Goodman and Johnny McGee. Byrne is recovering in okay fashion.

started his work as a copyist at that time when Les asked him to aid the copyist on the payroll. Joe took over the job soon after for his attention to detail convinced Les that Joe's ability as a copyist was going to waste if he didn't put him to work.

Also Pays Off the Men

Pretty soon Brown was making inquiries of Joe as to best parts needed on various arrangements and Joe often supplied the information. The overlapping of many of the jobs in the band caused Les to shift many of his worries over on to Joe, when they have remained to date.

His duties do not end in the copying and arranging department, for Joe's analytical mind comes in handy when it comes to doing the bookkeeping and paying off the men in the band.

As Les says, "If I didn't have Joe around to depend on I wouldn't know where to begin to get things underway."

Joe is particularly interested in his wife, his baby daughter, getting the "Les Brown outfit" up to where it rightfully belongs, and watching the Brooklyn Dodgers perform.

He's the Duke's Handy Man



Harry Howell Carney, a little man with a big horn, is probably the most versatile musician with any big colored band at the moment. His baritone sax work with Duke Ellington has long been renowned but many don't realize that Carney, who was born in Boston, also is an excellent flute player, clarinetist and alto saxist.

Carney is composer of *Rockin' in Rhythm*, *Cotton Club Stomp* and other tunes identified with Ellington. He is married, is 30 years old, and got his start with Caddy Carrington, later working with Henry Sapiro, Joe Steele and Bobby Sawyer. Harry is a camera enthusiast, a movie fan and a book lover. This photo, by Ray Rising, was made during the Ellington band's recent date at Hotel Sherman, Chicago.

Two Powell Changes

New York—Jimmy Morelli replaces Hy Small and Howard Gaffney takes over Ralph Keasler's chair with Teddy Powell at the Famous Door.

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Annual Poll Opens with Sidemen in the Spotlight

(From Page 2)

testa, *Down Beat* this year again will award gold trophies to winners in each division. There are three trumpets, two trombones, four saxes, drums, piano, bass, guitar, girl singer, male vocalist and arranger positions to be filled.

Send One Ballot at a Time

Voters are asked to send their ballots in individually. They may be sent in envelopes or pasted on the back of postcards. *Down Beat* asks that each voter send his ballot separately to maintain fairness. It has been the habit in other years for press agents and bookers, as well as band managers and "friends" of the various bands, to buy large quantities of *Down Beats* and fill out all the coupons for the one band. Such obviously

unfair behavior is eliminated as much as is humanly possible. Sending individual ballots is helps.

Down Beat invites votes only from musicians.

The editors feel that under the new rules, Tommy Dorsey won't almost automatically be made "king" of the trombonists. Nor will Benny Goodman be the "favorite" clarinetist, or Harry James the champ trumpeter. Instead voters will have to carefully study their musician favorites and choose strictly on musicianship—not on press buildups or the ravings of critics. Many a sideman who has nothing to look forward to in any of the many polls made each year now will have a chance to be recognized and acclaimed for his many years of study and hard work.

You May Vote Only Once!

In the case of a musician who is a leader on Nov. 1, but who is not, for example, a leader a month later, his status as of Nov. 1 will determine his eligibility in the poll. Jack Jenney is currently with Artie Shaw, and no longer has a band, therefore he is eligible to be a member of the all-star group. Bobby Hackett is also leading a band again, so he cannot become a trumpeter on the all-star. Bud Freeman is a leader, although he was a star sideman for more than 10 years. In the event a leader junks his band after November 1, he will remain ineligible for individual honors on the "All-American" lineup. But his band will have a chance in the voting for best "sweet" and best "hot" bands.

Down Beat's editors will serve as judges of the 1940 contest.

Goodman Back in the Race

Goodman, it should be pointed out, is back in the business as leader of a dance band and his group—even though he was inactive four months in 1940—should be considered by voters in the band division. Benny himself, under the new ruling, will not be a candidate for a place on the all-star roster.

Down Beat will publish complete tabulations of the contest in future issues. Its editors appeal to readers to play fair, vote only after giving the musicians serious consideration, and to vote ONLY once. Anyone violating this rule will lose all ballots sent in.

Tucker-Baker Hitching

Hollywood—Orrin Tucker will marry Bonnie Baker this month, he said last week. They are finishing up a new pic titled *You're the One* for Paramount.

Contest Rules

Send only one ballot. Those who send more than one will lose all they send.

For the "All-American" band, vote only for musicians who are NOT leaders.

You may vote for leaders in the "favorite soloists" division, in the sweet band and swing band division, and other departments shown on bottom portion of the ballot.

Be sure and sign your right names and addresses.

Mail your ballot to Contest Editor, *Down Beat*, 608 South Dearborn St., Chicago, Ill.

Please try to be fair. Every living musician is eligible except for the restriction in second paragraph above. Choose carefully and be your own judge. And select your nominees on the basis of talent alone.



From New Orleans to Michigan where she was Blossom Queen in 1931, and then to Chicago to sing with Joe Vera's band in the Glass Hat Room of the Congress Hotel. That's the story of Angelita Harms, above, who also worked as a model for a couple of years. Nan Wynn is her favorite vocalist. Angelita likes to knit and fly when she's not chirping.

Theater Situash Good in L. A.

Los Angeles—Theater situation, from a musician's standpoint, is looking up here in a big way this month. In addition to union pact which puts union orchestras into the Million Dollar and Hippodrome theaters for the first time in many years, the "Folies Bergere" show, after a summer at the San Francisco Expo, was due to open at El Capitan theater Oct. 21, with a 14-piece local ork under S.F.'s Walt Roesner. "Folies" show is expected to do at least four to six weeks.

Leo Arnaud, MGM music man (he's the jack-of-all-stuff Fred Waring brought to U.S. from Paris some years ago) and MGM songwriters Bob Wright and Chet Forrest are readying a musical revue tagged "Thank You, Columbus" to open at the Hollywood Playhouse in November.

Pick Your All-Star Band

(Do Not Vote for Band Leaders)

- Trumpet
- Trumpet
- Trumpet
- Trombone
- Trombone
- Alto Sax
- Alto Sax
- Tenor Sax
- Tenor Sax
- Piano
- Drums
- Bass
- Guitar
- Clarinet
- Arranger
- Male Singer
- Girl Singer

Your Favorites of 1940

(Leaders Are Eligible for These Places)

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SWEET BAND.....Second Choice.....

TRIO OR SMALL COMBO.....

KING OF "CORN".....

FAVORITE SOLOIST (This may include accordionists, fiddlers, or any other instrumental artists you prefer).....

Your Name.....

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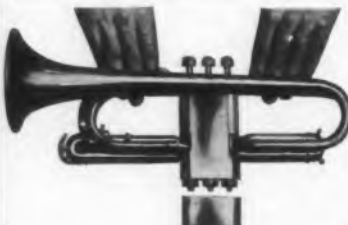
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Ceele Burke's Lineup Bared

Hollywood—The "mystery man" of those Decca records in recent weeks is Ceele Burke, a young Negro vocalist and guitarist, whose platters of *Trade Winds* and *When the Swallows Come Back* are sensational clicks. Interesting, too, is that Coughbey Roberts, alto sax star heard on many of Count Basie's early Decca waxings, is in Burke's band. Others in the lineup include Charles Davis, pianist; Herschel Coleman, alto and trumpet; Vernon Gower, bass; Lee Gibson, drums; Charles Jones, tenor, and George Orendorff, lead trumpet.

Janis Gets BMI Slot in L. A.

Los Angeles—Broadcast Music Inc., radio-financed publishing firm which the broadcasters hope will supplant the ASCAP catalogue if the latter fails to come to terms with the radio industry by Jan. 1, 1940, is showing increased activity on the Coast. BMI, which recently opened offices at 1509 Vine on "publisher's row," has grabbed off Eddie Janis, long known as one of the top contact men here, as West Coast rep. Dick Hartman remains with the office as L.A. representative.

Coast Sax Man Loses Leg on Hunting Trip

BY CHARLIE EMCE

Los Angeles—Catastrophe seems to be laying for L.A. musicians these days. Last month it snuffed out the life of Harpist Louie Chico, whose throat was cut by a Negro in an argument over wages. This month tragedy struck again at a prominent Coast musician, but this time the "old man with the scythe" stayed the grim lick just short of the final bar and was satisfied to take the leg of Glen Johnston, long known here as one of Local 47's leading sax-clarinet men and active for many years in studio, radio and dance work.

A gun in the hands of Glen's 13-year-old son, whom he had taken on a hunting trip south of San Diego, went off accidentally, wounding Johnston in the leg. He was rushed into San Diego to receive blood transfusions, which saved him as he had barely minutes to live. Blood donors were drawn from the hosts of musicians who rushed to the Border City as soon as the news reached here. The blood of the musicians saved Glen's life, but doctors found it necessary to amputate his leg well above the knee.

Clinton Renews

New York—Larry Clinton signed a 1-year renewal of contract with Tom Rockwell of General A. C. last week.

Make Your Own Orchestra Arrangements with the Spivak Arranger and Transposer. Four part harmony for all instruments at a \$24.95. Write your own music with the new made writing device; celluloid stand for reading musical symbols perfectly, 50c. Send \$1 for both items.
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Threat of \$500,000 Suit Blocks Dorsey Theater Job

BY CHARLIE EMGE

Los Angeles—A threat of a \$500,000 damage suit aimed at MCA, the Paramount Theater and Fanchon & Marco, which attorneys for the Palladium got under way here with the announcement that Tommy Dorsey would play a date at the Paramount prior to opening the new danceery Oct. 31, seemed to have blocked the scheduled theater appearance as this was written.

A temporary injunction restraining the theater from advertising the appearance of Tommy on its stage was granted Oct. 11 pending a "show cause" hearing set for the following week. However, at the local MCA office, after the usual "we don't know anything about it" statement, it was indicated that the T. Dorsey band would not appear at the Paramount until after the Palladium date, anyway.

At the Palladium it was stated that Tommy had given a verbal agreement that he would not play any dates in this territory prior to his Palladium opening but that the headliner had been tossed a curve by someone to the effect that the Palladium management had okayed the theater date. "We want to make it clear," said a Palladium spokesman, "that we know Tommy Dorsey acted in good faith. Our action was not aimed at him."

Carl Hoff Rehearsing New Outfit

Hollywood—Musicians have been dropping out to a recording studio on LaCienega boulevard here the past few weeks to listen to an orchestra that's been rehearsing. They sit and listen, and shake their heads. Then they go away. But the next day they're back.

It's a new 13-piece dance combination whipped together by Carl Hoff, and it's got more on the ball than any new band rehearsed around here in many moons.

Won't Break Up His Band

Hoff has been associated with commercial radio so long, many have forgotten he is fundamentally a dance band leader. Hoff almost forgot it himself.

"I don't intend to break up my radio band. I'm set on the Al Pearce show until December 27, which is the last broadcast of our current contract with Camel's. But I intend to break in my new band for hotel and dance work in the meantime," Hoff tells friends.

The band includes Joe Meyer, Jack Holmes and Eugene Morgan, trumpets; Babe Bowman and Santo Pecora, trombones; Ryland Weston, Rudy Cangie, James Shevenko and Robert Petkere, saxophones; Graham Stevenson, drums; Maurie Friedman, piano; Dawn Whitaker, bass; Jack Marshall, guitar, and Lynn Martin, vocalist.

He's Keeping It Simple

"Radio arrangements have been essentially ponderous, to please the variety of producers," Hoff says. "Often they're so cluttered with instrumental effects that the basic rhythm is lost. Well, impressive orchestrations might be fine for radio producers, and even for the radio listeners, but the dancing public prefers its music simple, understandable and danceable. That's what I'm endeavoring to give them with my new band."



Another Poll . . . Garwood Van, young Los Angeles leader who is getting a tremendous build-up out on the Coast, is shown with Lee Sunshine, Cherokee Indian model and prominent member of the Hollywood Models' Guild, shortly after the Guild voted Van its favorite leader.

L. A. News Shorties

Artie Shaw has flown 500,000 miles since 1926. He's now making twice weekly trips between Los Angeles and San Francisco in conjunction with his broadcasts here and his hotel engagement up north. He has made 38 transcontinental trips.

Phillip Hale auditioned a 26-piece radio unit for a national sponsor at the National Broadcasting Company studios.

Henry Busse closes his nightly dance programs at the Casa Manana by playing "The Star Spangled Banner."

Carl Hoff is considering building an ultramodern audition studio in Hollywood. . . Basil Fomeen is working on an original symphony.

. . . Hal Kemp brought his own show when he came to the Coconut Grove Oct. 26.

Bob Wills and his Texas Play Boys will be the first of a series of cowboy bands to be featured in Tex Ritter's 1940-41 films for Monogram.

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Louie 'Terrific' On Pacific Coast

Los Angeles—Louis Armstrong, his band and entertainers, were "terrific" on the stage of the Paramount Theater here, according to theater execs. Louie played the house for a week during his Coast tour, which included one-nighters in a string of Coast cities. Biggest date was expected to be his one dance date in L.A., the Shrine auditorium on Nov. 3. Reg Marshall set the singles.

Band shows evidence of much improvement since the "going over" it had recently, though disappearance of "Red" Allen was noted as a loss. Higginbotham, who seems to get better and better, shared honors with Louie.

Los Angeles Band Briefs

BY CHARLES EMGE

Chuck Foster (GAC) was set for return to Biltmore Bowl Oct. 31, following Johnny Richards.

Basil Fomeen debuted his new band, organized here in L.A., at Giro's Oct. 11. A smooth outfit built around Basil's three-key-boarded contraption known as a Basophone (ed.—please check spelling, if it matters).

Henry ("pass the salt, please") Busse cracking gate marks at the Casa Manana, a decided click for the William Morris office.

Hal Howard (MCA) into Casino Gardens Oct. 16, with Ken Baker and his swing-if-we-starve boys, just back from the wilds of the

Northwest, drawing Friday eve and Sunday matinee stints for what's left of the jitterbabe.

Wingy Mannone and Cafe La Maze parted company by mutual consent after two hectic weeks. Cliff Gillette combo followed.

Daryl Harpa, who started the large band (10 men) style at the Plaza Hotel before he moved over to Florentine Gardens for a long run, was set to return to the Plaza Oct. 16. A two-week lay-off marked the first time in a year Daryl hasn't dovetailed his jobs, and he's his own booker.

'Rhythm Rangers' Set for Films

Los Angeles—Cal Shrum's Rhythm Rangers have signed a year's contract to make one feature nicker-in-the-slot shortie per week for Movie Recordings, headed by Don Miller.

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New!



Save \$2 to \$5 with **Selmer PORTA-STAND** for Sax and Clarinet
\$1.95 (Alto or Tenor) Including Peg.

Made of double-reinforced corrugated fibre board in a unique new triangular construction. Folds flat for carrying. Can't scratch saxophone—has no exposed metal parts. Attractive black "leatherette" effect covering. Felt padding gives added protection. Peg holds either clarinet or flute and requires no wing-nut. Equip yourself with this practical, professional stand now. Patent pending.

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Holds 20 pounds of music! Double-reinforced in 8 places. Has extra shelf for spare music and equipment. Folds flat. Made only in deluxe Black "leatherette" effect finish (special corrugated fibre board). Used by leading "name" bands. Carry Carton given at no extra charge with every 4 Deluxe Models. Each \$1.95 (West of Rockies, \$2.25).



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Welcome the Draft!

Musicians who are unmarried and who have no dependents are this week eyeing the little round fish bowl in Washington where sometime late this month will be drawn the names of thousands of men to serve a one-year period of military service.

Those musicians should be happy to be called. The arguments that "it's taken years of study for me to master my horn" and "a year in camp will ruin my lip" are foolish. Lawyers, doctors, writers, grocerymen and all others eligible to be drafted have worked just as long and as hard to become proficient in their work. Furthermore, musicians for the most part would benefit more from a year in camp than other workers because everyone who blows a horn and works nights automatically endangers his health. A year of outdoor work, good food and plenty of it, and a taste of discipline as dished out by square-jawed army sergeants would be good for any musician.

Musicians will be allowed to take their instruments to camp. They will have time every day to practice. That's more than a doctor will have. Only by cooperating, from the ground up, in every walk of life, can the government put itself in position to safeguard the nation. The draft is a step in the right direction. *Down Beat* urges musicians to forget their gripes and pitch in and help. We are no better than the guy living around the corner.

Year in Camp Won't Ruin Our Lips

Below the Belt

The radio networks' decree that all sustaining bands use four non-ASCAP songs on each 30-minute sustainer is virtually an insult to the radio audience. Nightly, for the past several weeks, every band heard on remotes has played *Practice Makes Perfect*, *There I Go*, *The Same Old Story* and not more than two other songs until the very tunes themselves have been killed by the brutal, constant repetition.

Every band on the air endangers its reputation each time it broadcasts. Listeners who hear *The Same Old Story* eight times in four hours—or if they switch the dials and alternate bands, as many as 12 times between 8 and midnight—can hardly hope to be impressed by the bands they hear. The leader risks his reputation. The programs are poor. No one benefits. It's a swell way to make the public buy more phonograph records.

Hear Same Song 12 Times in One Night!

The lucky bands today are the ones who are out on the road on one-nighters, and not broadcasting. For the first time in dance band history, air time is harmful to a band. *Down Beat* suggests BMI and other non-ASCAP firms get busy and release enough good tunes so that the musicians won't take the beating. Right now they are being kicked below the belt.

'Kid Musicians Today Are Pampered,' Bellman Thinks

BY DON LANG

Minneapolis—Youngsters studying music in America these days are being pampered, and if an occasional good musician evolves out of the current crop of kids, it will be in spite of, rather than because of, the training they're getting. That's the way Oscar Bellman Sr., father of the northwest's top pianist, sees it.

As a young boy during the Czarist regime in Russia, Bellman, Sr., took up clarinet and is now an accomplished legit stick man. Children in Russia in those days were not permitted to practice in the house, says Bellman. It was strictly woodshed, "way out back of the house. And the temperature didn't change the situation. If you were too cold, a fire could be built, but that was a luxury.

The music teacher was on a small circuit and made the rounds to each of his students every day. A child was forced to practice from the moment he got up in the

morning and during all his spare time, until well after sundown. The pay to the music teacher, covering six or seven lessons per week, was anywhere from about 25 cents to 50 cents PER WEEK.

Is it any wonder, says Mr. Bellman, that the well developed musician in this country these days is the exception, when you consider the puny hour or two hours practice per day for the modern American youngster? To him the weekly or bi-monthly music lesson is nothing more than a short gripe session, and the teacher to feel it is only a distasteful necessity.

Immortals of Jazz

Born in Carbondale, Ill., in 1900, Frank Trumbauer studied piano, violin, cello and trombone before he finally took up the instrument which later was to make him an internationally noted figure in the jazz field—the saxophone. He organized his first band in 1917 in St. Louis, but junked it to join the U.S. Navy during



the war. At the war's close he returned to St. Louis—the city he always called home—and joined Max Goldman's band, then Gene Rodemich's, with which he made his first records. Jobs with the Benson Orchestra of Chicago, Ray Miller and the Cotton Pickers followed. In 1925 "Tram" organized a band to play the Arcadia Ballroom in St. Louis, but after a year he abandoned it to join Jean Goldkette. Playing alongside Bix Beiderbecke and others, Frank became widely known for his saxophone artistry, and records made for Okeh under his own name, using members of the Goldkette crew, helped establish him. "Tram" joined Paul Whiteman in October of 1927 and worked with PW on and off until a few years ago, when he left and organized another band, which was not too successful. Meantime Trumbauer learned to fly. In mid-1940 he decided to quit the band field and today he is an official of the Civil Aeronautics Authority with headquarters in Kansas City. "Tram's" sax is silent, but his work is preserved on wax and so are the memories of his brilliant efforts in pioneering the field of white jazz. *Down Beat* names Frank Trumbauer for its "Immortals" honor in tribute to his musical ability, his idealistic attitude and his genius for organization, qualities which are all too few in leaders today. D. E. D.

Musicians Off the Record



"The pianist at my audition today asked for my key—and got it."



Tommy Dorsey, son of Tommy Dorsey the leader, who's a son of Thomas Dorsey, the teacher, kicks a mean punt on the Dorsey country estate in Bernardsville, N. J. His father's out in Los Angeles this week.

RAG-TIME MARCHES ON...

TIED NOTES

LUCAS-KLEIN—Eddie Lucas, bass man with Howard Kravner's band, and Anna Mae Klein of Kiel, Wis., in that city recently.

FOELLER-CAMPBELL—Ken Foeller, trumpet with the Ken Harris band, and Anna Campbell of French Lick, Ind., there on Oct. 4.

TEMPLE-GAY—Dorothy Temple, of the office staff of Local 71, Memphis, and William Gay, in Memphis recently.

WILHITE-HANN—Herman Wilhite, Jr., ex-arranger and trombonist with several name bands, and Arline Darell Hann, former Roxette and Chester Hale dancer, recently in Richmond, Va.

LINDERMAN-HAMILTON—"Lindy" Linderman, saxist with Marty Ross' band, and Barbara Hamilton, in South Bend, Ind., recently.

HAYNES-DAVIS—Dan Haynes, of the Rockwell office, and Polly Davis, secretary to Glenn Miller, Oct. 12, in New York.

LAMBERT-VAIL—Eddie Lambert, music contact man, and Myrtle Vail, the "Myrt" of the "Myrt and Marge" radio team, in New York recently.

JEFFRIES-CHRISTIE—Herbie Jeffries, "bronze buckaroo" singing with Duke Ellington, and Winifred Christie, in Clinton, Ia., Sept. 30.

NEW NUMBERS

WILHELM—Son, born to Mrs. Roy Wilhelm in Buffalo, N. Y., recently. Dad is staff pianist on WGB-WKBW there.

BAINTON—Ronald Walter, 10 lbs. 1 oz., born to Mrs. Walter J. Bainton of Ho-Ho-Kus, N. J. Dad is drummer with the Tuxedo Club ork, New York.

JOHNSON—Seven pound son, born to Mrs. Loys Johnson in Chicago Oct. 12. Dad is saxist with Vincent Lopez.

WOMER—A six and a half pound son, born to Mrs. Ben Homer in Brooklyn Jewish hospital Oct. 12. Dad is former arranger with Teddy Powell and now with the Fenton Bros. ork.

VAN STEEDEN—A daughter, born to Mrs. Peter Van Steeden in New York three weeks ago. Dad is band leader in the "Mr. District Attorney" radio show.

FINAL BAR

BEESLEY—Alvin A., 67, former president of the Salt Lake City Local, AFM and founder, president and manager of the Beesley Music Co. there, in that city of a heart ailment a month ago.

CAURA—Edward M., 32, Milwaukee ork and clarinet man, died in a Milwaukee hospital recently. Was a member of the Milwaukee Local.

BYERLY—Mrs. Dorothy, 27, wife of Edward F. Byerly, Woodbury, N. J., music instructor, at their home there recently after a two weeks' illness.

WALSH—Sam, 40, piano accompanist in Sheila Barrett, a month ago in New York of a heart ailment. He had been pianist for Beatrice Lillie.

TESSING—J. Victor, 31, singer-announcer on station KFBI, Wichita, Kas., of cerebral hemorrhage a month ago.

DEY—Robert V., 21, Wichita, Kas., radio singer, Oct. 4, of vertebral injury sustained in an auto accident Sept. 17.

LITTLE—Mrs. Jack Little, wife of the band leader, Oct. 4, of meningitis of the brain, in a Brooklyn hospital.

FORDHAM—Arthur, 65, former band leader and ex-president of Local 778, So. Bend, Ind., Oct. 9, in that city. He had been a member of the Local 45 years.

TOMASKOVIC—William (Tomako), 23, member of Harry Gatti's band at the L-Bar Grill, Bridgeport, Conn., in that city Oct. 2.

CHORDS and DISCORDS

Ed Shepherd Rallies To Chester's Views

Cleveland, Ohio

To the Editors: Bob Chester's fine editorial on the "gossip" which has sprung up about musicians and their "habits" deserves a word of praise. I'm glad to see the start of a real fighting campaign and I want to be one of the first to join. As a musician I feel we should clear up this fog that has been dragging about us for many years.

I know many musicians and have met many more in my travels but rarely have I found justification for the "gossip." Like any other business or profession, we have our black sheep. But like every other profession, we have our sincere craftsmen and sincere lovers of music.

In my home local we have dentists, doctors, lawyers and many other professional men. Some people would think creative men were morons, the way others cling to idiotic tales and instant condemnations. More power to *Down Beat* for the coming fight against this slander. I want to go on record as a charter supporter. EDWARD P. SHEPHERD

The Bow is the Front Part of a Boat!

Chicago, Ill.

To the Editors: A pic of a foursome and of Bob Trender's speed boat, *Down Beat* II, on page three of your Sept. 15 issue has them leaning over the "bow." I've always known the bow to be the forward-most part of a boat. Or has my 12 years of sailing been all backwards? Acknowledgment of correction will be appreciated by all sailors, especially this skin-beating one. DICK (POPS) HOLLOWAY

(Our caption writer must have had his back to the typewriter when he pecked out that one.—EDS.)

'Jack Egan Can't See Beyond His Nose'

Miami, Fla.

To the Editors: I have read some sorrowful journalistic endeavors in my time but for an outright asinine, driving abortion on the literary profession Jack Egan's article of October 1st stands out as a gem of the first water. I wonder if that worthy genius of literature and opinion is acquainted with the fact that there are musicians in all parts of the world, most of which is at present engaged in legal slaughter. I venture to say those musicians who are at war are not

worried about getting their old jobs back, or will their lips be in shape, but would rather be assured of having things return to normal and to be alive to see peace again. Yet when this country is doing all in its power to protect a peace it has enjoyed for the past two decades Mr. Egan comes out with a tear-jerker for Joe Trombone, who after years of arduous effort and self denial has finally become a successful sideman with some big band, and implies that, although eligible, that successful gate be excused from the draft so that he might protect that job.

I am neither a flag-waver, nor am I a Fifth-Columbian, but I can assure you I appreciate the country I live in and I can also assure beyond my nose which I doubt Mr. Egan can do. JULES MARSHALL

'Come Up and See Me Sometime,' She Writes

Toronto, Ont.

To the Editors: I hate to disagree with an old professor in anthropology (Ben Cullentine of Pittsburgh, who in the Oct. 1 *Down Beat* charged that the photograph of "Marion Bell" in the Sept. 1 issue was posed by a "he."—EDS.) But perhaps this doubting Thomas would like a picture of me in a bathing suit or an invitation to come up and see me some time, and then he would call me anything but anthropomorphic. MARION BELL

A Tragic Letter

Marysville, Cal.

To the Editors: Please cancel the *Down Beat* subscription under the name of William L. Oser, Jr. If there is any one you know of who would enjoy the remainder of the issues under this subscription you are authorized to send them to him. This young boy (18 years) met with an accident that caused his death. He enjoyed the publication. VIRGINIA L. RIESS (The boy's aunt)

(From *Down Beat's* file of sick authors the editors have selected one to whom the remainder of the issues in Billy Oser's unexpired subscription will be sent.)

Blast at Basie

Pittsburgh, Pa.

To the Editors: It seems to me that the legend of the unsurpassability of the Basie rhythm section has at last been discredited. In fact, if it were not for the magnificent bass work of Walter Page, who is a real (Modulate to Next Page)

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Chief White Eagle, probably the only full-blooded Indian skin baster in the business, recently joined Bill Lester's orchestra at the Homestead Hotel in Kew Gardens, Long Island. White Eagle is a Cherokee and a graduate of Carlisle. Shown with him are Pat Morrow, sax; Bill Lester, piano, and Norman Roynsdal, vocalist.

Drummin' Man Shows Them How!



"Look at that Gene Krupa go! Isn't it amazing what he can do with a pair of sticks? I'll bet there's not another drummer in the country who could execute that last passage!"



Krupa: "Sure I'll be glad to autograph it. Do you boys play drums?"
"Yes we do. I wonder if you'd mind telling us what you think are the prime requisites for being a good drummer."



Krupa: "First of all there's no substitute for practice and hard work. I used to keep on my rudiments 5 and 6 hours a day—and I still practice them religiously."
"Anything else?"



Krupa: "Yes, there is something else—and it's mighty important. Get a good set of drums. There's nothing that will retard your ability like inferior equipment. Personally, I've tried all kinds and I've never found anything to equal my SLINGERLAND 'Radio Kings'."



Gene Krupa

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'Miss Connecticut' Becomes Chirper



Marion Bergeron, reputed to be one of the fairest beauties the state of Connecticut ever turned out, joined Don McGrane's band at the Deshler-Wallick Hotel in Columbus, O., two weeks ago. Marion is a former winner of Connecticut's annual beauty contest which sends its winner to Atlantic City for national competition. She will be featured chirper with McGrane's outfit.

Chords, Discords—

(From Page 10)
rhythm star, the highly over-rated Baste group would fall apart, but quickly!
Woody Herman has the best rhythm section in the business today, in my opinion.
CHARLES C. SORDA
P.S. If any musicians call for me, I've left town for a few days.

Worm of Sweden Hits Hammond Foes

Sigtuna, Sweden.
To the Editors:
Thank you for your article on the John Hammond attack made by the L. A. collectors. It was just what these highbrow and "non-commercial" collectors needed. I had no idea that such people existed and certainly not collectors, being one in a small way myself. Having read your article I am inclined to agree with Whitney Becker. I dare say Hammond, in Sweden, is regarded as the most able critic in the business, possibly excepting Panassie and a very few others. . . Hoping all American collectors haven't the same mind as those from L. A., I again thank you and those who care to write me in care of "Sigtunaakolan" in Sigtuna, Sweden.
BILLY WORM

A Year Ago Today In Down Beat

In a scathing article on working conditions in the Boston territory, George Frazier said, "What Local 9 needs more than anything else is a czar of the Jimmy Petrillo order." That was months before Petrillo came into the AFM presidency. . . Artie Shaw, on Nov. 14, pulled his famous walk-out on his band at the Pennsylvania Hotel. . . Muggsy Spanier's Ragtime Band was set to open at Nick's in the village for its first New York date. . . Vincent Lopez, stating that music was "too fertile a ground for war propagandists, announced "There'll be no swinging of military or patriotic tunes by my band so long as our nation is not a belligerent." . . Jack Jenney, in his own revue of his new band, said, "I can't honestly say we have anything startlingly different." Jenney's band is no longer, and the trombonist himself is now with Artie Shaw. . . Paul Whiteman said he was fond of swing, that he liked to go to the Onyx Club and hear the hip-cats wail, but that swing (strange enough) was old stuff, stuff which Bix played 15 years ago. . . Ben Pollack was reported to be filing suits totaling \$500,000 against several big band leaders, notably Goodman and Crosby, charging them with plagiarism, infringement and breach of contractual rights. (He changed his mind). . . Coleman Hawkins, just recently returned from five years in Europe, roomed into the lead on tenor in the Down Beat poll's early balloting. Goodman, Harry James and Zurke led in their respective categories. . . Joe Sullivan announced he was adding Negroes to his band at Cafe Society.

WHERE IS?

- TOMMY CHRISTIAN, saxophonist?
- MEYER WEINBERG, formerly with Louie Prima?
- NAT LESLIE, composer of "Radio Rhythm" and "Shake Ye Bones"?
- GEORGE SIEGLER, drummer?
- SHELDON YATES & IKE MORENA, send addresses.
- CARLYLE SCHNITZER, drummer?
- BOB RICE, guitarist, formerly with Ted Dahl?
- GUS or GEORGE DAVIS, piano and saxophone, of New York City?
- JOSEPH FELIX GAUFF, saxophonist, formerly with Walter Barnes Orchestra?
- JOSEPH COLON?
- ARDEN W. CORNWELL, formerly arranger for Ben Venetess?
- HENRY FARNES?

WE FOUND

- JAKE STOCK, drummer, is at 443 Archer St., Monterey, Cal.
- MAC EVANS can be reached through Sammy Graham, Mason, Ga.
- BOB LADD'S permanent address is 2320 S. Jennings Ave., Ft. Worth, Texas, or c/o Southern Gentleman Orchestra, General Amusement Corp., New York City.

Blitzkrieg in James' Band; Miller Has the Best Ork of Career

BY TED TOLL

Chicago—There are a bunch of changes in the Harry James band which opened its date at the Hotel Sherman ten days ago. Dave Matthews dropped out in New York to stay there and concentrate on arranging. Claude Lakey, originally on tenor with the band and recently of the trumpet section, dropped down to take Matthews' alto chair. Benny Heller is in Red Kent's place on guitar. Hoyt Bohannon replaced Truett Jones on trombone. Sammy Donahue left to join Benny Goodman on tenor, his place being taken by John Meszy. And Al Stearns came in on trumpet. Band's rounding off the rough edges.

A couple of weeks ago vocalist Don Brown fell asleep in the dressing room and missed a stage show with the Tommy Tucker band at the Oriental. When Jimmy Dorsey did his week at the Chicago theater it was pianist Joe Lippman who decided to collar some nod at a bad moment. The band had finished the first two tunes when Joe rushed disheveled onto the stage, fresh out of a short snooze.

Max Miller's Best Band

Drummer Harry Jaeger is feeling pretty good with a 3-year contract with Benny Goodman tucked away, trying to get both Floyd Bean on piano and Mike Simpson on tenor with the band. Both of them arrange fine.

Max Miller, with the best combination of his career, working a little spot, Orrie's, in the western suburb of Lyons. Band has John Bothwell, fresh from a bad siege of pneumonia (his fourth) on

tenor, Chet Robles on piano, Johnny Heinek on drums, Ed Mihelick on bass, and Max's vibes rounding out one of the swellest outfits in town. Plenty of fine original tunes.

Jimmy McPartland, out of the Panther Room's Saturday afternoon sessions and with the summer country club dates a memory, reports that Fozola has gone down to New Orleans "for a little vacation." And that he'll return as soon as something pops for the band.

Jerry Shelton Makes Changes

Bill Huntington's fine little trio is working at Sportman's Inn 'way out on the south side. Bill is on guitar, Phil Ward on tenor and Bill Moore on bass. They're the gang who worked with George Barnes and later with Earl Backus. Barnes is now on NBC and Backus has been working with the old Lou Holden bunch under Tony Lavello.

Jerry Shelton has just completed two weeks at Blatz Palm Gardens in Milwaukee, with some significant changes. Mickey Traisci replaced Fred Aune on trumpet. Ray De Gerr and Howard Determan are on reeds, and George Marshall replaced Mike Rubin on bass. Mike is with Raymond Scott at the Blackhawk.

The Shamrock Inn on North Clark street offers a surprise in Dorothy Scott Armstrong's piano, Howard Roach's trumpet and Eddia Wetzler's drums. It's good.

WJAS Starts Stagger System

BY MILTON KARLE

Pittsburgh—A "stagger system" is being used in staff band employment on WJAS. For the 40 weeks during which the station uses a staff band, eight different outfits will get a crack of five weeks each. This is a break for the musicians who ordinarily would have no chance of getting anywhere near the station. Local officials say this is the first city in the country using such a system.

They Jam Every Sunday in Chicago



Chicago—Harry Lim's Sunday afternoon jams, with star musicians around town taking part, so far have proved tremendous successes, musically, and duds financially. Lim will continue them a while anyway. Shown here are (front) Nan Wynn, Lim, Jean Essinger, of the Chi Herald-American, and Mrs. Gene Schacht, prominent 'Windy City' hot fan and Henderson authority. Behind them are Lawrence Brown, trombone; Rex Stewart, cornet, and Earl Hines, piano, who took part in the first sessions. Sessions start every Sunday at 3 p. m. in the Sherman Hotel's Old Town Room. Photo by Ray Rising.

A Short, Pathetic Story

Zurke's Blues Rocks Swank Spot, But Not for Long

Chicago—The spotlights swing over and down on the floor toward a white baby grand. From the door at the right of the dance floor walks a young guy in a tux bowing and smiling at the patrons seated around the intimate room with their drinks. Over the p. a. system a French announcer uses a mess of fancy wordage to introduce "Meestair Bobe Zerkee at the pecono."

And Bob Zurke sits down, pulls up his pants legs, and sends his stubby fingers across the keyboard.

The snooty, "exclusive" Pump Room of Chicago's Hotel Ambassador East starts to rock with Zurke's lightning-fast boogie woogie figures. Mechanical or not, he pounds a potent keyboard as he runs through Cow Cow Blues as Charlie Davenport himself might have played it had he studied his lessons harder and become better acquainted with the instrument. Chicago's social set begins jumping as Zurke goes into high.

Then suddenly it stops. Because behind Bob a gang of musicians under the baton of Ernie Holtz, who plays as corny a fiddle as anyone who ever fronted a band here, moves in on the piano solo. Pretty soon Zurke is drowned out. All you get is a trumpet, a couple of schmaltzy tenors and that sour-sounding fiddle.

Just a Fleeting Moment
The boogie tune ends and Zurke

plays again. This time it's a Jerome Kern tune. But the boogie is gone and if you want more you'll have to wait for the second show a couple of hours later.

That's the nightly schedule at the Pump Room. Zurke doesn't seem to mind it even if his fans, who pawn their clothes to get in the place, do. "I'm glad that band of mine is all over and washed up," Zurke says. "It was a nightmare. Now I'm my own boss again, it's a nice spot to work and the job isn't tough."

When to 'Get Lost'

Zurke gets another chance later when he plays accompaniment for Nan Wynn's singing. But Nan has changed her style—she goes for the smart songs now and no matter how you plead, you don't hear any blues, or even a good old standard like Zurke used to use with Crosby. With Zurke and Nan off the floor, back goes the spotlight to the Holtz band. Ernie wears tails and starts sawing on those catguts. That's the best time to get lost.

—DAVE DEXTER, JR.

Kearney Studies To Be a Priest

Los Angeles—Joe Kearney, red-headed manager of Bob Crosby's band, has left the band and has entered St. John's Seminary at Camarillo, Cal., to study for the priesthood. He quit the band once before when he became ill with tuberculosis, but rejoined it last May.

Kearney's health is okay now and his decision to quit the band business was sudden. Ted Johns now is managing the Crosby band again as he was before Kearney rejoined.

'Goodman Job Is Jive,' Earl Hines Says

Chicago—"All that jive about me joining Benny Goodman is all wet," said Earl Hines last Friday. "I'm a busy guy right now with my own affairs and I can say definitely that I won't play piano for him."

Earl said Goodman had approached him, via telephone, but that he hadn't considered the offer seriously. Busy with his new band, which is scheduled to make additional records for Bluebird next month, Earl announced he would not open a night club as he had planned. Also, he said, his marriage would have to wait until he "got out from under."

Hines has been featured at Harry Lim's jazz concerts at the Hotel Sherman Sunday afternoons. Chicago musicians, hearing him perform in a relaxed atmosphere, claim he is playing more piano right now than ever before.

And Here is Earl's Lineup

Chicago—The new band which Earl Hines took out on the road, by bus, on Oct. 20 includes Madeline Green as chirper. Also in the lineup are LeRoy Harris, Willie Randall, George (Scopco) Carey, Franz Jackson and Bud Johnson, saxes; PeeWee Jackson, Rostelle Reese, trumpets; John Ewing, Joe McLewis and Ed Fant, trombones; Alvin Burroughs, drums; Charles (Truck) Parham, bass; Hurley Rainey, guitar, and the leader, piano.

Earl is using five saxes for the first time. Helping him with arrangements, and in charge of rehearsals, is Bud Johnson. Billy Eckstein also will do vocal chores with the crew. This is the band which Earl is getting in shape for additional Bluebird record sides to be made under his present contract. A third trumpet is to be added.

Bob Moore Bobs Up in Chicago

BY ONAH I. SPENCER

Chicago—Bob Moore, the great colored pianist and singer who lately has been starred with the Sunset Royals, quit that group recently and opened at the Indiana Inn here with a 4-piece combo of his own. Moore, a Kansas City boy who once played with Floyd Ray, Clarence Love and Orlando Robeson, is using Wimpy Smith on drums, Henry Foyt, bass, and Bill Owsley, sax.

The Four Tons of Swing include "Muggin'" Boyd Kelly of Decca race records fame and Jim Walker, guitar; Clint Weaver, bass, and B. C. Kynard, sax & clarinet, all of Kaycee. A great little group. Kelly plays guitar and sings.

Darnell Howard, cousin of Benny Carter and once a star of the Earl Hines band on clarinet and alto, is working with Cleo Napier's group at the 308 Club at 39th and South Parkway. Darnell also plays fiddle.

MGM 'Watches' Johnny Richards

Los Angeles—Johnny Richards, GAC's up-and-comer, who set new records during his recent engagement at the Biltmore Bowl, is sporting a fancy new strap watch, awarded to him by MGM magnates as purveyor of the best arrangement of "Our Love Affair," No. 1 tune from a current Judy Garland starrer.

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

BY GEORGE HOEFER, JR.
(2 East Bank Street, Chicago)

Louis Armstrong's presence on a second Southern Serenader Harmony side has now been confirmed. It is *Alone at Last*, Har. 5-H, master number 140820.



Armstrong

Down Beat in its Dec. 15, 1939, issue broke Ted Locke's story on Bill McMorrow's startling discovery of an Armstrong solo on *I Miss My Swain* by the Southern Serenaders, Har. 4-H, master 140819. Those collectors who hadn't heard the side were dubious due to the Billy Murray vocal and the 'ofay' sound of the band, admitted by the Boston discoverers. William Russell finally located a copy and confirmed Louis' horn, as did Lu Watters, Hoyt Kline, Bill Rosenberg and Steve Smith. They all verified

Louis' solo. Finally, George M. Avakian substantiated the claim by finding data in the Columbia files to the effect that Fletcher Henderson's band recorded two sides for the Harmony label under the name "Southern Serenaders" around 1924 when Armstrong was in the band. By playing one of the commercial Hendersons of this period one can easily see how it could be hard to distinguish the band as white or colored.

The Hot Box located a copy of *Alone at Last* last month in a Chicago record shop boasting thousands of records which have been gone through innumerable times. The disc was sent to Bill Russell and Hoyt Kline who confirmed the second side. The tune and performance was on the sugary side but Louis' long, clear cornet solo seems to forecast the great horn to follow on the Hot Five Okeh's.

The New Orleans Rhythm

Decca Boogie Album To Be Out Soon

New York—Decca's album of boogie woogie piano, replete with 12 record sides by Pete Johnson, Meade Lux Lewis, Albert Ammons, Mary Lou Williams, Honey Hill, Cleo Brown, Tommy Linehan, Milt Raskin and others, will be issued about Nov. 12, according to Decca officials. The album originally was supposed to have been out last month. Also skedged for release sometime in November is Woody Herman's "Blues on Parade" collection, 12 sides, featuring the Herman band in a series of blues classics.

Kings' only Victor platter, originally number 19645, will be reissued on the Bluebird label according to Stephen Sholes. This will add another hard to get disc to the mounting library of available New Orleans music. This double of *She's Crying for Me* (32125) and *Everybody Loves Somebody Blues* (32126) was made in Orleans with a portable machine on March 26, 1925. Paul Mares gives the Hot Box the personnel as follows: Mares, cornet; Santo Pecora, trombone; Red Long, piano; Charlie Cordella, clarinet; Bill Eastwood, banjo; Leo Adde, drums; Chink Martin, tuba.

CATALOG—Roy Mitchell, 6364 Nuagrave street, Philadelphia, collects Armstrong, Bechet and Ellington. He's prexy of the Philly Hot Club. . . . Julie and Joe Maher, 2683 East Lafayette, Detroit, are a brother and sister col-

lecting team. He specializes in Bix, Joe Smith, Tesch, Hawk, McKinney C. P. and 5 Pennies. She goes for Teagarden, Bobby Stark, Chick Webb, Goodman and Ellington. So between them they have a complete collection. Julie works in a hospital and Joe is connected with a grocery store. . . . Lynn Hutchinson, 48 Wall street, Trenton, N. J., is a Jim Dorsey collector and would like to get together with other J. D. collectors.

DRIVEL—Frank Melrose advises he did not play xylophone on those Kansas City Stompers sides (see Hot Box Aug. 15 and Sept. 1). . . . Instead, it was Jimmy Bertrand and Frank was on piano. . . . Cicero Thomas, hot trumpet with Barnes' Royal Creolians, is now playing in a trio at Harry's Tavern on Chicago's south State street. . . . Barney Bigard says Tony Parenti, New Orleans leader on Okeh, Bruns, & Columbia, is jobbing around St. Louis. . . . Jimmy McPartland told Boston collector Bud O'Donnell that Tom-

my Dorsey played trombone on the Whoopee Maker *Tiger Rag*.

Solo for the Month: Teddy Wilson's piano in the first half of the second chorus on Red Norvo's *I Surrender Dear*, Col. 2977-D.

George Olsen Runs a Nitery

BY JACK DALY

Houston, Tex.—Turning nitery impresario after many years of just band leading, George Olsen has leased the Empire Room of the Rice Hotel for the season. With his own band on the stand, George keeps his eagle eye on the gate, the service at the tables, and in general sees that the customer is kept happy and that there's enough steak and stuff kept in stock in the pantry. The people seem to like the idea, judging from the attendance.

One of Don Redman's Great Bands



Here is one of the hot bands which, under Don Redman's baton, made New York jump in the early 1930's. Shown left to right are (trumpets) Sidney De Paris, Shirley Clay and Langston Curl; Horace Henderson, piano; Don Redman, front; Edward Inge, alto; Bob Carroll, tenor; Rupert Cole, lead alto; Bennie Morton, trombone; Freddie Robinson, trombone; Claude Jones, trombone; Manzie Johnson, drums; Talcott Reeves, banjo, and Bob Ysaguirre, bass. *Down Beat* Photo courtesy of Ben Pollack.

I Didn't Try To Discredit, Sales Replies

BY ROBERT B. SALES

To the Editors:

I feel that some reply should be presented to your scurrilous attack on me in your issue of October 1st.

In the first place, my article in *Jazz Information* was not intended to be "an . . . attempt to discredit its (*Down Beat's*) recent articles on the late Emmet Hardy." It was, rather, the report of an interview I had with Fate Marable, a well-known figure in the annals of jazz. During the course of the interview, Marable (who had read the Hardy stories) remarked that, in his opinion, there was nothing to your claim that Hardy had 'cut' Louis Armstrong; and that as far as he knew, Paul Mares had come closer to doing that than had any other white man (or as you so quaintly express it: "ofay"). This opinion, along with other remarks and reminiscences of Marable, was duly set out by me in my article. I wish to make it clear that Marable's opinion of Mares' ability, as compared to Armstrong's is not my

opinion—far from it! It is just as far removed from my own estimation of musical talent as is Dexter's build-up of Hardy.

"I Am Not an Expert"

Therefore, in making a personal attack on me, for merely setting down the opinions of another (who certainly has a right to them, in spite of Ben Pollack, Ray Bauduc, Monk Hazel, and all the other "ofays"), *Down Beat* was guilty of the worst type of "dirty journalism"—and it does you no credit to sign your collective name to it.

Secondly, as far as I am personally concerned—I have never claimed to be an "expert," and freely admit that I do not know one-tenth as much about New Orleans musicians as do the various "ofays" named by you. But give me time—I'm reading *Jazzmen* as fast as I can to dispel my ignorance. And as for being youthful—I am forced to state that I am

only 25, have been a practicing attorney for three years, and at present am a member of two symphony orchestras. Evidently by terming me "young Sales," you hoped to relegate me to the ranks of the high-school jerks who go nuts in the theater aisles when Krupa breaks a stick on a rim-shot. One thing you did get right—I am a collector, and, may I add, a dealer in hot jazz recordings (plug!)

"Marable Isn't Senile"

Finally, I must say that the one statement in your little piece that

(Modulate to Page 16)

-WANTED-

Organized units of six pieces or less. Send publicity in first letter and advise where you are now playing or can be auditioned.

"BERNIE'S ATTRACTIONS"

Oliver Bldg., Grand Rapids, Michigan

That Dixieland Man . . .

PAUL MARES

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Lux Lewis Cuts Four Solos; 15 Old Classics Reissued

BY BARRELHOUSE DAN

Boogie Woogie piano tops the current record output, four 12-inch sides by Meade Lux Lewis, issued by Blue Note at 235 Seventh avenue, New York, setting a fast pace for the commercial waxworks. Feature of the Lewis date was his new and longer cutting of his famed *Honky Tonk Train Blues* which is coupled

with *Tell Your Story Blues*, a fast, 8-to-a-bar performance rating among Lewis' finest.

Honky Tonk is one of the most original boogie tunes ever written. And along with his equally-noted *Yancey Special*, it made Meade Lux almost a household byword among musicians. This new version is taken at much faster tempo and the two extra inches allow him more opportunity to improvise. Moreover, it's excellently recorded.

His Talents Limited

Tell Your Story, the reverse, also is acceptable boogie. Its weakness lies in the fact that it is very similar to *Six Wheel Chaser* and *Bass On Top*, the two other sides issued by Blue Note. The numbers are 15 and 16 and each sells for \$1.50. *Bass On Top* is outstanding, showing Lewis' walking bass figures. But even so, his limitations are obvious. Not as versatile, or as solid, as Albert Ammons or Pete Johnson, Lewis isn't quite capable of making four distinctly different sides. Even so the new *Honky Tonk* and *Bass On Top* are still recommended. Boogie followers will have a ball with any or all of the sides. But non-boogie fans will have to look elsewhere for stabs.

Count Basie

"I Want a Little Girl" & "It's Torture," Okoh 5773.
When a better performance of an old pop tune—a good one at that—is done, Basie will have to do it. *Little Girl* is not only Jimmy Rushing's greatest vocal since *Good Morning Blues*, but it's also spiced with dirty Buck Clayton trumpet and a mess of weird sax figures behind JR's vocal. Jo Jones' beat is mighty. Reverse is a

pop, despite its alluring title, but it's well sung by Helen Humes and again Clayton's horn is heard.

Charlie Barnet

"Night and Day" & "Wild Mab of the Fish Pond," BBIRD 10082.
It's murder—plain murder. The band carves Cole Porter's classics to little pieces with the leader's jagged, almost corny tenor blasting twisting the knife. Fast tempo makes it all the more brutal. Reverse is a riff tune a la Basie with more bad tenor. Brass section bites hard; rhythm propels a fine beat. By any musical standards, the first side is poor.

Harlan Leonard

"Rock and Ride" & "Sucky Fakin'," BBIRD 10083.
Compare this unknown Negro group's ensembles, soloists and beats with Barnet's for an example of how five brass, four saxes and four rhythm can carve a larger, more experienced, more publicized group. *Ride* is a Tad Dameron riff tune showing competent Hank Bridges tenor and Billy Smith trumpet; Jimmy Ross drops his horn to sing the reverse, a low-down, eerie novelty which is a natural for juke boxes in the colored districts. First title is the best Leonard disc to date. The sides were made six months apart with different bass men.

John Kirby

"Zooming At the Zambis" & "On a Little Street in Singapore," Okoh 5761.
The band is becoming monotonous. Every arrangement is similar. Billy Kyle's piano and Russell Procope's alto hold interest but the triteness of pattern limits their individual creative efforts. Material, too, is not strong.

Duke Ellington

"Killin' Myself" & "Your Love Has Faded," Col. 35640.
Not up to the standard of the band's recent Victor releases, *Killin' Myself* nevertheless gets interesting after Ivie Anderson's opening vocal. Cootie Williams, Barney Bigard and Tricky Sam Nanton cut through for short but powerful solos. Ivie's return slows things up. The tune is weak. Reverse, a Billy Strayhorn pop, is a lovely bit of material and shows Ivie in much better form. The trumpet is by Rex Stewart; entire sax section is featured.



Beat Me, Freddie, and keep it moving. Freddie Slack, piano; Doc Goldberg, bass, and Ray McKinley, drums, are in the record spotlight again with their new Columbia release of *Walk Me Down the Road a Piece* by the Will Bradley trio. Bradley isn't on it, but the boogie keyboard a la Slack is—and so is Mac's singing. Barrelhouse Dan reviews it on this page. Photo by Mickey Goldsen.

Maxine Sullivan

"Molly Malone" & "Barbara Allen," Col. 35710.
With J. Kirby's band accompanying, Maxine is unimpressive on two old folk tunes similar to the type material she's been using on her recent *Flow Gently Sunday* CBS broadcasts. Just singing. And she's no Bailey.

Will Bradley Trio

"Walk Me Down the Road a Piece" & "Celery Stalks at Midnight," Col. 35707.
Only Ray McKinley, Fred Slack and Doc Goldberg take part on the first—a boogie novelty which highlights Slack's piano and a vocal duet between McKinley and Don Raye, not Bradley as the label states. Freddie's right hand immediately following the last portion of the vocal is especially noteworthy, and the side comes out as much better than the somewhat similar *Beat Me Daddy, Celery* is a riff number with excellent tenor go work by Peanuts Hucko, who has been influenced by Freeman. Bradley plays well also. Two interesting examples of how this band has progressed in the last five months.

Teddy Wilson

"Sweet Lorraine" & "Liza," Col. 35711.
Recorded last January with his old "big" band, Teddy's piano is spotted extravagantly on both. *Liz*, especially, is overwhelming testimony to the Wilson genius. Hear him improvise at race-track tempo. Never does he repeat himself. *Lorraine*, in addition, has a brief but punchy Ben Webster tenor spot. Two marvelous sides and a real buy at four bits.

Duchin Piano Solos

"The Way You Look Tonight," "Lover Come Back to Me," "Easter Parade," "Why Do I Love You," "Lovely to Look At," "I Guess I'll Have to Change My Plan," "Time On My Hands," & "April in Paris," all 10-inch piano solos by Eddy Duchin in Columbia album C-32.

Eddy's talents have been knocked and belittled by musicians and self-appointed, dogmatic "critics" far too long. Judging his work strictly on its merits, it is most satisfactory, and he accomplishes precisely what he set out to accomplish, eight tunes played with feeling in a non-hot vein. Duchin is backed by bass and traps. Many a jazzman could learn pointers on technique, attack and phrasing from this former druggist whose following is probably five times as great as that of the 88 man who'll win the 1940 *Down Beat* pianists' poll. And the tunes he chooses are all excellent, especially *The Way You Look Tonight* and Gershwin's grand *Easter Parade*.

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Columbia Jazz Reissues

In addition to the Louis Armstrong, Bessie Smith, Bix Beiderbecke and Fletcher Henderson albums issued Oct. 4, and reviewed in the Oct. 15 *Beat* on this page, Columbia also reissued 15 single records, many of which are revered by the collectors and which, now that they are re-recorded and presented for 50 cents each, can now be enjoyed by countless hundreds of musicians and record buyers who prefer the older, more righteous music to the big band output of today.

Included in the first release are these sides:

Henry (Red) Allen: *Rug Cutter Swing* and *There's a House in Harlem for Sale*. Fine personnel and Red's trumpet kinks.
Euster Bailey: *Sheaphat Shaggy* and *Call of the Delta*. The leader's clarinet shows honors with Benny Carter and others equally as talented.

Sharkey Bonano: Hear Fasola's marvelous clarinet on *High Society*. *Back to I'm Satisfied* with My Gal. Benny Palm drums.

Chocolate Dandies: *Cloudy Skies* and *Goodbye Blues* are not this group's best, and Benny Carter's vocal is horribly bad, but the solos (Hawkins' tenor is here; it is Allen's horn) make up for other faults.
Eddie Condon: A new master on *The Cool*, featuring Bud Freeman, is coupled with a new master of the classic, *How Coolin' Good*. "Chicago style" example.

Johnny Dodds: Too many fanatics overestimate the late Johnny's ability as a clarinetist, but he's in good form here on *Get 'Em Again Blues* and *Brush Slomp*.

Babe Ellington: Wonderful earlier examples of the band on *Big House Blues*, *Rocky Mountain Blues*, *Ducky Wuck*, and *Swing Low*. The last two titles are from new, previously unissued masters.

Ted Lewis: Watch out for Fats Waller's singing and piano, and Muggsy Spanier's great cornet on *Royal Garden Blues*. Reverse in *Dallas Blues*, not as good. Benny Goodman is the clarinetist; not Lewis George Brunies' aliphorn is here, too.

Wingy Manone: Poorest of the reissues are his *Just One Girl* and *She's Crying to Me*. Don't look for Teach. Sidney Arodin is on clarinet, and he's fine.

Paul Mares: Omer Simeon's out of tune clarinet hurts both *Reincarnation* and *Maple Leaf Rag*, but Boyce Brown's alto and the Mares cornet are potent. So is Jess Stacy's piano.

Miss Mello: *Feelin' No Pain* and *Imagination* (not the corny tune of early 1940) show good Mule trombone and Nicholas trumpet, plus Fud Livingston clarinet.

Red Mera: Easily the greatest of all the Columbia reissues, Red has Jack Lamney, Charlie Barnet, Teddy Wilson, Artie Shaw and others playing magnificently on *I Surrender Dear* and *Old Fashioned Love*. Red's xylophone is out of the world; the best is as good as the solo.

Doc Redman: Don's alto shines on his old theme *Chant of the Weed*, paired with *Two Times Man*, sung by Don.

Lula Russell: *The New Call of the Pranks* and *Jersey Lightnin'* are not particularly noteworthy except for spotty solos.

All the above are on the red Columbia label, with soloists listed on each label. George Avakian and John Hammond selected the sides and did the research on each. They merit the support of all hot fans, collectors and musicians.

Lennie Johnson

"Don't Be No Fool" & "Get Yourself Together," BBIRD 6530.
When a more sincere blues singer comes along let him try to carve Johnson, who not only has a marvelous feeling for the righteous shouting but who also strums guitar in faultless fashion. A second guitarist can be heard but he isn't needed. The formula of Johnson's voice, plus Johnson's guitar, is a guarantee in itself of good blues. And these two sides prove it.

Bunny Berigan

"Ain't She Sweet?" & "Ay-Ay-Ay," Vic 26753.
Made over a year ago by Bunny's big band, these were never pressed until a few weeks ago. The reason for the delay must be obvious to all who study these two performances closely. The band is unclean, Berigan's horn is inconsistent and shaky, and the material he chooses is below mediocrity. Joe Bushkin's piano and Don Lodice's tenor aren't shown enough to overcome the many other faults. Only the rhythm section merits a listening.

Horace Henderson

"Flinging a Whim-Ding" & "When Dreams Come True," Okoh 5748.
The strong, virile beat of Israel Crosby's bass paces the "A" side, a boogie composition which Henderson's band plays with a lift. Emmett Berry's trumpet is outstanding and the few brief flashes of the leader's piano leave you with a "let's have more" feeling. *Be* (Modulate to Next Page)

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Lily Pons—Operatic selections and songs, an album of four records. Victor Red Seal.

Lily Pons may not be the greatest soprano in the world, but she is undoubtedly the most popular with the great mass of music lovers towards whom this album is directed. Such diverse numbers as the aria from *Il Seraglio*, Rimsky-Korsakov's *Hymn to the Sun*, *The Last Rose of Summer*, the duet from *Rigoletto* are all included in this most excellent Ponsian compendium.

Stravinsky—*La Sacre Du Printemps*, an album of four records by the Philharmonic-Symphony Orchestra of New York, conducted by Igor Stravinsky. Columbia Masterworks.

Time changes all things, and "Le Sacre" is no longer the radical thing it was in 1913. Now, although it has become an accepted classic, its exciting polyrhythms and the simultaneous use of several tonalities still mark a high point in modern composition. Stravinsky himself conducts the orchestra in this interpretation.

Jimmy Dorsey "Teardrop" & "On the Trail," Decca 3395; "Talkin' to My Heart" & "Whispering Grass," Decca 3391.

Only *Trail* is a non-pop of the four. Nat Lebovsky's beautifully-phrased lead sliphorn is the brightest feature of *Trail*. The arrangement is excellent, as is the band, which has finally started clicking at the box-office as well as musically. The other three are well-played pop tunes all sung, and pleasingly, by Bob Eberly. Jimmy's alto cuts through often enough to keep things interesting.

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What's New On the Classical Side

BY BARRELHOUSE DAN

Mendelssohn—Symphony No. 3 in A Minor ("Scottish"), an album of four records by the Rochester Philharmonic Orchestra, Jose Iturbi conducting. Victor Red Seal.

"Pleasing" is the word that best describes this music, which makes up in melodic grace what it lacks in depth and profundity. The Third Symphony has neither the lyrical quality of the earlier Italian Symphonies nor the romantic religiosity of the Fifth ("Reformation"), but its melodies are ingratiating and Iturbi has interpreted them well.

Mozart—*Schafotte*, an album of three records with Emanuel Feuermann at the 'cello and Leopold Stokowski's Philadelphia Orchestra. Victor Red Seal.

Bloch is the most substantial of the later Romantics, and the *Schafotte* harks directly back to the impassioned faith and sorrows of the Old Testament with an emotional intensity which verges on the rhapsodic. Feuermann is a virtuoso whose rendition of even the most difficult passages is masterful.

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All's Quiet in Decca's New York studios as Will Hudson (left) and Bob Stephens, Decca recording chieftain, dig a playback made a few minutes before by Hudson's fast-rising band. Mickey Goldsen's camera caught this study in concentration on Hudson's first wax date with his new crew, which bowed at Hotel Lincoln. Hudson has long been noted as an arranger.

Reviews—

(From Page 14) verse is the goodie written by Edgar Sampson and popularized by Goodman. Benny's record remains the better of the two although this 1940 version has its merits. The band heard here certainly doesn't sound bad enough for Horace to fire all but two men.

Hildegarde Album "An Album of Varian Duke Songs," sung by Hildegarde, six 10-inch sides, with piano accompaniment, in Decca album 149.

By actual count there are 45 kid singers with name bands who are better vocalists than this ex-Milwaukee chanteuse. Her range is limited; her phrasing awkward. The way she murders *I Can't Get Started* is something not to be missed. A woman with no more talent than Hildegarde has no business on records.

Woody Herman "I Wouldn't Take a Million" & "Looking for Yesterday," Decca 3397; "Rhumboogie" & "A Million Dreams Ago," Decca 3396.

This cooperative group, perhaps even more than Jimmy Dorsey's band, is blessed with a peculiar talent of taking the louisiest of commercial tin pan alley tripe and reaping it into something well worth hearing. Such is *Million*, which shows Tom Linehan's piano well. *Rhumboogie* is arranged by Deane Kincaide, sung by Dillagene (making her bow on wax) and played with a fine beat and enthusiasm by the band. Again the rhythm section (Carlson, White, Linehan, Yoder) sparks things.

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Parade of Jazzmen Starred In Two 'Anthology' Albums

New York—Jack Kapp, president of Decca Records, last week revealed his company soon would produce two albums of hot jazz, all of it taken from the Decca catalog. One album will be called an "Anthology of White Jazz" and will include the work of such men as Jimmy and Tommy Dorsey, Bud Freeman, Benny Goodman, Muggsy Spanier, Jack Teagarden, Wingy Manone and Red Norvo, plus a dozen others. The other album will be titled "Anthology of Colored Jazz" and will comprise the best records made for Decca by Coleman Hawkins, Duke Ellington, Johnny Dodds, Count Basie, Louis Armstrong, Sidney Bechet, Fletcher Henderson, Earl Hines and others famous for their jazz work.

There will be 12 sides in each album, Kapp declared. The contents:

White Jazz
Somebody Loves Me, Adrian Rollins'

Ray Noble "Harlem Nocturne" & "From Oakland to Burbank," Col. 35708.

Jack Dumont's alto, styled in a J. Dorsey groove, helps make *Nocturne* best of all the sides Noble has made for the Columbia label. The tune is from the pen of Earle Hagen, Ray's sensational 20-year-old trombonist who got his start under T. Dorsey's tutelage. And George Van Epps' guitar bits are impeccable. *Burbank*, on the contrary, is pseudo-jazz which Noble—with a grand sweet group—has no business attempting.

Glenn Miller "Best Me Daddy 8 to a Bar" & "Falling Leaves," Billed 10876.

Miller wisely makes no attempt to ape the more successful Will Bradley record of the first title. Ernie Caceres' hot alto, as a matter of fact, brings a new slant to the number. But Jack Lathrop's singing lacks confidence and is far below the par set by Ray McKinley on the Bradley dicing. Reverse is the best Frankie Carle composition to date. Miller plays it neatly in orthodox G. M. style. Trouble with Miller is that his band is so perfect it is becoming boring.

Commercial Records Interesting harmony, nice vibes and the usual worthy Carl Kress guitar on the Merry Macs' *Dry Bones* and *Red Wing*. Decca 3390. . . Milt Herth, pounding a heavy (Modulate to Page 17)

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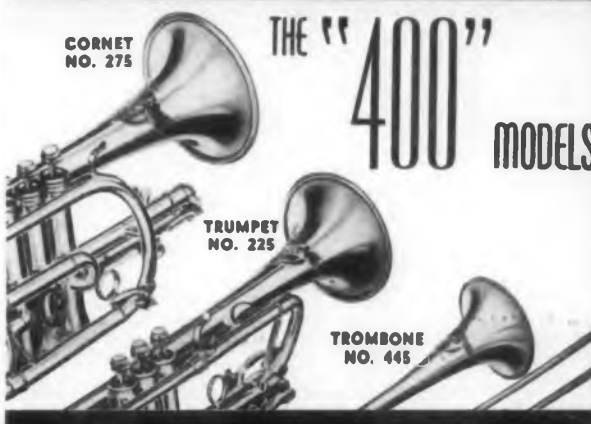
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Muggsy Spanier with Ben Pollack's jam band. Colored Jazz
Al's Mitchell, Duke Ellington's band; *Save It Pretty Mama*, Louis Armstrong and Ork; *Meditation*, Coleman Hawkins' band; *John's Idea*, Count Basie's unit; *Hotter Than Spring*, Andy Kirk's old Clouds of Joy, with Mary Lou Williams starred; *Wild Man Blues*, Johnny Dodds; *Viper Mad*, Sidney Bechet; *Bump It*, Jimmy Noone; *My Blue Heaven*, Jimmie Lunceford's Ork; *Rosetta*, Earl Hines and band with Oscar Brown; *Brother Tom's Hall*, Fletcher Henderson with Red Allen and Buster Bailey; *Early Mornin'* Blues, Albert Ammons featuring Israel Crosby, bass, and the late Guy Kolby's trumpet.

The Hawkins and Ellington sides were recorded in Europe. Decca, which already has produced albums of "Chicago style" and "New Orleans style" jazz and which currently is working on an album of "Kansas City style" jazz, also this month will release an album of 12 sides of Boogie Woogie piano featuring Pete Johnson, Albert Ammons, Meade Lux Lewis, Joe Sullivan, Mary Lou Williams and others famed for their eight to a bar keyboard work. The two "Anthology" albums, Kapp said, would be available late in November.

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Tips on Arranging

Keep Your Scores Simple and Solid

By Toots Camarata

The need for concentrated study on the part of the arranger whether he is in the so-called "big-time" or in the early embryonic stage, is one that is very necessary.

Natural Talent Not Enough! From the letters I have received, up to date, I am firmly convinced that this point of study is not being taken seriously enough.

My advice to the young arranger would be to attend a conservatory and include in his curriculum of study, Theory, Form, Analysis, and Instrumentation.

Another phase of study is the careful analysis of scores and stock orchestrations. Through the medium of stocks, many questions can be solved, one of the most important being that of voicings.

No Set Patterns

One question that recently came up concerned ensemble voicing. I was asked whether or not I have a set pattern for them.

combination of notes. The approach of a chord (where it is coming from) and its resolution (where it's going to) are determining factors in deciding the distribution of the notes.

Ideas in voicing are very important as they can either make or break a band. A shining example of this is the success that Glenn Miller has had with his expert handling of clarinet above saxophones.

It is much better to write in the practical range of an instrument rather than to strive for sensationalism and write impossible things. As in the case of brass, it is always better to avoid high passages and impractical notes.

In order to become successful, a leader must have consistency in performance from his men at all times. Consistency in brass cannot be expected if their parts are written up too high.

"After eight years of hard labor," Lunceford told Down Beat, "our band has developed an unusual style. Now we come to the point where all this work is fruitless. We are asked to play music which isn't typical of our style and which doesn't fit in with our musical scheme.

Write Toots Camarata in care of Down Beat, 608 S. Dearborn, Chicago, for help on the subject of arranging. Toots will personally answer all queries sent him providing the sender encloses a stamped, self-addressed envelope.—EDS.



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Scientific Touch

San Francisco—Claude Thornhill, leading his band at the Hotel Mark Hopkins here, has an assistant helping with arrangements who employs a "different" approach to making scores.

His name is Bill Bordon, a grad of Princeton. Bordon uses a mathematical approach, working out chord progressions and voicings of tunes on graph paper. "It can't fail," he says. Bordon has a doctor of philosophy degree from Princeton.



Expression in his drumming is no effort at all for Johnny Cyr, Hal Kemp's hide man. Cyr was snapped as per above by "Benny" when Kemp played a date in Champaign, Ill., recently. Didi Woolfolk, New Orleans society girl, recently joined the Kemp band as vocalist.

Lunceford Off Air in BMI Fight

(From Page 1)

him he would not go on the air. "We Have a Following" "After eight years of hard labor," Lunceford told Down Beat, "our band has developed an unusual style. Now we come to the point where all this work is fruitless.

Lunceford's veteran personal manager, Harold Oxley, was incensed when told the Lunceford band had been refused its wire. "Tunes Won't Suit Our Band" "Jimmie chooses his own tunes to play just as every other leader

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George

Wetting on Drums

Don't Overlook Those Rudiments!

By George Wettling

If the readers of this column would only realize that a thorough study of the original 26 rudiments is the real secret of smart drumming, I'm sure we would have better swing. Don't misunderstand me—what I mean is that every drummer should have a real understanding of the rudiments and then distort them (swing them) to meet modern musical requirements.

drummers know and realize this and look where they are—Gene Krupa, Ray McKinley, Dave Tough and Johnny Williams. So to all who write me questions on how to improve their technique, play fast single beats, etc., I can only say, "practice the original rudiments and practice them whenever you have the chance."

Choose Your Own Cymbals

Lloyd Storey, of Chillicothe, Mo., and James Araby, of Dedham, Mass., both write me asking what sizes are most suitable for cymbals. I should like to straighten this question out once and for all. Cymbals are strictly up to the guy who is buying them and there is no definite answer as to what the size should be although one should have an idea in mind as to just what use he will put a certain cymbal to and what kind of tone he wants to hear from it.

Al Saj, of Coldwater, Mich.,

Ray Keating Sets New High

BY BILL WILLSE

Baltimore, Md.—When Ray Keating and band opened the Belvedere's Charles Room last month it set a new high in Balto night club business. Almost as many were turned away as the 480 who jammed the room. Jean Hardy's band in the dining room absorbed the overflow.

does," said Oxley. "Then he allows a staff arranger to shape them up in the style which has made the band the tremendous success which it is." Lunceford added: "It has been impossible for me to have arrangements made in so short a time on the tunes published by BMI. As a matter of fact, some of the tunes just wouldn't suit my band anyway."

Out in Chicago Duke Ellington jammed through four BMI tunes twice nightly on his Sherman Hotel airshots, using one chorus of each tune. Oxley considered suit against CBS, it was said, but dropped the idea. He then reversed his decision and decided to sue, but called it off a second time.

Since Oct. 10 all bands broadcasting on Mutual, CBS or NBC have been ordered to play two public domain or non-ASCAP songs for every 15-minute broadcast. That means four for a half-hour shot, which most sustainers are.

would like to know how he can play fast beats and breaks and not be too hard on the ears of his audience? Well, this is the first I ever heard of a drummer showing any consideration for his audience.

A Crap Game for Hits!

First of all, Al, make sure that your drums are not too near the P. A. system, and secondly, although it seems to be the vogue these days to sound as much like a boiler factory as possible, don't be like the gals who are vogue outside and vague inside, but study your rudiments and learn to control your sticks, and you will have no trouble playing as fast as you want without being loud.

Maynard Keen, of Leecburg, Ohio, writes that he is a "natural" drummer and wonders whether he should study with a teacher or if "naturals" get better as they go along. As to whether a "natural" can grow better or not, I would say that the only place a natural can NOT be improved is in a crap game.

Maynard also says he has 101 breaks, but still can't seem to get enough originality into his work. Now 101 breaks don't seem quite enough to me. I would suggest raising the ante and originality is bound to come. Make it, say, a thousand and one. Maynard goes on to say that when he gets going his hair just flops in his eyes and his mouth keeps open and he never stops to think of technique or anything like that. The best cure for that would be to keep your mouth shut and get a crew haircut!

Write me in care of Down Beat.

Sales' Reply

(From Page 13)

really aroused my ire was your thinly-veiled statement that Fets Marable is a senile, doddering old fool who doesn't know what he's talking about. To one who knows Marable personally, and who has heard him recall, without hesitation, personnel from as far back as 25 years, your characterization of him as "the aged (50 years old) Marable" is not only ridiculous, but downright libellous (no charge for legal advice).

I must ask you to excuse me from further remarks on this subject. I'm going out to count my real corpuscles—I really didn't realize that my lack of them was visible as far away as Chicago. I can only hope that you will see fit to give the same space to this reply as you have given to others who have been criticized and attacked in your columns. I am happy to say that you have been most fair in this respect—heretofore.

ROBERT B. SALES Louisville, Ky.

NOTE: Down Beat prints Mr. Sales' letter in order to allow him a chance to defend himself. Since receiving the above letter, Down Beat's editors have contacted Sales, have exchanged views, and fortunately have arrived at the conclusion that both Sales and this publication were guilty of "pot-shots" and acrimonious behavior. Let this end the discussion once and for all.—EDS.

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Kansas City Jazz was nurtured at this spot, the now-famous old Reno Club on Keycee's brightly-lighted 12th street. This photo, made in 1936, shows Oran (Hot Lips) Page up front with trumpet. Ira (Bus) Moten is the pianist. Bassist is Bill Hadnott, now with Harland Leonard; Jess Price beats his tubs and Dee (Prince) Stewart is visible on one trumpet. The joint wasn't fancy, but it always jumped. It was here that Count Basie was "discovered" by John Hammond. Note how convenient the men's room is for the musicians. *Down Beat Photo.*

Records—

(From Page 15)

Hammond organ, castrates two Ellington compositions, *Creole Love Call* and *Black and Tan Fantasy*, Decca 3393. . . . Charlie Spand's *Hoodoo Woman Blues* and *Gold Tooth Mama* are dull for race records, on Okeh 05757. . . . Very original compositional ideas and excellent musicianship make Alec Wilder's *The Children Met the Train* and *Seldom the Sun* perfect examples of how jazz is broadening in scope. Musicians who care for classical music will find these of interest on Columbia 35648.

Columbo Sides Issued Again
Rube Columbo's baritone voice, long stilled since his death in a shooting accident, is heard again singing *All of Me* and his famous *Just Friends*, circa 1932, on BBIRD

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10859. . . . Jack Leonard handles three pops and an evergreen in okay fashion. They are *One Look at You* and *I'll Get By* and *I Could Make You Care* (Okeh 5777) with Chris Griffin's trumpet and a fine piano coming in often enough to make things interesting.

Frank Sinatra sings *You're Breaking My Heart* and *Shadows on the Sand* with Tommy Dorsey, Vic. 26761. . . . Anita Boyer makes her debut with Artie Shaw singing *Old Old Castle in Scotland* and *If*

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Ben Pollack's sax section in 1936 posed for this "publicity" still in Detroit. Shown with Pollack (center) are George Hill, Stan Loye and Opie Cates. This is the band in which Muggsy Spanier, the late Garry McAdams and Francis Palmer also were starred. One for the scrapbook. *Down Beat Photo.*

SHEET MUSIC BEST SELLERS

- Blueberry Hill (Chappell)
- I'll Never Smile Again (Sam)
- Maybe (Robbins)
- When The Swallows Come Back to Capistrano (Witmark)
- God Bless America (Berlia)
- Trade Winds (Harms)
- Only Forever (Santley-Jay-Selost)
- I'm Nobody's Baby (Falst)
- Sierra Sue (Shapiro, Bernstein)
- I Am An American (Moros-Morris)

SONGS MOST PLAYED ON THE AIR

- Practice Makes Perfect (BMI)
- Same Old Story (BMI)
- Now I Lay Me Down To Dream (Ramlak)
- A Million Dreams Ago (ABC)
- Maybe (Robbins)
- Trade Winds (Harms)
- There I Go (BMI)
- Ferryboat Sonnetta (Robbins)
- Our Love Affair (Falst)
- Only Forever (Masha)

It's You, Vic. 26760. . . . Tony Pastor's crew cuts *I Want to Live* and *You're Nearer*, BBIRD 10880. . . . Leo Reisman offers *Such Stuff as Dreams Are Made Of* and *I Want to Live*, Vic. 26758. No corn in the whole batch, but no stabs, either.

Four Krupa Sides

Worst Bing Crosby platters in years are *Legend of Old California* and *Prairie Land Lullaby*, Decca 3388. . . . Alec Templeton cuts his theme, *Humming Blues*, as a piano solo on Col. 35687. But skip the reverse, *Some of These Days*. . . . Gene Krupa has four so-so commercial tunes, *Looking for Yesterday* and *Drummer Boy* (Okeh 5747) and *I'm Waiting for Ships* paired with *The World Is in My Arms*, Okeh 5760. Acceptably done but you'll find no kicks on any of the four.

Bobby Byrne

"Take Care" & "The Right Time," Decca 3398.
Byrne's tram sounds good. Clarinet (Jerry Yelverton?) is better. First side, a pop, comes out as average stuff. Coupling is a novelty, right off the cob. The band is okay but has nothing distinctive. Byrne's trombone is just . . . trombone.

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Tain't Hot

Barrelhouse Dan's nomination for the best all-around commercial record of the month is Raymond Scott's coupling of *A Million Dreams Ago* and *In a Moonboat*, on Columbia 35698. The arrangements, by Scott himself, are clever and well performed. But the outstanding feature are Nan Wynn's vocals and the backgrounds she gets. The band's high calibre of musicianship shows on both.

Daly Gets Wings

Houston, Tex.—Jack Daly, *Down Beat's* snooper on the local scene, is taking the civilian pilot training course six nights a week. Those activities, plus his regular classes as a student at the U. of Houston, keep him on the jump. In his spare time he gigs around town on his horn.

Saxie Dowell In Richmond

BY BULK HOLLINGSWORTH

Richmond, Va.—Saxie Dowell and his band take over the Tanttilla Gardens stand this week after a successful four week run by Van Keys. . . . The "Roaring Revue," benefit for the under-privileged children of Richmond, saw some hundred odd local musicians and maestros giving their bit last month. Contributors were the Larry Mann Quintet, Bob Boykin's ork, Van Keys, Barry McKinley, Edythe Wraye, Tubby Oliver and a host of others. . . . Station WRNL is having union trouble and for the time being are using Joe Lucas and his Hot Five for all local shows. . . . Herbert Powell is organizing a small combo. . . . Joe Leighton's fine crew open the Marshall Room Nov. 15.

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Orchestration Reviews

★ BY TOM HERRICK ★

Schoen Stock is 'Super-Super'

Five O'Clock Whistle*

Published by Remick, arr. by Vic Schoen

Here's another of Joe Myrow's tunes that's going to town and Vic Schoen's stock is super-super. Trumpets get a tricky unison triplet figure in the intro, repeated again in the 4-bar second ending, which leads into a nicely orchestrated first chorus. Unison saxes get the first half with trombones taking a bass counterpoint figure similar to that which Miller uses in *Brown Jug*. Second is sax or vocal and ride trumpet gets the first half of the last in front of a typical Schoen background—trombones and tenor on the bass figure and clarinet and the other two saxes running against them. An excellent orchestration.

Dancing On A Dime*

Published by Famous, arr. by Jack Mason

The big boys are starting to record this so you'll probably be needing it. Mason breaks up his repeat choruses between brass and saxes and does his usual good job with the special. Clarinet takes the sole with ensemble figures followed by four of trombone lead over the reeds and eight of second trumpet. The last says "jump"—but it doesn't very enthusiastically.

The Call of the Canyon*

Published by Shapiro Bernstein, arr. by Paul Wehrick

We're a little late on this—it'll probably be on top by the time we go to press. It's another of Billy Hill's way-out-west tunes. Outside of a touch of Glenn Miller's reed stylings in the special there's little else that stands out in the manuscript.

One Look at You*

Published by Paramount, arr. by Jack Mason

Low unison saxes get the first 16 of this pretty tune followed by ensemble. Trombone takes the lead in the special and splits it with the rest of the ensemble in a nicely broken up special. She jumps on the last chorus.

Watch Those Stars!

Songs marked by a star, in Tom Herrick's Orchestration Review column, are the ones which Herrick believes will be big hits. Only the pop tunes are graded. Keep your eye on those tunes with a star and stock up on 'em—they'll come in very handy within a month when dancers start requesting them. Herrick never misses—his batting average, to date, is better than 85 per cent correct.

Dixie Polka

Published by Quinke, arr. by Phil Long

Here's something new in stock arranging—an original polka dressed up in a swiny orchestration. Trombones and baritone sax lead off on a unison bass figure with two clarinets, tenor and open trumpets playing a sprightly figure on top. There's a lot of interesting reed work throughout. Good novelty stuff.

Do You Ever Think of Me?

Published by Miller, arr. by Larry Clinton

One of the simplest but nicest of Clinton's Miller series. Larry uses his old trick of establishing a phrase in the intro and then throwing it in between each chorus as an interlude, modulatory, or otherwise. The first 16 of the initial chorus is ensemble but you can skip the saxes and use a muted brass choir for excellent effect. Tenor gets 16 at C, there's another interlude at D and ensemble starts the last at E on the melody swingily phrased. Tenor takes eight at the bridge and then unison saxes take over the melody while the brass play a solid figure to a pianissimo finish.

A Handful of Stars*

Published by Foist, arr. by Jack Mason

Here's a really pretty tune from the new Frank Morgan pix, *Hulabaloo*. Strictly an eighth-note melody, it should be played at almost a drag tempo. The first chorus, although extremely well written with muted brass lead and clarinet organ, is apt to be a little muddy if the tempo is at all fast since second trumpet goes down to low G due to the range of the tune—a whole octave and a fifth. Ensemble figures back up the tenor on the first 16 of the special, trombone gets the bridge and ensemble takes it out with a solidly arranged ending.

Fifteen-Minute Intermission

Published by American Academy, arr. by Don Redman

Brasmen will really care for the words to this tune—it's the "only cure to ease my palpitating embouchure," the authors say. And they're not kidding! Colored maestro-arranger Redman manages to inject that authentic colored man's sock into this manuscript. He works his saxes against the brass in the first chorus, gives them some section work in the second and then delegates the first half of the third to tenor backed up by open brass. The last chorus kicks the lead around with reckless abandon. Mr. Redman overlaps his sax and brass and throws in a little plunger work in the bargain ending up with a repeated eight-bar tag for sax.

Sophie Tucker's Band in 1920



Here is one of the most famous bands of the early 1920's. Headed by Sophie Tucker, who is still going strong today, it included (left to right) Danny Alvin, drums; Jules Buffano, piano; Bobby Jobs, sax; Eddie Richmond, trumpet, and Irving Rothschild, fiddle.

The band played with Tucker three years, then went out on its own a year before finally breaking up. After it split, the men scattered. Alvin was the first man to use a silver dollar under a cymbal. Buffano, who wrote *Thanks for the Buggy Ride*, did emcee work for Fanchon & Marco and is now out

west. Jobs played with Freddie Rich and Rudy Wiedoeff. Richmond, today an insurance broker in Chicago, had his own band with Frankie Masters on banjo and Izzy Friedman on clarinet. Rothschild went into the cafe business in St. Louis. But it was good while it lasted.

• Doubling in Brass •

Stay Afraid and You'll Get Ulcers

By John O'Donnell



To stay in the music business with fear in your heart, I'm asking you, what have you got? I'm telling you, just a nice belly full of ulcers as you grow older. Fear is the devil that licks them all. Some teachers will try to use psychology on you. There you sit with a bad embouchure and some palooka tells you not to be afraid.

Then again when you say to friend wife or the family, "It's time for me to go to work," they pull that old gag on you, "You never work, you are just going to play." Oh yeah? Little do they know that as you sit there all dressed up in your tux, you have a feeling that you should have overalls on and a dinner pail along side of your chair. Little do they know how you struggle and work as the night goes on. About intermission time you'd gladly change the old barking iron for a pick and shovel. Any work without fear is a pleasure.

Fear in Your Heart?

There you sit alone with your thoughts. Your wife thinks you are the best ever, that really you should be playing with Whiteman. The leader hasn't caught on to you yet. But your subconscious mind is wise to you, big boy. It's putting fear in your heart.

Don't condemn old man fear. He's your friend. Don't you see, to be happy you must be master of your job! Under these condi-

tions, there is no fear as far as your job is concerned, Pops.

While there is fear in your heart, sight reading is bad, attack terrible, blood pressure going up steadily as you play waiting for the high note that is coming up along down the line (the one you always miss). All brought on because of a faulty embouchure.

Ulcers and Pills

Don't sit there with a bad embouchure. Don't expect a miracle to happen. Don't try to fight fear at his own game. Use him to check your faults by being master of your job. Or change jobs until you find one you are master of, growing old with a cast iron belly, a yen for corn beef and cabbage for breakfast, steak and onions for lunch, and a bucket of other stuff for dinner, instead of a belly full of ulcers, a glass of water, and a pill.

The lesson for this month is timely and correct. Fear will teach you success or failure. Exercises or psychology is not the answer, perfection is the thing.

Things to Avoid

- 1—Too small a work instrument.
- 2—A mouthpiece that is too big or too small.
- 3—Trying to play with two sets of muscles.
- 4—Practicing exercises that are over your head.
- 5—Practicing high and low tones while you still have a bad middle range.

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Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

We notice that 18-year-old Ernest Gold is the composer of the omnipresent BMI plague, *Practician Makes Perfect*. Too bad for Ernie that the current music war is causing such unrestrained "plugging" of the tune. Its grave is already dug. This is not the only BMI tune that is suffering from being forced down the public's ear.

The tune *Maybe* is 17 years old. It was first introduced in 1923 at Elkin's Cafe in New York. In one week last month it jumped from ninth position to the nation's number one ditty. The Entertaining Waiters Association of New York has adopted it as its theme because it has been the most requested song among singing waiters since it first made its appearance.

Thief Cops Evans' Tune

"Joe Venuti's Violin Rhythm," a new instruction book put out by Robbins, has a text in three languages, English, Spanish and French. It includes several of Joe's most famous solos (*Wild Dog, Cheese and Crackers*, etc.) in addition to studies and exercises.

Chicagoan Trevor B. Evans (*Memories in My Heart and My Dream Girl*) has a good one in *I'll Never Forget to Remember*. He had to rush it to the department of copyright registration in Washington two weeks ago after somebody "borrowed" his only copy just long enough to copy it off. Evans has also penned 11 verses on a clever thing somewhat in the *Frankie and Johnny* idiom which he calls *Roaming Vagabond*. A novelty band could use it to advantage.

Russ Currie on Kanner Staff

American Academy has taken up *A Chicken Ain't Nothin' But a Bird*. It's the jive tune of Babe Wallace's, with Ella Fitzgerald's band. Same house has also grabbed onto Jesse (*Papa's in Bed with His Britches On*) Stone's new *Big'n Fat'n Forty-four*.

Russ Currie, Chicago alto man and arranger now in New York to complete his education in NYU and get an 802 card, is on the arranging staff of Kanner Music.

All orchestral shows played over station WIP in Philadelphia are being introduced by the tune *610 on the Dial*, a composition of the station's maestro, Joe Frassetto. The figure, of course, is the number at which the station's wavelength is caught on the dial.

Mills Music is publishing the score from RKO's "Dance, Girl, Dance," which features Lucille Ball. The tunes are Chet Forrest's, Robert Wright's and Eddie Ward's and include *Oh! Mother, What Do I Do Now?*, *Jitterbug Bits* and *Morning Star*.

Mrs. Maria B. Kramer, owner of the Hotels Lincoln and Edison in New York, has been appointed assistant to Dr. Sigmund Spaeth, who is conducting a nationwide search for new song-writing talent. It's all being done for the Song Mart, which Spaeth heads, and which is offering advance royalties of \$100 each for the best waltz, fox trot and novelty.

Toronto Bashes On the Radio

BY DUKE DELROY

Toronto—The Saturday afternoon jam sessions of the local Sweet 'n Hot Club in the Arcadian have hit the air. The session gets a half hour shot every week over CKCL. The popular clarinet man Cliff McKay, fronts the sessions, and with Bill Isbister on piano, Sid Levine on bass, Reif McGarvie's drums, Stan Willson's guitar, Lew Lewis' tenor and Jimmy Reynolds' trumpet, any of the other guys around who can blow are invited to sit in and jam along.

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Rhythm Riders, fast-stepping staff ork of KMBC, Kansas City, include Howard Smith, bass; Ray Hudgens, clarinet & fiddle; Andy Anderson, piano & accordion, and Val Tatham, guitar. They jump when they feel like it. Pic courtesy Bob Locke.



Time On Their Hands . . . Jack Coffey and his Three Smart Girls pose for this one between sets at Leighton's Halfway House in Stamford, Conn. Left to right—Beverly Blaine, Mary Jane Mason, Mary Beth Himerich and Coffey, whose hobby is collecting rare clocks. Pic courtesy Jerome Lee.

Big Hawk Homecoming In Kaycee

BY BOB LOCKE
Kansas City—Big news of the month here was the Hawk's homecoming, Oct. 18. Coleman Hawkins, who at one time played tenor sax in numerous Twelfth street spots, brought his band in here for a race prom at the Roseland, staged by William (Bill) Shaw, proxy of the local colored union. Groceries run high, with Al Cooper's band, the Savoy Sultans, giving half the time on the stand.

Prexy Shaw has been running into some difficulty lately in staging dances, the Munny Auditorium upping the rental price. "As a matter of fact," says Shaw, "we couldn't have got into Munny any time this month, because churches were using the big dance floor to hold their conventions."

Nevertheless, Shaw isn't the only promoter to kick about the Munny Auditorium situation. Barney Joffee reports that takings are hard to profit on because the auditorium management keeps all the concessions and lugs the gravy.

T. Dorsey Draws 2500
Tommy Dorsey's one-night prom at the Pla-Mor Oct. 10 was one of the biggest dances so far this season. Figures aren't definite yet but manager Bill Wittig reports an estimated crowd of 2500. Ducats peddled at \$1.30 each.

Two former Kayceites, Dusty Roades and Joe Sanders, have taken turns now at the Terrace Grill of the Hotel Muehlebach while Joe Sudy and his crew are dishing out sweet rhythms at the Continental.

Harlan Leonard and his band are back in town at the Continental Club, renamed College Inn,

and get a half hour KCKN remote every night which should help proceedings along. . . . Leonard and his gang also opened the new Lyric Hall, sepiia spot. . . . Jay McShann's crew returned from the Trocadero Club in Wichita to play a one-nighter at Lincoln Hall. They will return to Wichita in November. The band outdrew Ella Fitzgerald three to one at River-view in Des Moines.

Oliver Todd has been reinstated in the colored union, and now is working a job at Springfield, Ill. Boyd Kelly and other local cats attended Todd's opener and then went to play an engagement of their own at Columbus, O.

Herb Six Band Solid!
Getting sharper and sharper for a stage band is Herbie Six's crew at the Tower Theater. Six recently changed his lineup and is now getting better effects. Don Richmond plays a neat siphorn and gets off several comic stunts. Outfit measures three brass, three reeds, and three rhythm. Herb Cook's All-Girl band at Tooties' and Judy Conrad's ork at Mary's are vying just across the street. Both play okeh dance music. . . . And don't forget Julia Lee who is still piling up a record at Milton's.

'Pancho Villa' Plays Hot Horn And Clarinet

BY JACK DALY
Houston, Tex.—The Lucky Club, formerly Blossom Heath, is probably—or should be—the spot mentioned in *Beat Me Daddy*. The place swarms with musicians. Al Lubie and his 6-piecer knock themselves out seven nights a week. Lubie plays fine siphorn. Pancho Villa, former Seger Ellia man (but not the desperado, of course) plays clarinet and doubles on trumpet. The old time blues singing of guitarist Dusty Hines fits in nicely with the Dixieland stuff. Ed Aguilar is on piano, Jan Castle on drums and J. G. Mantel on trumpet.

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Piron, Jazz Vet, Loses His Fiddle

BY ORIN BLACKSTONE
New Orleans—Armand J. Piron, whose orchestras were New Orleans favorites for a couple of decades, has spent the last few years tending his bar on London avenue and playing the violin for customers.

Early the other morning, after running through a few numbers for the guests while standing behind the bar, Piron laid his fiddle on the counter and walked to the front to wait on some new customers. When he returned, one of the guests had departed with the prized violin.

Reporting the theft to the police, Piron valued the instrument at \$500. It was the violin he had used throughout his 30-year career, he said.

Farber Upped At WLW

BY BUD EBEL
Cincinnati—Burt Farber, brilliant young WLW pianist, has been selected as staff conductor, completing the WLW setup with Milt Weiner head man of the music dept. and George Rogers his assistant. Already there is a big improvement in musical shows, notably Bill Stoess' and the Old Gold show featuring ex-Whitemanite Jack Fulton. And the Jimmy Wilbur Swing sextet is one of the really fine things to come from this station; modern in every sense of the word. . . . Connie Barleau, ex-Bernie Cummins canary, back in town wearing a beautiful big rock on that finger. It's an aeronautics official. . . . Jimmy James snags the find of the season in 20 year old Tex Crawley from the Texas Panhandle. The kid is sensational and is on the verge of the really big time. Plays fine New Orleans horn.

Madison Saxist Turns to Corn!

BY THE TIGER
Madison—One of Madison's heppest cats has decided to forsake good jazz for corn, edible corn. Gordie Kemmeter, fine tenor man with the Lee Emmerich band at Club Hollywood, is the boy. The corn we refer to is changed to be used by Gord in the making of candy. He's starting in the candy business. Among reasons for giving up his horn was teeth trouble. He had five false teeth, the originals having been lost in an auto accident last spring. Phil Coomer, former Jimmy Fay man, took Kemmeter's chair with Emmerich.

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Cub Reporter . . . Glenn Miller, press card stuck in hat in the beat Sam Goldwyn tradition, reverses himself with Bill Willse, Baltimore leg man for *Down Beat*. Instead of Willse interviewing Glenn, the leader yelled, "wait a minute, I'm tired of answering questions—let me do the asking this time." The picture shows 'em in action. Confidentially, wrote Willse, Miller is a hell of a lot more talented in front of a band.

88 Men at WMPS

Memphis, Tenn.—The 5-piece band, the Rhythmthians, have been dropped from station WMPS here in favor of pianists Berle Olswanger, ex-George Olsen man, and Jack Morgan. Joe Bracianante on fiddle replaced bass man Art Burrell on the WMC staff.

Hurst Doing Fine In Minneapolis

BY DON LANG
Minneapolis—Cec Hurst's fine 10 men are doing the best business in the history of the Turf Club. . . . Doc Evans is adding a new kick to Mitch's band. . . . Edith Hess and her Hessians are the first band to kick out any good strictly female stuff for the Magic Bar customers, putting on their own floor show and entertainment. . . . The Local's clubroom is hearing the best stuff ever from pianist Jack Christie, back in town.

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Still Some Fine Jazz In Orleans

BY ORIN BLACKSTONE

New Orleans—Tackling a job that no one had been able to put over in several previous tries, Tony Almerico has made a success of New Orleans' only fixed-admission dance hall. It's the Casino, located on Frenchmen street near Villere, a downtown spot with a huge dance floor.

Has Fine 9-Piece Unit

Tony himself, who is a native with a reputation in jazz circles, is the leader of the 9-piece band, which leans to the swing style in deference to the clientele which is somewhat given to the more energetic forms of dancing. However, Almerico frequently gives out with trumpet solos with a distinct jazz flavor and vocal solos in a similar, Armstrong manner.

Recently he has altered the personnel of the orchestra to include some veteran New Orleans jazzmen. Julian Laine, who formerly was the leader of his own band at Marty Burke's, is on trombone. Others are Shorty Reese, Roy Po-

sey and Johnny Gregory, reeds; Freddie Loyacana, guitar; Frank Netto, bass; Charles Duke, drums; and Freddie Neumann, former Sharkey man, piano.

The Casino operates five nights a week and has been going strong for five months. In addition to jitterbug dancing, the house is featuring public weddings once a week. There's a good, strong body to the band's playing, with good soloists in the reed section and the two-man brass section sounding like more, but it gets back to swing, which meets the crowd's demand.

Tony Catalano in Town

Another swing band led by a jazz veteran is the Tony Catalano orchestra on the S.S. President, now in port for nightly harbor trips. Jitterbugs also frequent the President. Rod Ogle, former Gene Krupa trombonist, leads the orchestra in the new Club Bali, a French Quarter spot. The Roosevelt has reopened the Blue Room, decorated in Baroque style, with Ted Lewis' orchestra as the attraction.

The town has regained one favored singer and lost another. Claire Tupper Nunn has left the Shep Fields orchestra to return as pianist and singer in the 500 Club where she first attracted attention, and Didi Woolfolk, New Orleans society girl, has joined the Hal Kemp band as vocalist. Kemp heard her on his recent stand at the Roosevelt Blue Room.

Terry Shand and his fine young filly, Louanne, are a terrific click at the New Kenmore Hotel, Albany. Shand, formerly with Freddy Martin, records for Decca.



Teddy Powell's rhythm section includes Farnham Fox, bass; Buddy Christian, drums; Turk Van Lake, guitar, and Buddy Weed, piano. Teddy's new crew is doing amazing business at New York's Famous Door, now owned by Powell. He's turned it into a hangout for musicians and hot fans. Pic by Eddie Flynn.

'Draft Will Get Us All'—Basie

BY CHARLOT SLOTIN

Savannah, Ga.—Count Basie, caught between sets on his recent date here, said, "I'm afraid it's going to hit us all," referring to the conscription. Manager Milton Ebbins, however, doesn't think conscription will affect any of the top flight bands; he feels they'll be more in demand as entertainers than as soldiers. The band is doing a swell tune called *It's Torture*, written by Mayphelle Washington, wife of saxist Jack Washington. (See 'Record Reviews' on page 14).

Gil Evans has formed a new 7-piece band that sounds good. . . Lyle Carlisle, whose 7-man gang are featured at Al Remler's Club Royale, is master of one of the seven miniature French horns in existence in this country. . . Eight of Local 447's roster have enlisted for military training, leaving local bands in tough spots but also leaving vacancies for good men.

Selmer Family, Factory Okay

New York—Word has been received from Paris that the factories of Henri Selmer, manufacturers of musical instruments, were not damaged in the German blitzkrieg. Members of the Selmer family also are safe, according to reports received by George M. Bundy. It was understood that manufacturing operations have resumed, although shipments of instruments to the United States are prohibited in France at present.

Johnny Long's Band Rolls 'Em

New York—The Johnny Long band has formed a six-man bowling team which challenges any oik team to a joust with the balls. Members of the Long team are Swede Nielson, Jack Edmondson, Kirby Campbell, Bub Miley, Walter Benson and Long. The home grounds are the Capitol alleys. After a month's tour the band goes back into Roseland Ballroom Nov. 21 for six months.

D. C. Campaign Off to Hot Start

BY WHITEY BAKER

Washington—Here's about the first spark of the fireworks which are soon to mark the campaign for the Local's election next month. Tiny Meeker, of the Meeker-Le-Sieur Music Bureau, is running for a seat on the board of directors, and is considered a progressive.

"I'm fed up with the way the Local board of directors is handling some of the jobs around this town," bites Tiny. "A union is meant to help us, not to make us work for starvation wages. If I am elected to the board, believe me I'll do everything in my power to remedy the sad conditions existing in this Local."

Don Haynes Weds Polly Davis

New York—Polly Davis, secretary to Glenn Miller, was married Oct. 12 to Don Haynes, one-nighter booker for General Amusement Corp. Glenn and Helen Miller, along with Mike Nidorf and "Bullets," Miller's left-hand man, were "in" on the ceremony.

Casa Loma to Stay Open

BY DUKE DELORY

Toronto—Instead of closing down for the winter as usual, the Casa Loma Hotel nitery will remain open until at least the end of November. Thanks to Cliff McKay's solid seven, the management announces a 40 per cent increase in attendance over last year for the ten weeks' regular season. They may put a heating system in the spot and stay open all winter. McKay, meanwhile, intends to augment to a 5-way sax section for the purpose of working club dates on his off nights, using the original combo as a unit-within-the-band.

The Palais Royale Ballroom is still jumping like mad six nights a week. On December 7 it will be two years of smash success at the spot for Bert Niosi. He recently added Georges Guerrette, ex-Trump Davidson and Clarence Cauton trombone ace, to his outfit. . . . Goldie Goldhawk is back on trumpet in the Casino pit, replacing Gordie Delmonte who only recently had left Frank Bogart to take the pit job. And it was Goldie's place he originally took. . . . Tory Jack joined Gil Watson on piano at the Old Mill.

Two D. B. Men in Canadian Army

Two of Down Beat's Canadian correspondents, Don McKim of Vancouver, B. C., and George B. Beattie of Winnipeg, are now in training in the Canadian Army. McKim is going through six weeks' military training in a western Canada camp, and Beattie, already a Signalmen, is taking a special course in Winnipeg and expects soon to become a non-commissioned officer. In civilian life, McKim is a radio announcer and production man, and Beattie a reporter on the *Winnipeg Free Press*.

Isabell Mills, who represented Brandon, Man. for the *Beat*, has joined the Department of National Defense in Ottawa, Ont. in an office position.

Charlie Barnet Sues Palomar

Los Angeles—The management of the Palomar Ballroom, huge west coast dance palace, was sued for \$39,000 by Charlie Barnet recently. Barnet is seeking to recover money lost when all the instruments used by his band members and his arrangements, as well as other equipment at the spot, burned Oct. 2, 1939. The Palomar was destroyed.

Amusement Enterprises, Inc., is named as defendant in the suit. The suit will be heard in court here this month.

AFM Cracks At Barnet—

(From Page 1)

with Petrillo, at which time Charlie defied the AFM proxy's ruling, Barnet had informed CRA by registered mail that it was not to book his band any more. Barnet's suit against CRA has been delayed. But papers on it were served Sept. 9.

Barnet seeks an accounting of money he has earned and also wants to cancel his 10-year contract with CRA. As things stand now, everyone concerned must wait for a meeting of the AFM executive board. Charlie meanwhile is booking himself, and advertising that no contract with his band will be valid unless "my personal signature is on the contract."

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Action on the Up Beat in Vancouver

BY DON MCKIM

Vancouver, B. C.—Action increases as the season gets into full swing. Although he recently lost drummer Billy Clayton and vocalist Judy Richards to Mart Kenney, Sandy de Santis is bearing up under the strain at the Palomar Ballroom. It's an okay outfit, much better on the swing than on the sweet. Clayton replaced Eddie Emel, who left the game to go into business with his brother here, and Judy took up from where Beryl Bodenne left off.

Trevor Page, who has been dogged by illness for years, deserves a break and is staging a comeback with a new band playing university dates. . . . Another new crew, Bob Innes', is alternating at the Embassy and White Rose Ballrooms. They're a bunch of youngsters fighting an uphill battle. Saxist Henning Anderson, who played in England with Billy Bissett, Lew Stone and Hylton, sparks the band and shares arranging chores with trumpeter Murray McLeod.

Everyone's Asleep Out in Portland

BY BOB D'ARMOND

Portland, Ore.—This town is strictly a summer burg; it's sound asleep in the winter. Even the boys at union headquarters are getting tired of playing poker.

But the Woody Hite band jumps to good crowds at the Up-Town Ballroom despite the general doldrums. The air shots have helped this young outfit a lot. . . . Bob Mitchell, ex-Down Beat reporter, has his band out at Jantzen Beach at the Golden Canopy Ballroom. It's the number one dancery in Portland. The Mitchell band, commercial and slightly on the sweet side, has what it takes to please the college crowd. . . . Bart Woodyard, local boy who has been away for some time, was slated to move into the Up-Town with his ork.

Mouse Leaders Are Fakirs—

(From Page 6)

called "brass," then they can understand it. They see wine and after a few sips they call the wine "blood."

Therefore, the mickey mouse guys come around and blow about feeding the stuff that is "understood." Well, to musicians the stuff they play is also understood and, what's more, it is appreciated. I doubt if the public appreciates what Golly plays, what Kaye plays, what Kyser plays. Maybe they understand it, but they don't appreciate it. That's why today Joe Blots is America's Number One Leader and tomorrow you will find he has been replaced by Al Zilch. Or maybe the public understands something else tomorrow?

"Spanier" Will Mean Something So the artists continue to be misunderstood, unheard of. In other arts it hasn't been so prominent, this undiscovery, because they are older and the faithful are stronger. But Jazz is a virtual new art, although the Negroes have been doing it for centuries, and it will take time. Some day a name like Spanier will not be just a blank in the mind of a man. It will mean something. For that reason, to perpetuate and to give blood to a worthy cause, Down Beat was born. I'm certain that is the reason. Really, no one has to speak for the work of an artist. But some men cannot live by while



Where's Allen? . . . When Ben Bernie visited Jack Benny recently on Paramount's Love Thy Neighbor set they got together on a dust of Love in Bloom. Mark Sandrich, producer-director, was properly unimpressed and looks as if he's about ready to send for Fred Allen to stop the slaughter. Allen and Benny co-star in the picture.



Taking a Hand in things, Milton Pickman (right) goes Mexican to show Larry Clinton the finer points of clarinet artistry. Clinton seems more interested in the trombone, however. Pickman is Clinton's personal manager and for many years guided Ted Lewis' activities.

beauty remains unseen. Down Beat, its readers and staff, is trying to fight the corners—the important corners.

If the light doesn't fall on mickey mouse bands too often, or often enough, as the case may be, it is because they are already bathed in their own false glow.

Finally, let Sammy Mouse choose a listener of his, at random, and ask the listener what is the meaning of the Mouse music. What does it consist of. And let Ellington, or Spanier, or Condon, pick a listener at random and ask the same question. The answers will be different and that is almost a certainty. A Mouse listener is just a listener, an ickie. A Spanier

listener is something more. He is an appreciator.

Down Beat has pledged itself to musicians and their art, not to "the sweet and commercial side of things." I want my Down Beat never to stray from its predetermined path, never to slip from the road into the rut. The worthwhile things are hard to find, but Down Beat has found one: Jazz.

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Miami Local Out of 'Red'

BY MICKEY CHEREP

Miami, Fla.—At a 27th Anniversary bash thrown by the Local here last month, the Burning of the Mortgage was celebrated, accompanied by proper revelry of the membership and lacking only the hanging by the thumbs of the villain Silas Strawn. Former proxy Arthur Carlson did the honors while Jack Senter, trustee, held the glass bowl containing the mortgage. The burning meant complete ownership by the Local of its swell home on the corner of North Miami and Sixth. The two story building has a glass front, well appointed private offices, four bowling alleys, a club room with pool and snooker tables, ping pong and other games, a store serving food and drink, and other facilities. When the Local acquired the building six years ago it was a 21 room low rate hotel. It has been completely refurbished by the Local, which also owns two lots adjoining the building and another one in another section of town.

Hines With WKBW

Buffalo, N. Y.—Fran Hines, who left the vocalist berth with Bert Niosi's Toronto band to sing with Harry James for a short while, is now on the staff of WKBW here and has a Mutual net sustainer three afternoons a week.

Barlow Renewed

Wilkes Barre, Pa.—Ralph Barlow's outfit, formerly Howard Brockway's, had its contract renewed at the Escambrun Beach Club in Puerto Rico. All the men are Wilkes Barre musicians.

Arizona Leader Promises 'Big Things' on Air

BY MARIE DE FLOREA

Phoenix, Ariz.—Lloyd Blair, KTAR-Arizona Broadcasting Co. (seven stations) maestro, returns from a month's vacation Nov. 16 and has promised big things to his public upon his return. He hasn't said specifically what big things, but has hinted that Eddie Rames and Bob Saybeck on trumpets will replace some addles in the band. Billy Johnson will probably sing, with Marlene Ayers assisting on gigs outside, since her KOY staff work will keep her off Blair's KTAR show.

The nifty little Doc Garrison band is just jobbing around since the Air Dome closed. It was a financially fatal move when the spot dropped the cover charge in favor of the nickel grind. Doc's trombone and vocals are abetted by Frank Prate on trumpet, Don Clark's reeds, Georgia Dickens' piano, Jimmy Whitfield's drums, and Rus Clark on bass and trombone.



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Chicago Local Typical of Negro AFM Groups



"Local 208 has the same problems to face as all the AFM locals in the country have," said one of the officers of Chicago's colored local.

"Scale? Hell!"—he pulled a blue slip from his desk—"here's a recording contract of one of our members with Columbia. He'll receive the regular rate—\$30 for four sides in three hours, and \$7.50 overtime. Scale is scale in this town, regardless of color. Our chief struggle has been with tavern owners who disregard scale and with musicians who are more interested in a few quick dollars than in the lasting benefits of trade unionism."

Many Became Famous There

Local 208 is a three-story red brick building at 3934 South State street in the heart of Chicago's vast Black Belt running south of the Loop, inward and parallel to Lake Michigan. A quarter of a million Negroes live in this district, and in the two decades since the last war almost all of the jazz immortals—Louis Armstrong, King Oliver, Johnny Dodds, Happy Caldwell, Zutty Singleton, Buster Bailey, Jimmy Noone—have made their reputations there.

Today, with a group of officers consisting of President Harry Gray, assistant Zinky Cohn, vice-president Charles Elgar, secretary Bill Samuels, and treasurer Musco Buckner, Local 208 is qualified as never before to aid the cause of the colored musician.

Contrary to current opinion, conditions for the colored union musician in Chicago have been very good for more than two decades. The scale for Chicago

In the Photograph

Left to right in the photograph of AFM Local 208's board of directors above are Arthur Bassett, Kenneth Anderson, Musco C. Buckner, Charles Elgar, Harry W. Gray, Zinke Cohn, William Everett Samuels, Clarence Byron, George A. Smith, Preston Jackson. Of this number, Elgar, Cohn and Jackson are internationally noted for their hot jazz work on now-old recordings. Pic by Seymour Rudolph.

musicians is said to be more than double what it is in such representative towns as Minneapolis and San Francisco. And as far back as 1918 the scale was roughly the same as it is today, and in many ways there was more work to be had. The theater was the backbone of the business at that time, and in the region of 36th and State there were as many as 12 theaters and night spots employing union musicians.

Years ago a man played a job and was paid. Today there is a complicated process involved. Contracts must be deposited; cards displayed. Much of this is the union's job. On file in the office of secretary Samuels are the contracts of nearly every top-flight colored musician in the country.

Last New Year's eve, Duke Ellington was in Chicago and did a broadcast for the Dodge Motor Company. Here was a problem for the union. If it was a local wire the Duke was broadcasting over the tax on a traveling band was 100 per cent. If it was a national hook-up the tax was only 50 per cent. Twenty years ago such a problem could not have presented itself, but now it was all in the day's work for the union to act as lawyer, arbitrator and conciliator—in short to see that everyone concerned got a square deal.

As a general rule, traveling bands do not present much of a problem. The union finds that it can work in harmony with outsiders. Jimmie Lunceford plays at one of the town's better spots and no one objects because it is evident that Lunceford isn't taking business away from anyone. A local colored band wouldn't get the spot under any circumstance.

Local 208, with almost 500 members, is the second largest local in Illinois and 40th in size of 713 locals in the country. Still, the local does not like to think of itself as a colored local. The officers believe that such segregation is contrary to our democratic principles.

Whatever the answer in the long run, it must be admitted that day after day local 208, through education, through hard work and determination, is doing a real job for the musicians under its jurisdiction.

Cootie Joins Goodman Ork

(From Page 1)

playing with Jimmy McPartland at the Off-Beat Club in Chicago. Then he went with Red Nichols. Pollack hired him last August when Red's unit disbanded. He is highly regarded in the Middle West.

Few Others Set for Sure

Charlie Christian, guitarist, and Sam Donahue, white tenor man fresh out of Harry James' band, are apparently set with Goodman. So is Artie Bernstein, on bass. Others who have been working out almost every afternoon are Gus Bivona, clarinet-alto man who recently abandoned his band; Bernie Leighton, pianist, and Skippy Martin, saxist formerly with Charlie Barnet. None is set definitely, however.

Teddy Wilson probably will join on piano within the next month, it was said.

Goodman hopes to use a string quartet on radio shots. A radio commercial appears forthcoming. Meanwhile, the clarinet-blowing leader cancelled his one-nighters and on one occasion fronted the fast moving Sonny Burke band which John Hammond and Down Beat have been boosting since it was "discovered" in Flint, Mich., in June of 1939. Eddie Sauter's arrangements, for five saxes, three trumpets and one sliphorn, will be featured more than Fletcher Henderson's, although "Smack's" scores still will be used. Jimmy Maxwell, trumpeter, probably will rejoin Benny this month. He has been working with Raymond Scott in Chicago.

Breaks Up Rehearsals

Goodman is taking it easy on the whole. Often during rehearsals he calls a halt and starts a jam with each man taking his turn. After 10 minutes, and another period for a smoke, he starts out again on the "paper" work. Last week Benny revved up his rehearsals from one to two a day. He doesn't want a location job for three months, preferring to wood-shed his unit on the road (no more than three one-nighters a week) and in recording studios. Benny's Columbia contract is still good and he soon will be recording again.

Cootie joins him Nov. 6 in New York. Jaeger already has gone east. Bobby Clark, trumpeter and vocalist with Pollack, also was propositioned by Goodman but he elected to remain with Pollack. Nate Kazebier, hot trumpeter formerly with Goodman and Krupa, now doing most of the go solo with Jimmy Dorsey, also declined Benny's offer to return to the fold. When that happened, Benny was-

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ed no time grabbing Williams out of the Ellington band. Cootie will continue to record for Okeh under his own name with small studio pickup groups, he said. Goodman's contract with him is for one year.



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They Sold the Series to Kansas City businessmen last month. As a promotion stunt cooked up by WHB, radio station of the Mutual network (left to right) Hazel Randall, Lucille Rogers, Janice McLaughlin, Mary Smith and Betty Ann Painter, all of them singers and actresses at the station, made personal calls on 500 Kaycee "bigshots" to deliver "armchair tickets" to the world's series. With their looks, they didn't miss. And Kansas City is noted for its colored singers and musicians!



Red Rambles on His Woodpile

behind the singing of Linda Keene, Florida-born thrush, at the Tune Town Ballroom in St. Louis. Norvo's new 10-piece outfit—strictly in that sweet but solid "swish" groove which made Norvo famous, was a big click and also has been doing socko on one-nighters. Look closely and you can make out Allen Hanlon's head in upper left corner. He's Norvo's guitarist-arranger.



No Small Mouth Bass,

but a musician, is the creature at left. He answers to the name of Rudy Herman and formerly played oboe, clarinet and sax with Eric Madriguera, Phil Spitalny and Leon Belasco. He sells instruments now.



Stars of Chicago Jam Sessions held by Harry Lim at Hotel Sherman are (rear row) Earl Hines, Rex Stewart, John Simmons and Lawrence Brown. Front row—Boyz Brown and Fred (Tubby) Hall, Ray Rising photoed this group after the initial session. Lim, youthful Batavian

hot fan, holds sessions every Sabbath afternoon at 3; charges a dollar admission, and loses money after paying the musicians scale. Different musicians are used for the bushes weekly. And everyone is invited to attend them. Lim hopes to increase crowds so he can operate up until Christmas week.

HAVE YOU VOTED IN ANNUAL POLL?

See Story
On
Page 2

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