

Goodman, Duke J. Dorsey Lead Swing Poll

DOWN BEAT

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15 CENTS

Jack Rosenberg Snorts:

'Why Should I Campaign?' As Election Time Nears

BY ED FLYNN

New York—"Just cast a gander at my past record and the records of the other officers and you'll have a good idea of what our ideas are—how we've fulfilled them."

It was Jacob (Jack) Rosenberg, president of Local 802, talking. Rosenberg is seeking reelection as head of the largest AFM Local of all. The election will be held next month. So far, he has no real opposition.

'One Guy Has Filed'

"Hell," snorted Rosenberg, "we haven't even got a platform yet. What do I want to go around talking about the election for? There's nothing going on yet and there won't be until someone puts up a candidate that's worthwhile. So far I don't have any opposition so there's no need for me to campaign."

"Only one guy has filed to run against me and I don't even know him. He has gotten together 150 names of his friends and has filed intentions to run against me. I'll worry about it when someone who is really worthwhile files, and that's when I'll have something to say. The only real platform I'll have is my record."

Board Vacancy Worries Him

Rosenberg has had an exceptionally busy year. When this interview was granted he said his biggest worry was about filling a vacancy in the board. "That's our gravest concern of the moment," he said.

Local 802 still is investigating Mrs. Maria Kramer's alleged financial interests in bands she used at her Hotels Lincoln and Edison. After the probe is completed all details will be turned over to the board for action. Mrs. Kramer denies the charges.

'Podners'



Dillagene and Frankie Carlson, vocalist and drummer with Woody Herman, as snapped at the World's Fair closing day. "Dilly" is on notice with the band and will soon return to domesticity. She is Carlson's wife.

Billy Burton Back With Jimmy Dorsey

New York—Looking fit and sexy, Billy Burton rejoined Jimmy Dorsey this week after a 6-week stay in Touro Infirmary, New Orleans. Burton's condition was reported good. He has been personal manager of the band three years. Wita Moore and Eddie Perri did his work in his absence.

Can He Win the Election Again?



Jack Rosenberg, president of AFM Local 802, who is running for reelection. The election will be held in December. Photo by Homer Hale.

Nance Takes Cootie Spot With Duke

BY JIMMY GENTRY

Chicago—"You just wait, pops. I'll be back in a year."

Thus did Cootie Williams take leave of Duke Ellington in Chicago two weeks ago. Intimating that he would play with Benny Goodman's band only for the one year for which he was contracted, at \$200 a week, Williams was almost in tears as he bade Duke and the Ellington gang goodbye. A member of Duke's band since 1929, Cootie is being replaced by Ray Nance, trumpeter and violinist formerly with the Henderson brothers and Earl Hines. Ellington said Nance would stay on permanently, despite reports that he was being used only until a more nationally prominent man could be found.

Cootie drove his fast LaSalle sedan to Cleveland, where he visited relatives, and then headed for New York to join Goodman.

Ellington, after one-nighting it up to Canada last week, returned here for an engagement at the Regal Theater. There were no other changes.

Ferise With Powell

New York—Tony Ferise has replaced Farnham Fox on bass with Teddy Powell's band. Johnny O'Rourke comes in on trombone from Bobby Byrne's band.

Carol Bruce on The Front Cover

Adorning the cover this issue is Carol Bruce, singing star of the show *Louisiana Purchase*, who was fined \$500 Oct. 30 by Actors' Equity Assoc. for allegedly violating a contract with B. G. DeSylva, the producer. The fine also took Carol out of a radio program. The fine was the heaviest Equity ever imposed upon a member.

Miss Bruce, a former chirper for Larry Clinton and Lloyd Huntley, is the biggest "find" of 1940 in the New York entertainment field. Pic by Bruno of Hollywood.

'I'll Break Up My Band' Basie Says

(Picture on Back Cover)

New York—Threatening to break up his band and join Benny Goodman as pianist, Count Basie last week lashed at MCA for that agency's alleged failure to book the Basie band into spots with radio wires. Basie and his road manager, Milton Ebbins, claimed MCA's handling of the band was "crazy" and pointed out how the band recently was booked for the Paramount Theater, Los Angeles, for two weeks. "It was the only date we played out there," said Ebbins, "and it cost us \$2,000 to send the band there. That doesn't make sense."

500-Mile Jumps Hurt

Unbelievably long jumps also were a point of contention. "Five hundred miles a night isn't unusual for us," Basie said. "We've jumped from New York to Chicago in one night."

Ebbins said Basie's band was a (Modulate to Page 23)

Woody Herman 4th; Glenn Miller Tops Sweet Division

Chicago—Down Beat's 1940

Ina Ray Knocks Out a Biscuit



This is the latest photo of the much-photographed Ina Ray Hutton, once billed as the "blonde bombshell of rhythm." Ina Ray was caught knocking out a biscuit in Columbia's New York studios with her all-male band which has been touring the nation playing theaters. Her first sides, on Okeh, were *A Handful of Stars* and *Gotta Have Your Love*. She's a blonde no longer—and she meant what she said when she told a *Down Beat* reporter six months ago that she was "through with glamour."

Tal Henry is With WPA Ork

Greensboro, N. C.—Tal Henry, who a few years ago enjoyed a good popularity as a dance band leader in the southeast and middle west, is now with the WPA band here. Until just recently Henry had been managing Shelton Stubbs' band. The band is now at Sedgefield Manor here. Dick Jones, ex-U. of Tenn. maestro, has been taken on as musical director and arranger.

Bradley Gets Sparrow

New York—Phyllis Miles, former singer with Nat Brandywynne's ork, is the latest filly to take a vocal post with Will Bradley. She started last month. Carlotta Dale and Louise Tobin preceded her in the slot.

poll of America's musicians to find the most popular swing and sweet bands, and the most highly regarded sidemen in the nation, got off to a fast start Nov. 1 when ballots started pouring in from throughout the country. Benny Goodman and Duke Ellington are fighting it out for the most popular swing band title, with Jimmy Dorsey and Woody Herman following.

Glenn Miller leads the sweet division. Tommy Dorsey is second and Jimmy Dorsey third.

Spanner Heads Trumpeters

Increased interest was noted in the balloting for the "All-American" band. Leaders are ineligible this year, the idea being that countless sidemen in bands will have the opportunity to have their talents recognized. Muggsy Spanier of Bob Crosby's band leaped into the lead in the trumpet division with Cootie Williams, Rex Stewart and Ziggy Elman, trailing him. On trombone, Jay C. Higginbotham and Lawrence Brown, both colored, are neck and neck. Jack Jenney holds the third spot.

Johnny Hodges has a commanding lead on alto. But pushing him are Boyce Brown and Toots Mondello.

Rhythm section leaders are Ray Bauduc, Artie Bernstein, Charlie Christian and Jess Stacy.

Tenor Sax Race Close

But it is in the tenor sax competition that every vote entering *Down Beat's* offices looms as most important. Lester Young, Chu

Chicago—The first eight voters in the *Down Beat* popularity poll for 1940 include:

Harry Lim, Chicago.
Sam Brooks, Burlington, Ia.
Bob Williams, Chicago.
Anthony Perry, Chicago.
Kay Conklin, New York, vocalist.
Joe Andrews, New York.
William J. Page, Chicago.
Leonard G. Feather, New York.

Berry, Ben Webster and Eddie Miller are so close it is expected the lead will juggle back and forth before the poll ends. Irving (Fazola) Prestopnik has a clarinet lead with Johnny Mince second.

Surprising many observers is Helen O'Connell's rise in the girl singer department. O'Connell's work with Jimmy Dorsey the past year (Modulate to Page 12)

The First Ballot

Harry Lim, javanese jazz authority, visiting in Chicago, was first to cast a ballot in the 1940 *Down Beat* poll. His ballot came in a few minutes ahead of Sam Brooks' of Burlington, Ia. Lim's selections:

Cootie Williams, Bill Coleman, Muggsy Spanier, trumpet; J. C. Higginbotham, Sandy Williams, trombone; Hilton Jefferson, Johnny Hodges, alto; Sidney Catlett, drums; George Van Epps, guitar; Jim Blanton, bass; Barney Bigard, clarinet; Lester Young, Dick Wilson, tenor; Joe Turner, Billie Holiday, vocals; Jess Stacy, piano; Don Redman, arranger; Duke Ellington, best swing and sweet band; Ronnie Lanford, second choice; Johnny Hodges, small combo; Charlie Barnet, king of corn; Coleman Hawkins, favorite soloist.

Lim said the ruling against voting for leaders on the "All-American" band made him do some "extraordinary thinking" but he agreed the contest would be more interesting this year than it was in previous years.

Bassist Holds 158 In Draft Lottery

Los Angeles—One of the holders of No. 158 in the draft is Fred Whiting, NBC staff bass man. Married, Whiting lives in North Hollywood. He plays in John Scott Trotter's band on NBC, among others.

It May Be a Long Intermission



Who's Who in the Critics Row

Part One

Note: You've read stories, record reviews and comments by these writers for years, not only in *Down Beat*, but in all other trade papers. This time *Down Beat* turns the tables, and in alphabetical order as far as possible, criticizes the critics with no punches pulled. Start this sensational series now and follow it up in succeeding *Down Beats*.—EDS.

Looking for a 'Boy Friend'



Milwaukee—Gale Robbins, singer with Phil Levant's ork, says she's looking for a boy friend. Gale has done professional modeling and has been on many a mag cover. She once was the lodent toothpaste girl and the Lux Toilet soap chick. She is unmarried and declares she's serious about finding someone she can "depend on." Gale is singing with Levant at the Schroeder Hotel in Milwaukee.

\$15,000 Fire Ruins a Union

RY HERB DAVIS

Louisville, Ky.—Damage in the amount of \$15,000 was caused by a three-alarm fire which attacked the 3-story building of the musicians' union here three weeks ago. It was the most spectacular fire the town had seen in years. The Local bought the building at a cost of \$40,000 five years ago. The grill was famous for its fried chicken dinners. Gags about the chicken being barbecued were bandied about by spectators watching the conflagration. It was a pretty picture to the onlookers, but to Ed Lorenz, Joe Stone, Adam Steubling and other officers and members of Local 11 it wasn't very funny.

Wettling Waits for Whiteman Return

New York—George Wettling left the Bobby Hackett band because he wanted to open his own drum studio and because, as he says, "I want to be around when Paul Whiteman calls even if he goes to Pago-Pago." Wingy Manone offered Wettling a contract which he fluffed off.

Abe Grabs Them In Pairs



New York—Abe Lyman, whose band is the current click at the Hotel New Yorker, is going after them in pairs now. Here the veteran baton-wielder is shown with the Cynthia Twins at the hotel—masks and all. Lyman knows so many showfolk the room is always filled with 'em, making it open territory for celebrity chasers and signyourname hounds. Courtesy Jerome Lee.

Who, Me?

Chicago—It happened the other night at the Blackhawk. Mike Rubin, bass man with Raymond Scott, who looks a lot like Scott, volunteered to help Johnny Duffy move his organ out on the dance floor for intermission music. Rubin was tussling with the instrument and straining his back when a Blackhawk patron, walking across the dance floor, stopped and pointed her finger at him: "Why Mr. Scott," the haughty old lady yelled, "you are the most Undignified conductor I have ever seen."

Malneck Back to Chi's Pump Room

Chicago—Matty Malneck brings eight men into the Pump Room of the Ambassador East hotel on the 23rd for eight weeks. Bob Zurke moves into the loop, to the Panther Room tonight (15) where he will be featured with Fats Waller, in duet in the shows. Mouth organist Larry Adler is also on the bill.

Woody Herman in Market for Thrush

New York—Dillagene is on notice as chirpee with Woody Herman's band, now playing theaters. Woody is batting around hunting for a replacement. Dillagene joined the band last spring in Stillwater, Okla., where she was attending Oklahoma A. & M. College. Later she married Frankie Carlson, Herman's drummer.

How the Phonograph Record Has Come Back



Record companies are selling more phonograph records right now than in any other time in history. The year 1940 already has passed 1939 for volume and there is still a little more than a month to go. The above chart, which graphically depicts the rise of the phono record, was taken from *Radio and Television Journal*. Factors responsible for the steady increase in sales of wax platters, record company officials agree, include better reproduction, the use of more artists and better talent, cheaper prices for

records, new methods of merchandising records in attractive album form and of course, improvements in the phonographs themselves. Chiefly responsible for the recovery of a once-dead industry are RCA-Victor, Columbia Recording Corp., and Decca Records, Inc., the big three, whose output is probably at least 85 per cent of the total sales charted above. Note how the industry has picked up in the last eight years, gaining every year. And the saturation point is still a long way off!

Argument Over Barnet Disc Breaks Up King's Band

Malone, N. Y.

To the Editors:

Last week the boys in my band were having a little clambake, listening to records. One of the boys put on Barnet's cut of *Pompton Turnpike* and immediately a discussion arose as to whether Barnet and his trumpet man were seriously getting their kicks or playing for the Public. A few of my boys agreed that the soloists were playing from the heart. Although we are a young band and have had little experience, a few of us agreed that it was down right corn. The argument got so heated that it broke into a fight. Two of the boys who were upholding Charlie gave in their notice.

Perhaps you could give us an explanation of the disputed interlude which caused such trouble in our combination, as it is very important to the future of our band.

LYNN KING

We suggest you ask Barnet and his men for their answer.—EDS.

He Cures Band's Bad 'Dogs'



George (Doc) Clark, guitarist with Mitchell Ayres, is the amateur druggist and medico within the Ayres band. In addition to doing much of the band's arranging Clark's specialty is curing sore feet. Most of the boys call for his help when their "dogs" get beat after a particularly hard night's work. The band has been playing theaters.

C'mon, FDR, Out With It!

BY TED TOLL

Chicago—Ralph Radley, who plays swell hot tenor with the Ed Stelling band here, hasn't been sleeping very well. His girl, Kay Prosser, and he planned to get married on Thanksgiving day. A week ago somebody reminded him that this year's Thanksgiving date hadn't been set, and how did he know when to get married? Shaken, Ralph got off a quick wire to the White House asking when Thanksgiving day was scheduled. At press time he had had no answer and other boys reported noticing deep circles under, and a strange glint in, his eyes.

'Portuguese Jazz' Hits New York

New York—Phil Edmund introduced "Portuguese jazz" to New York a couple of weeks ago when his band opened at the Fiesta Danceteria on Times Square. Band plays screwy jive in the Portuguese manner.

"I'll Go With Basie if He Meets My Price"—Higgy

BY EDDIE BEAUMONTE

Seattle—"If they meet my price I'll go with the Count," said Higgy. "But I'm not doin' bad where I am." Stating that Louie's band was the nuts, Jay C. Higginbotham declared that he was playing better with this band than he ever played before he rejoined Louie, who, by the way, treed the Trianon tribe here recently with his terrific trumpeting.

When confronted with NY releases that he may join Count Basie, Higginbotham sallied, "Man,

don't make book on that. All I know is," Jay went on, "before I left N'Yawk, John Hammond called me on the phone and asked me how I felt about joining the Count. I told him my price and he said he'd let me know later. I haven't heard a word. Maybe the wires are down somewhere, d'ya think?"

The band, after leaving Seattle knocked out, will jump on down to L.A. and then into Texas. So put away your pouts, you southern cats, for it's safe to say that Satchmo will be aided and abetted by ol' Higgy's blasting for quite a time yet.

40 Bands Set For 802 Benefit

New York—Forty bands are expected to take part in Local 802's annual medical fund benefit to be held at Manhattan Center Nov. 18. Money obtained from the event will be used to provide free medical care to unemployed musicians and their families. Local 802 recently took over a New York hospital to provide free surgery and medical treatment for its members—the first time a labor union of any kind has ever attempted a plan of this nature.

In the Army? Pay No Dues in Chi

Chicago—Not only will members of Local 10 here be exempted from paying dues during their period of service in the U.S. armed forces, but in the event of death while in the service, the \$1,000 death benefit of the Local will be paid to deceased's beneficiaries, it was ruled at a recent meeting of the board of directors.

New York week and, although Charlie Clayton and his band are in the

101 Show

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Benny Comes Back—With Basie



New York—Benny Goodman paired up with Count Basie's band last week and unlimbered his clarinet as shown above. Friends say he looks good, although the strain of his illness shows. Pictured with him are Charlie Christian, guitar; Walter Page, bass; Jo Jones, drums; Buck Clayton and Ed Louis, trumpets, and Earl Warren and Jack Washington, sax. Benny has been playing two one-nighters a week with pickup bands.

101 Women Boycott Radio Shows; Plead for Music

BY RUTH SATO

Down Beat gives so much valuable information about our war of the air, for which we are grateful. In this war, BMI versus ASCAP, Petrillo versus our favorite bands, there are many atrocities. Meaning beat bands, passé organ programs, the familiar "the program scheduled for this time has been cancelled," to say nothing of the horrible new songs.

In this "war" the woman is very important. One hundred women and I are boycotting ALL products on the a. m. and p. m. "pulp of the air" as well as the products of the later p. m. major programs. We have discovered, again, the remarkable bargains at various chain stores which pack and label their own coffee, tea, soap, dog food, bread, etc. Our cosmetics and drugs we purchase from Macy's and other dept. stores at 6 per cent if not greater savings. We purchase everything our men folk need in the line of shaving cream, hair tonic, etc., at these same stores. We use our Consumers Union if we become stymied; and one of our wealthier cohorts is purchasing an "un-sponsored" motor car. The average amount spent by each of us for the above items (sans the car) is \$7 a week. Multiply that by 100. We are campaigning for 1,000 or 10,000 more women. Many of us have given up smoking. We listen to the programs BUT we do NOT buy!

Evidently the networks and Mr. Petrillo, BMI and ASCAP, cannot settle their differences intelligently and quickly. This is a serious situation but we are prepared to carry out our boycott faithfully and relentlessly until the BIG MEN stop their dictating and spiteful bickering. Our only refuge is the ever-popular phonograph record. We are buying dozens of them and also becoming acquainted with the radio stations which play recordings of our favorite bands.

Note: Miss Sato, friend of countless musicians, a jazz authority herself, and a professional dancer, lives in New York. We print it to show how others feel regarding the BMI-ASCAP battle, and the "no hands on emulators" rule of James C. Petrillo whenever there's a strike at a network-fed radio station. Miss Sato's views do not necessarily reflect those of Down Beat's editors.—EDS.

Bob Burnet Won't Play Horn Again

Chicago—Bob Burnet, for a couple of years, until recently, featured hot trumpet with Charlie Barnet's ork, is at his home here and has retired from the music business. He says he will never blow his horn with a band again. Burnet's growl solo work sparked many of Barnet's arrangements, not a few of which are recorded on Bluebird.

From the Frying Pan Into—

New York—Charlie Barnet may be down at times, but he's never out. Right in the midst of all his troubles with CRA, his lawsuit, his uncomfortable posish with Jimmy Petrillo, and his financial backing of Georgie Auld's new band, Barnet a couple of weeks ago went a step further by forming a new song publication firm.

Firm is known as "Barnet Publications." Company already has a catalog of 15 tunes. His chief (and only) songplugger is his attorney-manager, Charlie Weintraub, who will also head the new firm.

Ernie Anderson, Saxist, is Dead

BY ALLIE EATON

Manchester, Mass.—Ernie Anderson, 34-year-old saxophonist who for many years was a prominent member of Lloyd Huntley's band, died here Oct. 25. He was a member of AFM Local 324 of Gloucester and had worked with various other bands, not only in New England, but also in the Chicago area. Pernicious anemia was listed as responsible for his death.

Dexter With Shand

New York—Carroll Dexter, a former Jack Harris thrush in England, is Terry Shand's new vocalist. Carroll replaces Louanne. The Shand band has been clicking at the New Kenmore Hotel, Albany.



Back to Meadowbrook . . . Jimmy Dorsey (right, with alto) and band return to Frank Daily's Meadowbrook in Cedar Grove, N. J., this month after a sensational string of theater dates in which more than one house record was shattered. Shown with Dorsey are Helen O'Connell and Bob Eberly doing their famous *Do It Again* routine. Dorsey holds the Meadowbrook record. For a post-election picture of Dorsey, turn to picture page on back cover.

BMI Offers Figures on ASCAP Music

New York—As argument in its battle against ASCAP, BMI pointed out last week that out of a total of 25,572 ASCAP-controlled compositions played over all the radio stations in the country during 1938, only 388 of the selections accounted for 47 per cent of the total number of performances. This was after the deduction of 4,534 tunes, or 16 per cent, from

the original total, which were ASCAP publishers' arrangements of public domain numbers. These accounted for 10 per cent of the over-all total of performances.

Only 2,500 tunes furnished 83 per cent of all performances by all the radio stations. Broadcasters say the basic assignment handed their BMI is the furnishing of the 400 popular numbers that account for practically half the total performances.

Holden at Barn

New York—Lou Holden's Disciples of Rhythm opened the Village Barn Nov. 6, first location job in N. Y. for the band.

Leader Must Serve Stretch In Prison

BY HERB DAVIS

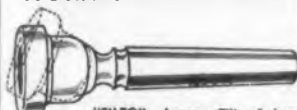
Louisville, Ky.—Saved from the death penalty by one dissenting vote in the jury of 12, band leader Johnny Stepp was sentenced three weeks ago to 21 years for stabbing to death a Ft. Knox soldier whom Stepp accused of having insulted his wife. The defendant pleaded self defense. His band was working at the Trianon here two months ago when the crime was committed.

Here's Latest Berigan Lineup

New York—Latest personnel for the new Bunny Berigan band includes the leader fronting on trumpet, Johnny Castoldi and Frank Creolene, tenors; Ed Alcock, Andy Fitzgerald, altos; Jack Thompson, Ray Krantz, Frank Perry, trumpets; Ernie Stricker, Max Smith, trombones; Bud Koss, piano; Mort Stuhlmaker, bass, and Jack Maisel, drums. Danny Richards is singing with Berigan again.

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'We'll Starve the Mickey Mouse Bands'

Lionel Hampton, for First Time, Reveals Exactly What He Wants

BY EDDIE BEAUMONTE

Seattle—"Sure we got fiddles," chuckled Hamp between sets, "and they're catching on like a plague." Lionel Hampton, who less than a month ago called home his dream band of picked men from all over the country, made this statement with reference to his two alto men, Ray Perry and Marshal Royal, who now double on violin. Believing this to be his key for a band with a future, he intends to add another saxman fiddler.

Three reeds doubling on electric violins, Irving Ashby on electric guitar, Vernon Alley on electric bass, which resembles somewhat the mellowness of a bowed bass, and of course Lionel on his electric vibes are to be the nucleus for his new campaign.

"Mellow and Solid"

Alluding that "We'll starve those mousy dinner dance bands," Hampton feels there's room left over for a solid band with sufficient vision to see that strings can be used for more than tying shoes. As for his attitude toward ballroom and club music, Hamp sees the time as ripe for a transition from the raucous swing of yesterday to a music more polished. "But don't get me wrong," added Lionel, "our brass won't fluff its bite and our rhythm won't dump a beat. We're not changing. It's the public. The jittahbugs got hep and are lettin' us play it our way. Mellow

and solid. I don't know about politics but the swing we've had won't get no third term."

Still, skepticism hung like a cloud in the Trianon Ballroom here opening nite. When Perry and Royal unboxed their fiddles the eyes of the front row critics bugged out farther than cup mutes. Undertones of "mouse" and "long-hair" buzzed between the swing railbirds. Could this be the introduction of a band that had been so quickly pictured as hotter than our answer to dictators? This must be a ruse. But before the third dance set was in the book there was a nudging among the swing safari. "Say Jack, that ain't bad."

The Man is Serious

"Well, maybe." Later it turned to: "Man, that Perry phrases that squeaker like a horn." "Yeah, that's a killer." Before we get on file as stating that this violin verve completely goaled the mob let us say there were also some squawks. But Seattle, as a whole, caught on

fine. It will take a while to convert the swing public to violins interposed among their hot heroes. It can be safely said that this is no publicity gag with Hampton. He's serious. If we do arrive at a more refined era, may this scribe say that the sincerity of men like Lionel Hampton will be the greatest asset to the movement.

The vine has it that Herman Grimes, former Hampton trumpeter and local fave, will follow Hamp south. Lionel's also harboring the wish of drafting Manny Klein at least for recording sessions. Which all proves that he's not completely satisfied with his valve chairs—the band's only noticeable weak spot. If this is ironed out we will go along with Hamp when he says: "Watchout man, we're comin' on like Doctor Kildare."

Columbia Plans 'Tesch' Album

New York—Columbia Records is working on an album of Frank Teschemacher clarinet performances which will be issued in the spring. George M. Avakian, Yale critic and No. 1 Tesch enthusiast, is doing the research. Some of the McKenzie-Condon sides will go in it. Tesch was killed eight years ago in a motor crash.



Lionel Hampton's new band is shown above with the leader seated at the traps. According to Eddie Beaumonte, Pacific coast writer and critic, the outfit has tremendous possibilities. Below, Lee Young, Lester Young's brother, mans the tubs while Hampton goes out front to pound his vibes. Right, Jack McVea gets off on baritone sax. Read about Hampton's band—and how Hamp is using fiddles—next door. Pics courtesy Eddie Beaumonte.

Myrt's Son Opens With a Band

Singac, N. J.—George Damerel, youthful singer and son of Myrt, of the radio team of Myrt and Marge, made his first appearance as a leader in the New York territory Nov. 4 when he opened at

the New Colonial Inn here. Damerel's band is set indefinitely.

All on Broadway

New York—Bardu Ali's band replaced Ella Fitzgerald's at the Tropicana on Broadway last week. Ali is the man who fronted Chick Webb's band while Chick was alive. It's a sepiu jump crew.



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Who's Who in The Critics Row

From Page 2

lights as night city editor of the New Orleans Times-Picayune. Writes news for Down Beat on the side.

Charles Delaunay: A Frenchman, about 30, his *Hot Discography* is the greatest jazz work ever published. Has fairly general tastes, a thoroughness and devotion to detail which is unequalled by any of his American colleagues. Draws as well as he writes, his charcoal sketches of musicians being of high artistic quality. Recently served in an anti-aircraft battalion of the French army and was decorated for service. A stickler for obtaining correct personalia, and an excellent correspondent. Has hundreds of personal friends throughout the World, although he has never visited the United States. Writes fairly good English although his best work is in his native tongue.

Dave Dexter, Jr.: Kansas City turned "Dex" out into the hot world. A Missouri U. man, he is 25, married. While a reporter on the *Kansas City Journal* he was correspondent for *Billboard*, *Down Beat*, went with the latter mag as Associate Editor in 1938. A productive demon, he spends all day and half the night bending over a hot typewriter pecking out jazz news, features, and correspondence to the big-time and unknown musicians of the country. Dogmatic, he is often inclined to make statements which in the light of evidence look silly. Stubborn, he will not change them even then. He often lacks balance, will write rants on a pet band, forgetting that there are hundreds of others quite as worth writing about. Well-known in the trade, musicians take to his southwestern drawl and friendly manner. Takes his work seriously. His pet peeves are "mouse" bands and narrow critics and collectors who can't see beyond their latest Claxtonola discovery. Jack Kapp, Decca Records biggie, recently assigned him to supervise production of several forthcoming Decca albums. A fiend for detail, his factual stories on the lives of Frank Teschemacher, Eddie Lang, and Emmet Hardy hit a high point in the field of documentary jazz features.

Charlie Emge: A proud father, he has led a band in Los Angeles several years, and until last May published the mag *Tempo* on the side. Now the *Beat's* L. A. newshawk. Writes sloppy copy (similar to Avakian's, Hammond's and Stearns' dirty stuff which needs editing) but has a marvelous sense of news values and knows how to cover any type story. Everybody likes him. And of all the critics, (he doesn't criticize, much, incidentally) he knows more musicians and leaders than almost any of the others. Dependable. Hard worker. Very careful not to "hurt" anyone when he writes a story.

Leonard G. Feather: A young Londoner with a mustache and a hard British accent, Feather has been in New York for about a year. He first rose to prominence as a critic writing for the weekly *Melody Maker*, English music paper. He's one of those rare birds, a foreigner who, for some inexpli-

cable reason, developed a far higher appreciation, and developed it much earlier than most native Americans interested in jazz. He plays not very good piano, has composed and arranged some. Specializes in organizing recording sessions. Comes from a well to do family. Is a good journalist in the wordy British style. Single, he's a great crusader against color lines. Has a vast acquaintance among prominent musicians and leaders.

Ed Flynn: Brooklyn born, he attended the University of Missouri with Dexter. Has had a dozen jobs in last five years. Knowledge of jazz isn't too strong, but he knows as many in the trade as Hammond or any of the others—and more than most. Irish, sandy-haired, he's unmarried and a killer with the chicks in the Lim manner. Good drinker but doesn't smoke. Terrific seller of ads. Most of his news and feature story stuff is rewritten by *Down Beat's* eds. Wears a fantastic hat—one in summer, a straw, and one in winter, a 9-year-old beat felt. Good sense of humor and likeable personality. Has also done press agent work. Loyal. Once led a band at the university although he couldn't play an instrument. Born promoter. Seen everywhere around New York. Lives at home in Brooklyn with his mother and at the Wellington on 57th street, doubling between the two. Good listener and great story-teller. He's always "up" on the latest Broadway slang. But from a critical standpoint, knows less than any of the others about jazz itself. That's why he writes objectively, or strictly from a news standpoint. Wears corny vests and ties.

George Frazier: Big and genial, he's an Irishman who is at his best in a bar near a bandstand. Unafraid and outspoken, he won undying notoriety for writing that Martha Tilton's singing "stinks." Does a record review column for *Mademoiselle* mag and doesn't write for *Down Beat* any more because about a year ago its eds rejected one of his articles. Has a fiery temper. Was the first writer to rave about Bobby Hackett. *Down Beat* readers will see his byline again when he overcomes his peeve because of the rejection. Strictly a Boston boy and not as active now as he was two years ago.

Marvin Freedman: A Los Angeles writer, teacher of law at Southwestern University. Very tolerant. Smells a good story which others would overlook, and proceeds to make it readable. Writes about anyone or any kind of music but with his uncanny news sense, is able to keep it interesting. Collects records. Broad-minded in his likes and dislikes and well liked by hot fans on the Pacific coast.

John Hammond: Bull-headed but brilliant. Like Avakian, he comes from a wealthy New York family. Became prominent in the field with his monthly articles in *Down Beat*. Always lending musicians money—and he never gets it back. Strictly a "beat" man, his rhythm ear is much better than his ear for harmony. Found Count Basie in 1936 and ever since has



The Red Jackets, a 4-piece combo comprising Arthur Hogle, his son Duane Hogle, Douglas Beach and Bruce Brush, last month were signed to a 2-year contract by the Albert Pick Hotel. Instrumentation includes fiddle, accordion, bass and Brush doubling guitar and tenor. They all sing. And they all fly. Here they are shown ready for a jump to Canton, O., in their Taylorcraft monoplane.

rated Basie as best of all bands. Unmarried, he lives in a Greenwich Village apartment, works for Columbia Records now and lustily champions all labor unions. Invariably carries a stack of mags and daily papers under his arm. Has a crew haircut. Never known to wear a hat. Drives his car madly about the country, making impos-

sible jumps. Colorful all the time, Hammond is generally agreed to know more about individual musicians than anyone else. Wonderful background and in addition, plays viola for his own kicks. Benny Goodman's closest friend. Always has a finger in something and always knows news for the papers. But his dogmatic way of writing,

Thinks Teagarden Is 'Promising'

Sammy Messina, music columnist for the U. of Alabama *Rammer Jammer*, drops this gem in the Oct. issue:

"The Cotillion Club, which is SUPPOSED to give the campus its best bands, signed Ozzie Nelson and Jackie Teagarden. While both played some good music, they certainly aren't in the Dorsey and Kemp category... however don't let what I've said make you sell Teagarden short, for the boy is coming up fast."

and his use of the first person, has made him appear conceited, as Frazier also writes. Strong dislikes and likes, too. And stubborn. Still America's best critic despite his faults.

Miller, Stearns, Panassie, McKelvy, Hoefler, White, Toll, Woods, Richman—all these and others, too, will be included in the "Who's Who in the Critics Row" in the Dec. 1st *Down Beat*. Don't miss this candid review of the nation's jazz "experts."—EDS.

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BY TED TOLL

Chicago—Randolph Street was all excited the other Monday afternoon. Some square started the wild rumor that the CBS studios were taking on a dozen new men. The story actually was that Lou Singer, fine drummer who has been in the State Lake theater pit for a long, long time, had been added to the CBS staff to relieve Allen Kimmey, who has been the lone percussionist at the station (WBBM) for years and years. Lou's place in the pit band was taken by Tommy Thomas, who had been working at Colosimo's.

The bass playing Siegel twins, after a South American summer with the Stokowski Youth jivers, are back with Sevitzky's Indianapolis symphony, Harold with a new wife, Ruth Berman, and Ray with fond memories of the Brazilian habit of four meals a day. They have a heavy snack at 5:30 down there and dinner not until eight or nine.

Scott Uses Local Men

Lots of local men have had chances to work out with some big boys. Mike Rubin, Orv Searcy, Charlie Spero and Jackie Hall wound up with Raymond Scott, although Searcy developed a bad case of arthritis in the hoof and had to give it up for a while.

Bassist Bob Casey back in town from the wilds of Aurora, rehearsing a four man strolling combo including Raby Cummings on guitar. With Mickey Traisci in mind for horn, Bob was looking around for a tenor man doubling fiddle and vocals. Might sound a little scary to those who remember Casey's work with Muggsy Spanier, but after all, winter's coming.

Drummer Howard Snyder, fine drop beat man, made a bad error in judgment when he dove off the rocks of the Lake shore into a few inches of water several weeks ago up at Wilson Avenue. He cracked up badly and is in bed for an indefinite stay, his back in a cast. Speaking of drummers, all the guys along Wilson Avenue are



265 Pounds of Jive sums up John Bonaguidi, bass player with Joe Vera's group at the Congress Hotel, Chicago. Bonaguidi is shown in center being fitted for a new tux by Paddy Glavin while Vera, Mexican jazz pianist, looks on. Vera's group is a big click at the spot. Bonaguidi says he's the best conga-rumba dancer in America.

talking about drummer "Hey Hey" Humphries, who hails from St. Louis and is now working with Boyd Raeburn. They say the guy's tremendous.

Max Miller Plugged

Hix Blewett doing all of Dean Kincaide's copy work, Dean turning them out hand over fist for Ray Noble.

Max Miller's fine little combo would be ideal for the split-job policy of the Panther Room. Not only would it please the room's hep crowd but would more than hold up its end of the music department, even with Fats Waller on the other end. Max has been rehearsing Margery Powell on vocals in anticipation of bigger things to come for the combo. She sings good, and the band has absolutely "got something."

For kicks, the Barrel of Fun at Wilson and Broadway on Monday nights.

Jonah Joins Carter

New York—Jonah Jones, ex-Stuff Smith hot horn, has taken Fred Webster's place in Benny Carter's brass section.

Pipedream?

Chicago—A few weeks ago the local musicians who knew about it were raving over the great band Charlie Gaylord was rehearsing. It was destined for big things sure. It was just before Irving Fazola went back down to New Orleans. Faz was with it, and so was ex-Crosby trombonist Warren Smith. So was ex-Harry James alto Drew Page, and Mel Henke on piano, and 10 more of the town's best guys filled it out. The outfit really played some fine jazz, rehearsed a lot and became the talk of Wilson avenue.

Then about a week later somebody tuned in a broadcast of Griff Williams' sugar-conga crew from the Stevens hotel here. The featured vocalist with the band was announced: Charlie Gaylord. What happened to the fine Gaylord band? Nothing. Just . . . nothing.

Bill Carlsen Cans Fiddles

Chicago—Bill Carlsen opened at the Oh Henry Ballroom here Nov. 1 with a completely revamped band. Gone are the Zilch brothers, comedians, and Gil Rutzen, corn vocalist and drummer. Four of his present bandmen are new.

The new lineup: Ed Bahr, Harry Iverson, Paul Perogian, sax; Jack Bonnett, Ray Peters, Orvin Turner, trumpets; James Butch, trombone; Leo Simmons, piano; Harold Kuske, drums; Phil Agnes, bass; Mickey Dowd, vocals; Carlsen, sax & clarinet & front.

Carlsen is getting three CBS shots a week at the Oh Henry. He has junked all his fiddles and the new crew is on the jazz side. Band is set at the room until Jan. 1. MCA is booking.

When Both Ends Met In Middle

Lebanon, Mo. — Ripley should have been here. Jimmy Blake and Cy Oliver, trumpeter and arranger for T. Dorsey, left New York on a Tuesday at 1 p.m. by car on their way to the band's Hollywood Palladium opening. On the same day at the same time Mrs. Cecilia P. Guy, wife of Kay Kyser's trumpeter Bobbie Guy, left Hollywood driving to New York. On Friday three days later at 1 p.m. two cars bearing New York license plates met 14 miles east of here in a head-on collision. A few days later the wife of a certain Kay Kyser trumpet player was explaining a Missouri mishap to her husband in a New York apartment while Tommy Dorsey listened to the identical story 3,000 miles away.

Shakeups in Chi Booking Offices

Chicago—George Lueks, who has been with the CRA office here for the past few years, was appointed to Bob Sanders' post as head of the office when Sanders left recently to join forces with Joe Glaser. Lueks, prior to his CRA affiliation, had been with RKO in Chicago and New York for 17 years. Joe Shribman replaced Art Weems as head of the Chicago office of Tommy Rockwell's GAC. Weems resigned to start up an office with his brother, Bob, who was let out of the GAC combine when its Cincinnati office closed recently. The new Weems brothers' office is in the Michigan Square building on North Michigan Ave. Bob Ehler now handling the one-nighter dept. for CRA in Chi. Phil Brown took over Shribman's one-nighter job with the local GAC office.

Musicians' Legion Group Honored

Chicago—The only Musicians' Post in the American Legion, composed of about 100 members of AFM Local 10 here, has just been awarded the State Legion's trophy for gaining the highest percentage in membership quota of any Post in the state. The gain in members was 338 per cent over last year's. Joseph K. Newman commands the post, No. 662.

Boot Mute Suit Into Court

Chicago—Suit has been filed in Federal Court here by the Harmon Mute Co. for infringement of trade and patent rights on the part of the La Page Co. of Buffalo, N. Y., the Jenkins Co. of Streator, Ill., and the Robertson Co. of Milwaukee. The Humes and Berg Co. of Chicago is also involved. The Harmon suit claims that the companies named have been infringing on their mute patents for some time.

Simms Pupils in Recital

Chicago—Pupils of the Simms School of Music will appear in recital here Nov. 17 at the Auditorium Bldg. Alfred Simms, teacher, is in charge.

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The Sound of Tomorrow

Men Behind the Bands

★ Hugo Winterhalter ★

The broad-shouldered, dark-haired young gent who works arm in arm with Raymond Scott in making arrangements for Scott's fast-climbing orchestras is Hugo Winterhalter, who first became prominent as a member of the Larry Clinton band's reed section. Hugo was born August 15, 1909, in Wilkes-Barre, Pa., and the only lessons he ever had were on violin.

Winterhalter's setup with Scott is unique, because Scott himself is noted as an arranger and many of the band's outstanding scores are Scott's own.

He's the 'Executor'

"I'm the designer," Scott says, "and Hugo's the executor. He puts down on paper my ideas. Out of all the arrangers I've tried, Hugo is the only one who understands what I want—what I'm seeking."

Scott is "fussy" about everything—his musicians, his appearance, his music. Writing for him is a tough task. But Winterhalter does it the way Scott wants it. Listen to *Yesterthoughts*, *Looking For Yesterday*, *I Don't Want to Cry Anymore*, *Bugles in the Sky*, *In a Moonboat*, *A Million Dreams Ago*, *Only Forever* and *Fable of the Rose*—all of which were completed by Hugo after Scott sketched out, verbally, what he wanted.

Winterhalter started studying violin when he was 7 in Wilkes-Barre. He studied it for 11 years. But while playing in the orchestra at St. Mary's High School, in his home town, one of the nuns took a liking to him and persuaded him to try clarinet. With her help, Hugo mastered it in fast order. Later, during his four years at St. Mary's College at Emmittsburg, Md., Hugo started "playing around" with simple arrangements.

Missed a Free Lesson

At the college he fronted a little dance band. He revised the school's *alma mater*. By this time he also was playing tenor saxophone. "I bought the horn at a Wilkes-Barre music store and got six free lessons," he recalls, "but I never got around to studying the sixth one."

In 1931, after leaving college, Hugo taught music around Scranton. He also played with Scranton and Wilkes-Barre bands. A friend of his, Gordon Andrews, left the home town for New York and in 1933 urged Hugo to go to New York. Hugo did, getting married to a college sweetheart a couple of months before he left. He played at Jack White's nitery, and the Club Ha-Ha for 18 months in the Andrews-Roth band. In 1936 Hugo

joined Nye Mayhew in Boston. He stayed with Mayhew a year and while there studied arranging seriously at the New England Conservatory. John Scott Trotter was Mayhew's arranger at the time.

From Mayhew, Winterhalter went to work with society bands. One winter was spent in Florida with Howard Lally. Then followed the Clinton job. He played tenor and bass clarinet on many of Larry's best records made while the band was getting "hot" at Glen Island Casino. Jack Jenney was next. Jenney hired Hugo to play sax but liked him arranging so much he took him out of the section. Hugo's versions of *Stardust*, *Cuban Boogie Woogie* and *I'll Get By* were recorded by Jack



Motor City Cats who toss bashes often are Glen Hunter, tenor; Gordon Sullivan, piano; Hank Andrews, guitar; Nap Trotter, cornet, and Bill Sielaff, cornet. They are from the bands of Hank Andrews and Jerry Salome currently playing in Detroit. Photo courtesy of Bob Sullivan.

and his short-lived band for Vocalion.

Lives in Queens Village

When Jenney's band flopped last spring Hugo did some free lance

work and heard about Scott's plans for a big band. He and Ray got together. They got along fine; their ideas were alike and each admired the other's personality.

The partnership has fared well. Working for an arranger (and a good one) isn't an easy job. But Hugo likes it, and he's learned much from Scott's style. Scott demands perfection. Hugo gives it to him.

Winterhalter now has a boy, 7, and a daughter, a little over one year old. They live with Mrs. Winterhalter in Queens Village on Long Island. Hugo would like to be able to enjoy his home and family more, but until Scott locates in New York he knows he won't be able to. One of these days, he says, he's going to be able to enjoy them. And at the same time he'll be able to send for that sixth free tenor sax lesson and learn it down pat. He never blows a horn any more and he figures he could use it.

—DAVE DEXTER, JR.

Next Man Behind the Band will be Casa Loma's Larry Wagner, Dec. 1 *Down Beat*.

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'Lured' into Service Band, Ace Coast Musicians Whine; Stuck

BY CHARLIE EMGE

Los Angeles—The long arm of Uncle Sam has reached out and grabbed a group of topnotch Los Angeles musicians, not by way of the draft (which some of them may have been trying to avoid) but through their voluntary enlistment in the 22nd Artillery Battalion of the U. S. Marine Corps Reserve, which is normally stationed here. It was ordered to San Diego Nov. 7 for active training duty and may go from there to Panama, Honolulu or wherever.

Uncle Sam needs this branch of "The Soldiers of the Sea."

Every one of the musicians involved, when queried by this reporter, claimed that he had been "lured" to join the 22nd's band under some degree of "misrepresentation" or "misunderstanding."

Four Years in the Army

From the headquarters of the 22nd came this statement: "These men were all over 21 and certainly knew what they were doing. The contract they signed was read to them word by word, and slowly."

For the boys who signed up it

means four years. And most of them were figuring on nothing more than one band rehearsal per week in a local armory! Among those affected were more than a dozen of Local 47's most active successful professionals: Sinclair Lott (one-time U.S.C. football player who went into the L. A. Philharmonic horn section), Bill Jones, bass; Roy Parkinson, sax; Frank Simmons, sax; Don Daniels, trombone; Jack Mootz, trumpet; Everett McLaughlin, sax; Roy Hampton, sax; Richard Linden, flute, and a number of others.

Some Are Bitter

Bandmaster Sergeant Bartholomew (Buddy) LaRocca, although apparently as surprised as anyone else when the order came to move to San Diego, pointed out that under ordinary circumstances the band members merely drill a little and put in a brief period in training camp once a year. But, LaRocca said, "In time of a national emergency members of all branches of the service, reserve and otherwise, are on call, and when this call comes a musician can't send a substitute on the job."

Reactions among the musicians who found themselves really "in the army" varied. Some were bitter. Others were accepting the situation with resignation and will make the best of it. The latter



Tina von Brabouter is Bobby Guy's champion Boxer dog. Shown above with her master, Kay Kyser's trumpeter, and a few of the 92 major prizes she won at dog shows on the Pacific Coast, Tina invariably was judged the best dog in shows all the way from San Diego to San Francisco. She's a favorite of the boys in the band, attend rehearsals often.

attitude predominated. Those with families wonder what is to become of their dependents on wages of \$30 per month. One of the lads had just been married.

The 'Inside' Story

Contrary to widespread reports, trumpet ace Manny Klein was not among those who enlisted, though Manny did consider joining the same outfit when the others joined. The circumstances behind the whole story present a typical Hollywood fantasy that could have happened nowhere else. The commanding officer of the 22nd is Major W. S. Van Dyke, a reserve officer in the Marine Corps and one of Hollywood's most prominent movie directors. He recently com-

Los Angeles Band Briefs

BY CHARLES EMGE

Joe Faber, entertainment director for the Biltmore Hotel, says the return engagement of Chuck Foster (GAC) is a bona-fide "popular demand" deal. Faber said more customers called for Foster's return than any band that ever played the spot. . . . It's Artie Shaw after Tommy Dorsey at the Palladium, another GAC deal, with the MCA boys somewhat glum about it. Wonder if that mix-up over Dorsey's Paramount theater date prior to the Palladium opening had anything to do with it? . . . Manny Strand and his boys in the Earl Carroll Theater band back on the job again following a lay-off during the waiters' strike, with much praise for ork contractor Dave Klein for his aid in negotiating a settlement. . . . Hal Kemp plenty strong draw (as usual) at the Coconut Grove. . . . Pete Pontrelli rightfully indignant because his name never happens to bob up in our column. Pete's band is writing a new success story at the old Lick Pier Ballroom (Ocean Park), long one of the dead spots. Jack Dunn, now at the Zenda downtown, can rightfully claim some of the credit for the revival.

Jam Sessions Moved

Davey Forster (now spelling it Forester) moved his Monday night jam sessions from the Hollywood

Cafe over to the swellegant "Hi" Cafe on Vine. Daryl Harpa and his 11-piece "Americonga" band still hold down the other evenings at this spot. . . . We understand Al Graham and his lads, including his featured performer, pianist Johnny Black were due to take the Hollywood Cafe stand, with a deal on the fire to bring Wingy Manzone in to emcee at the Monday Night sessions.

Hampton Can't Get Trio

Another Monday night session spot is Vine St.'s Radio Room, where the one and only King Cole Trio holds forth as ever in spite of attractive offers from Lionel Hampton, currently working in his new band. Lionel was set for a Monday night showing at the Cam Manana early in November and also for the Orpheum theater here. . . . Casa Manana mum on band to follow Henry Busse. We figure a local band should get it, inasmuch as the new Palladium is bound to grab the bulk of the business during the pre-Christmas period anyway. Hampton and Sonny Dunham among those angling for the spot.

A new rhumba band was due to take over as the tropical rhythm side of La Conga's rotating bandstand around Nov. 1, but Paul Nighbors, a decided click as both bandman and vocalist at this spot continues to dispense the American music. Paul, who made his debut as bandleader here, is about to start his second year. . . . Aaron Gonzales, who gives them rhumbas, tangos, etc., at the Beverly Wilshire is just back from a trip to New York, placing three of his songs with major publishers. One of them, an African novelty in swing will be recorded by Glenn Miller. . . .

They Made Phono Records on Boat

Los Angeles—Leopold Stokowski was telling Columbia Record officials here how he recorded music of tribesmen during his recent trip to South America with the All-American Youth ork.

"We brought the Brazilian tribesmen aboard our ship the Uruguay in order to record them," said Stokowski. "Most of them had never seen a plane, motor car or steamship—and they had to be clothed before coming aboard. They made records all night long in our ship's lounge and all the passengers sat up to watch the weird proceedings. I never did find out which group was the most astounded—the natives over the passengers' sports togs, or the passengers examining the weird makeup and facial adornments of the jungle men. Both were kicks."

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Who's Who on the Hollywood Air Shows

BY CHARLES EMGE

CHASE & SANBORN

Robert Armbruster, Conductor
Leonard B. Stallcup, Steward
Violins: Olcott Vail, Thomas Mandel, Robert Levine, Jan Russell, Ted Rosen, Morris R. Haigh, William A. Krauth, Fred Olson
Viola: Jacques Ray, Edgardo Acosta.
Cello: Lajos Shuk, Alexia Coroshanaky.
Bass: Van Gatewood.
Harp: Vincent Spolidoro.
Drums: Clinton Wardrop.
Trumpets: Silvio Savant, Peter Scamporino, George Thow.
Trombones: C. Ernest Smith, Curtis Mack, Harry Spewer.
Saxophones, etc.: Peyton, Legare, Haskell Isenbuth, Harry Howe, Jack S. Taylor, Lawrence Wright.
French Horns: Fred Fox, Huntington Burdick.
Piano: Leonard Berman.
Guitar: Ludwig Bonkowski.

CAMEL PROGRAM—BLONDIE SHOW

William Artzt, Conductor
Lou Kozloff, Steward
Violin: Victor Arno.
Viola: David H. Sterkin.
Cello: Cy Bernard.
Bass: Ben A. Creita.
Trumpets: Eddie Ehlert, Sam Levin.
Trombone: Abe Lincoln.
Piano: E. Lawrence.
Guitar: Perry Botkin.
Copyist: C. A. Crandall.
Arranger: E. Lawrence.

SIGNAL OIL

Gordon Jenkins, Conductor
Carroll F. (Mickey) Gillette, Steward
Violins: Maurice Perlmutter, Joseph Quarles, Leo Wm. Jenks, Robert Barone.
Cello: Karl Rosner.
Bass: George Heric.
Drums: Wm. F. Markas.
Trumpets: Joseph C. Dasso, Bruce Hudson, Eddie Ehlert.
Trombone: John Stanley.
Saxophones, etc.: Jack Stacy, Richard Clark, Wm. L. Barton, Archie Rosate.
Piano: Davis, Howard.
Guitar: Daniel K. Stewart.
Copyist: Fred Neff.

HORMEL PROGRAM

Artie Shaw, Conductor
Jules van Gende, Steward
Violins: Truman Boardman, Bob Morrow, Ted Elings, Al Beller, Bill Brower, Eugene Lamas.
Viola: Keith Collins, Allen Hershaman.
Cello: Fred Goerner.
Bass: George De Naut.
Drums: Nick Fatool.
Trumpets: Chas. Butterfield, Jack Cathart, George Wendt.
Trombones: Vernon Brown, Jack Jensen.
Piano: John Guarnieri.
Guitar: Bobby Sherwood.
Saxophones, etc.: Clarence Bassey, Jerry Jerome, Neely Plumb, Les Robinson.
Copyist: Clyde Balsley.
Arranger: Lennie Hayton.

JACK BENNY (JELLO)

Phil Harris, Conductor
Harry Harris, Steward
Violins: H. Castleton, Mischa Russell, L. Nazar Kurkdjie.
Bass: Stan Fletcher.
Drums: Sam Taylor.
Trumpets: Ralph Dadiaman, George Kennedy, Roy Wagner.
Trombones: Wm. Fletcher, Ken Morgan, Irvin Verret.

Saxophones, etc.: Earl Evans, Jack Echols, Jack Mitchell, Wayne Songer.
Pianos: Skippy Anderson, Charles Bagby.
Guitar: Frank Remley.
Arranger: Mahlon Merrick.

WOODBURY PLAYHOUSE

(WOODBURY)
Felix Mills, Conductor
Dwight Degan, Steward
Violins: Werner Cailles, Marshall G. Chashoudian, Margit Hegedus.
Bass: Don E. Hopkins.
Trumpet: Wilnot A. Hollinger.
Trombones: Russell Crump, Jasper Hutchinson.
Saxophones, etc.: Jos. F. Barrett, Lou Marcase, Doggy Thomas.
Piano: Ralph U. Richards.

HIG TOWN

Leith Stevens, Conductor
Wilbur J. Hatch, Steward
Violins: Fred Olson, Harold H. Standif, Ivor Kalin.
Viola: Gerry White.
Cello: Fritz Meta.

Bass: Nate Kosloff.
Clarinet: Ben Kanter, Harold Lawson.
Flute: Lynn L. Nichola.
Oboe: Herman E. Berardinelli.
Trumpet: Ray Woods.
Horn: James Stagliano.
Drums: John Jacobs.
Organ: Ignatz Hilsberg.

CAMEL PROGRAM

Carl Hoff, Conductor
Homer Smith, Steward
Violins: Robert Barone, Danny Good, Milton Harris, Gerald Joyce, Mischa Russell, David Sterkin.
Harp: Gloria Pleasant.
Bass: Budd Hatch.
Drums: Robert Conzelmann.
Trumpets: Charles Margulis, Rafael Mendes, J. D. Wade, Jr.
Trombones: Galen Gloyde, Santo Pecora.
Saxophones, etc.: Rudy Canzler, Len C. Conn, Jerry Vanderboof, Ryland Weston.
Guitar: Arvin D. Worsley.
Copyist: Jack McTaggart.

GOOD NEWS

Meredith Willson, Conductor
Clifford A. Webster, Steward
Violins: Wm. Stahl, Margit Hegedus, Judith Poaka, Leon Trubess, Herman F. Stark, Caesar Linden, Wm. Bloom, Sarah Kreindler.
Viola: Heladriek Van Veen, Ralph Lane.
Cello: Flori Gough.
Guitar: Robert Bruce Simmers.
Trumpets: Joseph Dasso, John Ramacher, Don Linden.

Trombones: James E. Thomason, John P. Hicks.
Saxophones, etc.: Wm. L. Barton, Haskell J. Isenbuth, Dale C. Isenbuth, Larry Wright.
Drums: Nathaniel Leslie.
Piano: Ralph U. Richards.
Bass: Dick Chervin.
Harp: Kathryn M. Thompson.
Arrangers: Roy Chamberlain, Carmen Dragon.
Copyists: Romo Falk, Horace Kent.

FIBBER MCGEE & MOLLY

Billy Mills, Conductor
Clifford A. Webster, Steward
Guitar: Ludwig Bonkowski.
Bass: Ben A. Creita.
Piano: Rex Koury.
Trumpets: Edgar Herbert Ehlert, Justin Pacheco, Andrew Secrest.
Trombones: Earl Kelley, Abe Lincoln.
Drums: Lindsey A. "Spike" Jones.
Saxophones, etc.: Archie Rosate, J. Leonard Kavanah, Jack Stacy, Richard P. Clark.
Arranger: Charles Adams.

UNION OIL

Mahlon Merrick, Conductor
Silvio Savant, Steward
Violins: Margit Hegedus, Lee Jenks, L. Nazar Kurkdjie, Dave Polakoff, Joe Quadri, David Tamkin.
Bass: Don E. Hopkins.
Harp: Lauretta McFarland.
Drums: Emil Farnlund.
Trumpet: Joseph Dasso, Rafael Mendes, Pete Scamporino.

Trombones: Curt Dosh, Harry Spewer.
Saxophones, etc.: Joe A. Kreschter, John H. Mayhew, Joe Palanga, Jack S. Taylor.
Piano: Bernard Kats.
Guitar: Edward Skrivaneck.
Arrangers: Ted Duncan, Oubert L. Hall.
Copyist: Dr. F. Magliocco.

LUX THEATER OF THE AIR

Lou Silvers, Conductor
Edmund Ross, Steward
Violins: Bronislav Gimpel, Gertrude Schraer, R. S. Martinus, Lou Klass.
Viola: Sven Reher.
Cello: Kurt Reher.
Bass: Richard F. Kelley.
Oboe: Warren Baker.
Saxophones, etc.: Harold E. Smith, El Moulton, J. A. Kreschter.
Trumpets: V. Drunker, Joseph Grow, Frank Hubbell.
Harp: May Hogan Cambern.
Trombones: Earl Kelley, Charles Bevington.
Drums: Preston L. Ludwick.
Piano: Rudolph Strager.
Librarian & Copyist: Arthur Ward.

KRAFT MUSIC HALL

John Scott Trotter, Conductor
Wally Marks, Steward
Violins: H. Castleton, S. Fred, G. Joyce, M. Sobolewsky.
Bass: Fred Whiting.
Drums: Lindsey A. "Spike" Jones.
Trumpets: E. Ehlert, Charles Green, Andrew Secrest.
Trombones: G. Gloyde, K. Jackson, Abe Lincoln.

(Modulate to Page 13)

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- 26788 In a Mellow Tone
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Duke Ellington
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*Dry Bones
"Fats" Waller
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Yvette
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Glenn Miller
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*Song of the Wanderer
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Our Own Elections

Elections which many musicians consider to be even more important than the national one just completed will soon be held in AFM Locals throughout the United States. It is imperative that every union musician take an interest in his Local's political activities. For without asserting himself,

You Form a Powerful Body

he can expect to see elected to office men who are not properly fitted for the job. If you are one of those who has found something objectionable in the manner in which your Local has been operated the past year, DO SOMETHING ABOUT IT. If you have no confidence in your officers, elect others. You—the individual musician—are the one who counts. Collectively you form a mighty body, an all-powerful group which can choose its officers, and the officers of the national AFM body in fact, as you please. It's the American way—the Democratic way.

If you don't vote in your Local's election, shut up when you find yourself getting ready to gripe about your officers or Local conditions in a few months. They wouldn't be there if you had taken enough interest to put more worthy officers in.

Consider the Men Carefully!

If you DO vote, consider the candidates well. Discuss their respective abilities and assets with other musicians. Once you have decided, cast your ballot along with the others. Don't wait until six months have passed to start belly-aching about your Local's officers. But above all, take an interest in your union's activities. Your vote is a powerful weapon. Don't waste it.

Little Brother Montgomery Alive, Still Playing 88

BY DAVE CLARK

Jackson, Tenn.—Little Brother Montgomery, one of the greatest boogie-woogie artists in the south, was found to be still living by your correspondent when he dug him recently in Yazoo City, Miss.

Weekends Jump In Boston; Long Goes Big

BY BOB DOUCETTE

Boston—If it weren't for the football games drawing a huge transient trade into town, it would be a sorry story indeed for the night spots. As it is, weekends jump fairly well. Johnny Long is fronting the best band of his career at the Raymor Ballroom. People around town are saying that Gertrude Niesen holds the torch for the personable young Long.

The Totem Pole Ballroom will stay open through the coming winter for the first time in its history. They're putting a heating plant in. It looks, too, as though Seiler's Ten Acres will try to make it a year around affair. Vaughn Monroe has done a marvelous business out there. Karl Rohde at Blinstrub's Village in South Boston. . . . Bob Hardy's swell band at Casa Manana. . . . If Mickey Alpert, heading the band at the Grove, doesn't be careful he'll have a permanent job. . . . Ranny Weeks doing an up to snuff job at the Mayfair. . . . Joe Rines back at the Providence Biltmore.

It has been rumored for some time that the little fellow was dead. He is noted for his heavy left hand and critics in the south will tell you that. He is the greatest piano man that ever invaded Dixie. His greatest numbers are *Hi-Way 61*, *Delta Blues*, and *Little Brother's Got the Blues*.

The old heads tell me that this cat sat down one Saturday night and did not get up until the following Monday morning, consuming about two gallons of corn whiskey and playing the blues the entire time without as much as 15 minutes' rest. This record still holds around Jackson, Miss.

Montgomery has a nephew, Paul, who plays a gob of ivory for Gay Floyd's band.

Robbie Love and his sensational band are still tops at the Hotel Heidelberg, Jackson. Helping his terrific biz is Don Dunbar, one of the south's top arrangers.

James (Horse) Milliken, sensational guitarist, who was discovered by your correspondent a few months ago, has been added to the lineup of Alar Green's band, replacing Paul Dobbs who returned to finish his senior year in college. It is also rumored that a kid from Vicksburg, Miss., who plays like Erskine Hawkins, will join the band.

Burly Saxist '158'

Chicago—One of the windy city's "158's" in the recent fish-bowl lottery was tenor saxist Frank Mageo, who plays in the pit of the Gem theater, State St. burlesque house.



Pamper Girl . . . Meet Jacqueline Panette, 19-year-old songstress with Raymond Scott's band at Chicago's Blackhawk, who hails from Lake Beulah, Wis., population 15. Jacqueline attended the University of Wisconsin three years, was a member of Delta Theta sorority. She formerly was with Tony Cabot, and also featured on CBS sustainers. Jacqueline's biggest click tune with Scott is her version of *Do You Pamper Your Husband at Night?*

Immortals of Jazz

His father was a music teacher. Maybe that gave Don Redman a head start when he was born July 29, 1900, in Piedmont, W. Va. At any rate Don was playing trumpet at 3, playing in a band at 6, beating a piano at 8 and studying music at 15 at Storor College, where he mastered



virtually every instrument. Later he learned still more about music at the Detroit and Boston Conservatories. In 1925 Redman joined Fletcher Henderson's band, arranging and playing alto sax. Two years later he went with McKinney's Cotton Pickers, remaining with that group until 1931, a part of the time which was spent in leading the group. In 1931, with Horace Henderson's help, Don organized his own band for an engagement at Connie's Inn in New York. Meanwhile he was writing his famous theme, *Chant of the Weed*, and tunes like *Sare It Pretty Mama* and others. Redman's band enjoyed considerable success. Many of its records were big sellers. But in April of 1940 Don was forced to abandon his work. Since its demise Don has been doing free lance arranging for many of the big bands, both white and colored. Famous, and deservedly so, for his alto sax work, and even more highly regarded for his arranging ability, Don Redman is nominated for Down Beat's "Immortals" honor. For the terms "jazz" and "Redman" will always be synonymous.

26

D.E.D.

Cleveland Men Go Big Time

BY EUNICE KAY

Cleveland—Seems like the Cleveland boys are finally being discovered by the big names. Red Ryan is now playing bass with Al Donahue, Johnny Mezzi is on trumpet with Harry James, and Dick D'Nar has joined the Bobby Byrne band as drummer, giving the band, it is said, the added lift that it needed.

Charlie Spivak (who is slated for Glen Island Casino) and several members of the band sat in at the last Hot Club session. Some of Jimmy Dorsey's cats were present but couldn't play because of a ruling of the theater they were working.

RAG-TIME MARCHES ON . . .

TIED NOTES

BAST-GERLACH—Roy Bast, member of Billy Baer's ork, and June Gerlach, Oct. 14 in West Allis, Wis.

FOBART-WALROD—Joseph Fobart, member of Lawrence Dushow's ork, and Miss Howard Walrod, six weeks ago at Clear Lake, Wis.

JENNEY-LAKE—Truman E. (Jack) Jenney, trombone with Artie Shaw, and Bonnie L. Lake, October 10 in Reno, Nev.

STEARNS-SYDNEY—Larry Stearns (Boston) drummer, and Shirley Sydney (Detroit) tenor sax with Rita Rio, in Hollywood Oct. 10. They're at home at 766 N. Van Ness Ave., Hollywood.

HAGEN-PLAMADORE—Olive Hagen, organist on WKBH, La Crosse, Wis., and Raymond E. Plamadore, announcer on the station, in that city recently.

WILSON-LYON—Bob Wilson, pianist-trombonist member of the Eugene, Ore., Local, and Pat Lyon of San Jose, Cal., Oct. 27.

RUBENDALL-PUGLISI—Jerry Rubendall, tenor man formerly with Doc Lawton, and Rose Puglisi of Marshalltown, Ia., at Grand Island, Neb. Oct. 13.

LYON-DOUGLASS—June Lyon, Chicago NBC pianist, and Lincoln Douglass, NBC night traffic supervisor, at Geneva, Ill. Aug. 17 but just announced.

SUGONIS-COLLIER—Kenneth G. Sugonis, drummer with Harry Poulis's band, and Margaret Collier, pianist, Oct. 26 at La Porte, Ind.

RADLEY-PROSSER—Ralph Radley, tenor with Ed Stelling's Chicago band, and Kay Prosser, in Chi Nov. 21.

SEIGEL-BERMAN—Harold Siegel, Chicago pianist with the Storkow Youth Symphony, and Ruth Berman, in Chi Oct. 27.

BAUER-REMLINGER—"Colonel" Rudy Bauer, band leader at Boston's Tic Tock Club, and Ruth Remlinger, there Oct. 27.

NEW NUMBERS

LEVANT—A daughter, born to Mrs. Oscar

Levant Oct. 12 in Medical Center, New York. Dad is the composer-pianist and performer.

OSBORNE—A son, born to Mrs. Bill Osborne in All Saints Hospital, Ft. Worth, Tex. recently. Dad is guitarist with Paul Paige's ork.

DEAN—Carl, born to Mrs. Carl Bonner Oct. 13 in Detroit. Dad fronts his band at the Book Casino in that city.

FLYNN—Susan, born to Mrs. Tommy Flynn recently in Williamsport, N. Y. Dad fronts his own band at Ches Ami in Buffalo, N. Y.

MOSSBERG—Twin sons, born to Mrs. Philip Mossberg in Aultman Hospital, Canton, O. recently. Dad is a musician there.

JOHNSON—Kent Lewis, 7 pounds 4 oz., born to Mrs. Loys Johnson Oct. 12. Dad is with Vincent Lopez' band.

GLENN—A son, born to Mrs. Tylene Glenn recently. Dad is trombone-vibester with Oak Calloway.

SEGAN—Ronald, born to Mrs. Roger Segan recently in Savannah, Ga. Dad is drummer with the Barry Bors, ork there.

FINAL BAR

BRUCH—George F., oldest and charter member of Memphis Local 71, recently in that city. He was the father of Lester Bruch, vice president of the Local, and grandfather of Memphis band leader Les Bruch.

ANDERSON—Ernie, 34, saxist at one time with Lloyd Huntley, at his home in Gloucester, Mass. Oct. 25.

DUNCAN—John C., 42, organist of Baginaw, Mich., and former musician with several Detroit bands, at his home in Saginaw Oct. 17.

FRAYSER—Fayette, 37, Evanville, Ind. musician, at his home there Oct. 19.

GIBSON—George F., 30, musician with numerous Camden, N. J., bands, at his home there Oct. 12 after a three months' illness.

JARRETT—George (Jaren), 28, Chicago band leader, in an airplane crash near Fond du Lac, Wis. Oct. 16.

CHORDS and DISCORDS

A Fem Collector On a 'Duke Kick'

San Francisco, Cal.

To the Editors:

Why is it that when you list a "hot record" collector, it is generally a man, and if you print an article or a letter from a writer, it is generally a man? Don't women know anything about jazz?

I, a woman (though not a jitterbug) should like to talk about Ellington jazz. I've heard his music criticized mercilessly and I've heard it praised to the skies, and in a recent *Down Beat* I read that Ellington music was not popular.

Most people are constituted in such a manner that they want music they can immediately, and without effort, cognize and judge; not music that would tax their imaginations or perceptive powers too much. If a composer reaches out beyond the practical and immediate comprehension of a person, his music is not popular with the herd. It is the same way with a book. How many thousands of people would choose Elinor Glyn's "Three Weeks" to Victor Hugo's "Les Miserables," and yet if they took the time to read and thoroughly study the latter, it would probably change the entire pattern of their fusty little lives and would certainly change their reading tastes.

I will not try to describe the Ellington music in technical terms. I will let the jazz experts do that. But after listening to both sides of about 50 Ellington records, I will say that Ellington music is an unearthly melodiousness, full of poignancy and melancholy, wailing of unfulfilled longings, futile aspirations, fugitive ecstasies, insuperable barriers, self-conscious revolt, and perilous triumphs, rising to a crescendo of delicious abandon, then diminishing to a wistful despondency, whispering of a quandary of hopes, fears, sadness, hurt, chagrin, unrequited love, and confusion.

LEXA EGON MAY

"Plug Solid Jocks, Not the Newmans"

Malden, Mass.

To the Editors:

Might I suggest that the gent who covers Boston for *Down Beat* give a plug regularly to some solid jocks around town and quit the puffs for the Ruby Newmans and the Marshards. They're making all the dough in this town, they don't need the plugs.

Granted your rep here did mention that Roy Perry and Irving Ashby were going with Hampton. Someone must have told him: I'll bet he has never heard of the guys. Perry plays more fiddle than

Stuff or South, so help me. And Ashby can hold down Christian's chair any time any place. And I don't mean by physical force. These two boys were ready two years ago. What's the answer? No recognition! In the dark all the time.

ROB MULLIGAN

(Don't blame reporters Dick Barry and Bill Ingalls for any real or imagined dearth of Boston hot news. The two boys have been covering the Boston beat only for the past month, along with Ed Sheehan. We're sure that if anybody in Beantown is "ready," these fellows will clip it to us.—EDS.)

Kidnap the Band To Hear Muggsy?

Lancaster, N. Y.

To the Editors:

How about Bob Crosby? Gil Rodin's two-beat boys will always be righteous. Uh-huh. Just what do we have to do to hear Muggsy? Kidnap him? And we have heard so many cheap imitations of the Merry Macs that we are plenty fed up. We want Eddie Miller, Spanier, Stacy, D'Amico, Haggart, etc., not vocal calisthenics!

BOB STARR

Says We Know What We're Doing

Burlington, Ia.

To the Editors:

I believe *Down Beat* has made a tremendous amount of progress. It is amazing to see what a complete magazine you publish as compared with the one of approximately a year and a half ago. I think you boys really know what you're doing and that you have just about as fine a publication as musicians and jazz music lovers could hope for.

Thanks. But give us another year. We haven't started yet.—EDS.

Throw 'Em All Together in a Band!

Altadena, Cal.

To the Editors:

There should be an all-star band composed of the commercial jass aces who have done such a creditable job of discrediting and debasing the jazz which some of them played not so many years ago. So I respectfully submit the following:

For a stirring, screeching trumpet section we have Harry James, Ziggy Elman, Johnny Austin, Clyde Hurley, Erskine Hawkins and John Best. For slaphorn jive, Killer Diller Glenn Miller, dat of sentimentalist, T. Dorsey, and "Beat Me Daddy" Bradley along with Bobby Byrne and Russ Morgan. On reeds J. Dorsey, who

(Modulate to next page)

Double Celebration in Chicago



Chicago—Duke Ellington and others were first to congratulate Joseph Hughes upon his reelection as "Mayor of Bronzeville" recently. At the same time, Ken Blewett, manager of the Regal Theater (extreme left) was celebrating his fall "parade of star bands" at his theater. The Ellington band started it off today (15th) at the Regal here. Also shown are Ellington, Ivie Anderson, Duke's chirpee; Hughes, who operates a Negro niter, which is a hangout for musicians, and Billy Strayhorn, Duke's arranger.

Chords - Discords —

(Jumped from Page 10)

would be the greatest alto man of all time if it weren't for a few inconspicuous individuals such as Hodges, Brown, Carter and a half dozen others who play pretty fair alto; on tenor there would be George Auld, Tex Beneke, Bob Chester and Tony Pastor. For blacktick artistry, Art Shaw is undoubtedly the best, but we must not overlook Benny (King of Swing) Goodman, Woody (Wood-chopper) Herman and Les (Blue Devil) Brown. In the rhythm section for piano duets we could have Freddy Slack and Eddy Duchin; on bass, John (Chamber Music) Kirby, and for guitar, Alvin Rey will do nicely. And to be sure we have plenty of rim shots, cow bells, high hats, tom toms, etc. we need five drummers, namely "Drummer Man" Krupa, Buddy (Quiet Please) Rich, Maurice (Bugle Call Rag) Purtill, Buddy (Man and His Drums) Schutz, and Lionel (Gin for Christmas) Hampton. In case I

neglected any section we can always put in Larry Clinton of Dipsy Doodle fame, who I understand can double on anything from kazoo to washboard.

Finally may I suggest that if a recording company could get this terrific group together and record *Sing Sing Sing* in two parts on a 24-inch platter, it should outsell Goodman's version, plus Shaw's *Traffic Jam* and Miller's *In the Mood* by at least 100 to 1.

ERNEST M. LEO

Peace Prize for Herr Hitler?

Topeka, Kas.

To the Eds:
I may not have a "pontifical prerogative," but I think I am hepper than Annette Ryerson. Referring to your Oct. 15 issue in which she wanted you to recognize Kyser, Barron, Heidt and Lombardo as "Immortals of Jazz," I'm wondering if I could get you to recognize Hitler as a candidate for some Nobel peace prize.

LOWELL E. EASON

WCOL Puts on Hep Program

BY JULIAN BACH

Columbus, Ohio—Record collectors and "hub-caps" got their first local break here last month, when WCOL, NBC outlet, went on the air daily with an hour's recorded show designed especially for them. Produced by Connie Desmond and Johnny Fell, the disc hour has already caught on with the station's listeners. Big feature of the program is that both the producers know their bands and music and speak with authority. Different soloists are announced before a record is played and all record numbers are given, too. Sometimes members of the Columbus Hot Club are asked to sit in and a discussion of old-time discs always evolves. Often real old records by Jelly-Roll and Louis are featured.



No Beiderbecke, but a click corn-etist just the same with Lawrence Welk at Chicago's Trianon. is Leo Fortin, who cuts out with the old vaude stunt as a "young man with two horns." Welk, Fortin and the band are set at Trianon until Thanksgiving.

Golly Gets Glaeser

New York—Cecil Golly has added Otto Glaeser to the band on tenor sax.

Milwaukee Pianist Loses Half—Finger

BY SIG HELLER

Milwaukee—Hilly Hansen, Milwaukee's number one swing pianist, ran into a tough break when he lost half a finger in an accident while at work at the Milwaukee Gas Specialty Co., where he is employed during the day.

Hansen was operating a turret lathe when the clutch dragged and started the machine when Hilly's hand was in a dangerous position. The machine tool caught the middle finger of the right hand and cut it off near the second joint before the machine could be stopped. Although the stump is heavily bandaged, Hansen is already trying to learn to play without that middle digit and is quite cheerful about getting along without it.

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An Invitation from Roy J. Maier

Back when I was playing clarinet and sax with Paul Whiteman, I started making reeds by hand. Later, while playing at NBC, Chicago, and at Warner Bros. Studio in Hollywood, I began to supply other players with my reeds. Finally, I designed my own machines.

During the past 17 years I've made millions of reeds. Not until recently did I arrive at a cut and finish that was so near perfect I was proud to mark it with my own signature.

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Out here on the Coast, I've got a battery of the most modern reedmaking machines in the world. Before shipments from France stopped, I staked every cent I had on big imports of the finest cane in France. It rolled in on me in big shipments like the one shown in the snapshot above.

I've gone through all of this cane and placed the choice, prime quality cane in my private

stock—to be used only in making Roy J. Maier Signature Reeds.

Selmer Experts Raved!

Last August I sent some of my reeds to Selmer and asked their reed experts to test them. Those finicky guys actually raved about them so much that Selmer immediately arranged to distribute my reeds nationally through their dealers.

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Do me a favor, fellows, try a few of my reeds this week and be prepared to tell the world, "They're Great!"

Roy J. Maier

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NATIONAL MUSICAL STRING CO.
NEW BRUNSWICK NEW JERSEY

Poll Spotlights Ace Sidemen

(Jumped from Page 1)

has placed her ahead of Mildred Bailey and Billie Holiday in the balloting. Helen Forrest ranks fourth.

Fletcher Henderson tops the arrangers, shadowing Toots Camarata.

Bob Eberly, of the J. Dorsey band, heads the male singers with Jimmy Rushing tailing him.

Clyde McCoy and Guy Lombardo are good-naturedly taking the "corn king" honors.

Goodman Hasn't Slipped

Benny Goodman's layoff apparently has not dimmed his popularity, for besides leading in the swing band division, the bespectacled clarinetist is far ahead as favorite soloist. His sextet is leading the "small combination" race, but Woody Herman's Woodchoppers and Crosby's Bobcats are still in it.

So far, the poll is bringing some amazing results. Last year Ellington's band was sixth in the swing division. This year it is running second. Jimmy Dorsey was seventh; this year he is third. Woody Herman was eleventh, now he is

fourth. Glenn Miller's strength in the sweet division is not surprising. Last year he finished second in both the swing and sweet divisions, grabbing more combined votes than any other leader.

Tabulations Not Complete

An early deadline for this issue kept votes at a minimum but even so, there was enough interest shown to give the judges, only three days after *Down Beat* hit the stands, a chance to make early tabulations.

The December 1 *Down Beat* tabulations on the poll will be far more complete. Readers who have not yet voted should clip the ballot on this page and mail it to the "Contest Editor" of the *Beat*, 608 South Dearborn, Chicago. Please observe the rules carefully, and do NOT vote for any band leader on the top half of the ballot. You'll lose your vote if you do.

Incomplete tabulations to date:

Swing Bands

1-Benny Goodman	47
2-Duke Ellington	40
3-Jimmy Dorsey	21
4-Woody Herman	21
5-Count Basie	16

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)

Swing Band.....2nd Choice.....

Sweet Band.....2nd Choice.....

Trio or Small Combo.....

King of "Corn".....

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

Your Name.....

Address.....City.....

Instrument You Play.....

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He WANTS to Be 'King of Corn'



Johnny McGee, the cornetist who used to play fine jazz with Richard Himber, Adrian Rollini and Dick Robertson, (some of his best work is on Decca records) is out to win *Down Beat's* poll—the "king of

"corn" division. He posed for this shot last week with an eye toward grabbing the title. Johnny now leads his own band and is heard on Varsity records, using a sort of McCoy-Busse style.

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.

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JOHNNY JENSEN

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Kerwin Somerville and Joe Duren, lead alto and 2nd tenor respectively, play New KING SPECIAL ZEPHYR SAXOPHONES. Somerville collaborated with Tommy Tucker in Tommy's sprightly hit, "The Man Who Comes Around."

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Who's Who in Bands on Hollywood Radio Shows ...

(Jumped from Page 9)

Saxophones: Jack Mayhew, Morton B. Friedman, Joe Krechter.
Piano: C. LaVere.
Guitar: Perry Botkin.
Arrangers: J. Trotter.
Copyists: Z. Snyder.
Librarian: S. Freed.

OLD GOLD (Texas Rangers)
Violin: Gomer Cool.
Guitar: Herb Kratoska.
Accordion: Joe Strand.
Base: Clarence Hartman (Leader).

GULF OIL (Sevens Guild Theater)
Oscar Bradley, Conductor
Frank Tours, Substitute Conductor
Lou Kosloff, Steward
Violins: Max Sobolewsky, Cecil Crandall, Pete Eisenberg, Wm. Ariz.
Viola: David Sterkin.
Cello: Henry Alberti.
Saxophones: Jack Mayhew, Howard White, Jack Bunch, John Cascales.
Trumpets: Don Linder, A. Secrest.
Trombones: Al Thompson, Billy Thomas-

Drums: Lindley A. "Spike" Jones.
Piano: Charlie Laverne, Jean Plummer.
String Bass: Joe Cascales.
Arranger: Bernie Green.
Copyist: Cecil Crandall.

COLUMBIA MELODY RANCH
(GENE AUTREY)
Lou Brink, Conductor
Johnny Marvin, Steward
Violins: Dwight Muma, Mischa Russell, Carl Cotner.
Base: Fred Whiting.
Accordion: Johnnie Klado.
Guitar: Edward Skrivaneck, Frankie Marvin, Oliver E. Tudor.
Arranger: Frank Smith, Lou Brink, Dave Torbett.

THOSE WE LOVE
Edward Kay, Conductor
Ralph Reckenbacker, Steward
Violins: Bob Barone, Louis Sarli.
Viola: Harry Rumpier.
Cello: Mischa Terr.
Organ: Ruby Lloyd.

SILVER THEATER
Felix Mills, Conductor
Dwight Deagan, Steward
Violins: Margit Hegedus, Marshall G. Chasboudian, Werner Callies.
Viola: Harold Lindoft.
Piano: Ralph U. Richards.
Reeds: Gilford (Doggy) Thomas, Arthur

Gault, Lou Marasie, Joe Barrett.
Base: Nathan C. Giffin.
Trombones: Russell Crump, Jasper Hutchinson.

OXYDOL (First Show Only)
Gordon Jenkins, Leader
Ray Miller, Steward
Violins: Robert Barone, Anthony Briglio, Werner Callies, Joe Chasman, David Friedman, Howard Halbert, Arnold Juransky, Lawrence Levakoff, Emanuel Moss, Theodore Norman, Louis Pressman, Joseph Quadri.
Viola: John Bingham, Morris Perlmutter, Abraham Weiss.

Cello: Cy Bernard, Karl Rosner.
Base: I. Lipschutz, Don Little.
Horns: James Stagliano, Fred Fox.
Trombones: Earl Kelley, Lorn Steinberger.
Trumpet: Colin Creits, Howard Fenimore.
Flute: Ary Van Leeuwen, Archie Wade.
Baritone: Jack Marsh.
Clarinets: Antonio Raimondi.
Drums: Billy Markas.
Oboe: Vincent Schipillitti.
Piano: Theodore Saldenberg.
Librarian: Leo F. Wonder.
Copyist: Fred Neff.

SHERLOCK HOLMES
Lou Kosloff, Leader
Arthur Leavitt, Steward
Violin: Sid Brokaw.
Trumpet: Al Golden.
French Horn: James Stagliano.
Baritone: Bob Swanson.
Electric Organ: Bernard Katz.
Arranger and Copyist: Mort Glickman.

PEPSODENT
Skinney Ennis, Conductor
Ralph Reckenbacker, Steward
Base: George White.
Piano: Sam Furnen.
Guitar: Sonny Dawson.
Drums: John De Soto.
Saxophones, etc.: Jack Crowley, Kenneth Olson, Fred Peters, Herb Stowe.
Trombone: Pete Carpenter, James Murphy.
Trumpet: Ralph Hallenbeck, Ralph Liscom, David Schlegel.
Copyist: How Garlock.
Arranger: Gil Evans.

CAMEL PROGRAM
Bob Crosby, Conductor
Robert Haggart, Steward
Guitar: Hilton Lamare.
Piano: Jess Stacy.
Saxophones: Gil Rodin, E. R. Miller, Julian Matlock, Arthur Rando, Henry D'Amico.
Trumpet: Max Herman, Al King, "Mugsy" Spanier.
Trombone: Ray Conniff, Floyd O'Brien.
Drums: Ray Bauduc.

POT O' GOLD
Horace Heidt, Conductor
Piano: Frankie Carle.
Guitar: Jack Kovatch.
Tuba: Don Swihart.
Drums: Bernie Mattinson.
Saxophones, etc.: George Deasinger, Jerry Kasper, Buddy Saffer, Bob Riedle.
Trombones: Wayne Webb, Jimmy Skiles.
Trumpet: Ralph Wingert, George Mayes, Warren Lewis.

KNX STAFF ORCHESTRA
Ludwig E. Gluskin, Conductor
Wilbur J. Hatch, Steward
Violins: Fred Olson, Harold Stancliff, Ivor Kallin.
Viola: Garry White.
Cello: Fritz Metz.
Base: Nate Kowloff, Arthur Stilwell (B-Staff).
Saxophones: Ben Kanter, Harold Lawson, Herman Berardinelli, Lynn Nichols, Jefferson Causey (B-Staff).
Trumpets: Harry Geller, Stanley Green, Ray Woods, Conrad Taylor (B-Staff).
Trombone: Harris Hubble.
Drums: John Jacobs.
Organ: Ivan Dittmars, Erwin Yeo (B-Staff).
Guitar: Julian Davidson, Earl M. Smith (B-Staff).
Piano: Jack Owens, Wm. Wardle (B-Staff).
Librarian: Merwin Fischel.
Copyist: James Lindner.
Arranger: Lucien Moraweck.

STUART HAMLEN ORCHESTRA
KFWB-KFVD
Stuart Hamlen, Vince Engel, C. H. Snyder, Cliff A. Snyder, Ernest "Skeeter" Hubbert, Darol A. Rice, Frank Liddell.

For Whom the Bells Told



Kilgore, Tex.—While maestro Nick Stuart was away from the band making a movie, stand-in and trumpeter Billy Kleeb dropped the baton long enough to marry pretty Marion Elder, daughter of one of the wealthiest Kilgore families and prominent in east Texas society. The date was Oct. 23. Manager-drummer Bob Sisson and Mrs. Corrine Carlyle stood up.

KFI-KECA STAFF ORCHESTRA
Claude Sweeten, Conductor
Robert Lutz, Steward
Violins: T. Mancini, Dwight Muma, Alex Law.
Viola: Ted Bacon.
Cello: Karl Rosner.
Saxophones, etc.: F. Shoemaker, Ili Moulton, D. Lazenby.
Trumpet: Dick Elliott.
Trombones: J. Stanley.
Piano: R. Van Eps.
Base: M. Olds.
Drums: Robert Lutz.
Arranger: J. Mayfield.
Copyist-Librarian: Geo. D. Beals.
Piano (Ex.): J. Owens, J. Burnett.

KHJ STAFF ORCHESTRA
Dave Rose, Conductor
Lee Jenks, Steward
Violins: J. Quadri, Vern Isom, A. Saek, Al Eriksen.
Viola: M. Perlmutter, G. Weber.
Cello: J. Tannenbaum.
Saxophones, etc.: L. Conn, T. Bonkowski, A. G. Vanderhoof.
Trumpets: Rafael Mendez, D. Forster.
Piano: L. Henderson, R. Atwood (Special).
Drums: C. Price.
Librarian: R. Shepherd.
Copyist: M. Seliger.
Base: W. Whiting.

KFWB STAFF ORCHESTRA
Leon Leonardi, Conductor
Ernie Wehl, Steward
Violins: Jake Kat, Rene Williams, Jan Russell (Concert master).
Viola: Margaret Hayes (to be added Dec. 1, 1940).
Cello: Gladys Johnson.
Harp: Gloria Pleasants.
Base: Van Gatewood.
Saxophones, etc.: George Moore, Jack Klein, Joe Catalyne.
Trumpet: Phil Cuthbert, Jack McTaggart.
Trombone: Chas. Preble.
Drums: Paul De Drott.
Guitar: Bert Fiske.
Librarian: Harry F. Hassall.

KWTR STAFF ORCHESTRA
S. Santaella, Conductor
Violins: M. Violin, O. Tomasso.
Cello: J. Barrow.
Piano: Ernesto J. Gonzales.
Organ: C. Sharpe Minor.

KKBD ORCHESTRA
S. Santaella, Conductor
Guitar: L. Silva, W. Miller, G. Morris.
Uke: B. Viera.
Base: Jas. LaFevre.
Steel: Dick McIntire.

KMPC STAFF ORCHESTRA
Rex Koury, Conductor
Don E. Hopkins, Steward
Violin: Emil Briano.
Saxophones, etc.: Archie Roate.
Guitar: Gil Dagenais.
Drums: Roy Holden.
Accordion: Al Tracey.
Trumpet: Fred Ferguson.
Piano: Rex Koury, Andy Mansfield.
Base: Don E. Hopkins, Myrlon Poole.
Organ: Elmer Bieck.
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NBC STAFF ORCHESTRA
Gordon Jenkins, Conductor
Wm. Gilcher, Steward
Violins: D. Ferstead, J. Livoli, Al Burton.
Guitar: F. Saputo.
Base: L. Butterman.
Piano: F. Pacino.
Saxophones: O. Cates, D. Eckels, G. Green.
Trumpets: R. Kimie, D. Donaldson.
Trombone: T. Bassett.

Drums: C. Mass.
Organ: P. Carson, Wm. Sabransky, H. Curtis.
Copyist: F. Neff, J. C. Rock.

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Poll Results ...

(Jumped from Page 12)

Arrangers

1—Fletcher Henderson 25
2—"Toots" Camarata 17
3—Eddie Sauter 14
4—Vic Schoss 11
(None Under 10 Listed)

Male Vocalists

1—Bob Eberly 25
2—Jimmy Rushing 19
3—Ray Eberle 12
4—Bing Crosby 11
5—Joe Turner 10
(None Under 10 Listed)

Fem Chirpers

1—Helen O'Connell 32
2—Mildred Bailey 21
3—Billie Holiday 20
4—Dinah Shore 12
(None Under 10 Listed)

Favorite Soloists

1—Benny Goodman 40
2—Harry James 8
3—Arlie Shaw 7
4—Gene Krupa 7
5—Coleman Hawkins 6
6—Red Norvo 6
(None Under 5 Listed)

Small Combinations

1—Goodman Sextet 26
2—Buddy Herman's Woodchoppers 20
3—Bud Freeman 12
4—Bob Crosby's Bobcats 11
5—John Kirby 10
(None Under 10 Listed)

Jimmy Dorsey Praises
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Record Firms Prepare for Christmas Rush

And So They Neglect New Discs For Soon-Due Special Album Sets

November is the slack time of the year for the major waxworks. They're so busy getting ready to launch their pre-Christmas "masterpieces" they neglect to keep pace with releases of previous months.

Such is the case again in 1940 as the Christmas rush draws near. Decca heads the field with at least seven announced albums due to be released before Christmas, all of them slanted toward musicians and hot fans. (Columbia soon will issue its Teagarden-Freeman collection and also a W. C. Handy book featuring Benny Carter and a raft of all-stars. Victor, less enterprising as far as albums go, is readying a couple of surprises which cannot be revealed yet. And in addition to the albums, there'll be special individual waxings coming out one after another starting in two weeks.

The records reviewed on this page are, generally speaking, not up to standard. But there are several bright exceptions. By the time the next *Down Beat* is out the panic will be on and there'll be so many excellent records it'll be murder trying to keep up—es-

pecially from the buying angle. Current reviews follow:

Artie Shaw

"Special Delivery Stamp" & "Keepin' Myself For You," Vio. 26762.

The first hearing leaves one somewhat unimpressed with Shaw's brainstorm—using a harpsichord in a combo which includes trumpet, clarinet, guitar, bass and drums. And no matter how many times you spin the "B" side, it's still B-grade material. But not so *Stomp*. Artie's stick is elegantly handled, displaying his virtuosity to good advantage, and Billy Butterfield's dirty horn is gloriously fingered, a la Cootie. John Guarneri does the best he can with the heavy harpsichord, which in spots sounds



Pie-Eyed Musicians. shown just as they landed in Philly recently after a long air hop from Chicago, are Don Mattoni, left, and Jimmy Campbell, right, of Jimmy Dorsey's band. Mattoni is a trombonist; Campbell plays lead trumpet. Both are air shy but they're getting over it. Dorsey's band has been so busy lately it has necessitated long jumps by plane. Pic by Buddy Schuts.

good and in others, awful. At least one admires Shaw for his guts in trying new effects, new tone colors, new patterns. Too many of today's crop are content to tag along doing what has been done—and usually better—by someone else long before.

Erskine Hawkins

"After Hours" & "Song of the Wanderer," BBIRD 10879.

Avery Parrish, Hawkins' pianist, gets the nod on the *Hours* side. It's nothing but plain blues and amounts to virtually a piano solo. As such, it is extraordinarily listenable. Parrish proves himself a good interpreter of blues and the arrangement is simple enough to stay within the limits of good taste. Probably the Gabriel's best record of all time. But the reverse is trash except for the alto sax go chorus.

Tony Pastor

"Ready, Get Set, Jump" & "Let's Do It," BBIRD 10902.

Probably the best jazz side Pastor has put out, the first is an Al Cooper-Don Raye composition well done by the band and with competent Pastor tenor sax get-offs. Good trumpet, too. And a fine beat. The Cole Porter opus on reverse is all vocal, by Tony, a bit on the double meaning side but very effective. Tony's enunciation is marvelous and the recording so ideal you can hear his every breath. Juke box material of the first water. But not good jazz. The first side almost is.



Pastor

Mary Small

"Some of These Days" & "Can't Help Lovin' Dat Man," OKeh 5794.

Accompanied by Nat Brandwynne, Mary clicks on her first coupling under her own name. Her voice is mature and rich; her enunciation good, and her intonation okay. Good vocal stuff.

Jack Teagarden

"Peg O' My Heart" & "Rippling Waters," Col. 35727.

Memories of Red Nichols' old Brunswick which featured Charlie Tea's solo trumpet and brother Jack's tram are revived with this release. Recorded a year ago in Chicago with his original band, with which he went bankrupt, Jack dropped the vocals on both sides and concentrated on instrumental ensembles and his own slip-horn genius. As a result, he came up with two fine performances. Peg is much the better, and is arranged by Red Bone. Personnel on labels.

Bob Crosby

"Down Argentine Way" & "Two Dreams Met," Decca 3-404.

This must be "music with a heartbeat." It's not jazz, nor is it the brand of Dixieland which made the band one of the most popular in the business. Record buyers who have been awaiting Crosby's first records with Muggsy Spanier's horn needn't even spin these, because they're both chiefly Bonnie King vocals, although Mugsy is back there with the brass somewhere, a mile from the mike. Stuff like this is a bringdown all around. Whatever happened to Stacy?

Paul Nero

"Contest," "Take Off," "On the Beam," "In the Blue," "Tailspin" & "Happy Land-ing," all violin solos with bass and guitar backing, in Decca album A-164, six 10-inch sides.

Paul Nero is a talented, extremely facile violinist. With several years' legitimate symphony experience behind him, his feeling for hot music has not been dimmed. On these sides he capably demonstrates an amazing technique and a righteous feel, all of which results in six exceptionally interesting fiddle exhibitions. Nero's real name is Kurt Polnarioff. He once wrote a column, about a year ago, called *With the Longhairs for Down Beat*. Decca has packaged his work neatly in an attractive album which deserves a big market among all string enthusiasts.

Benny Goodman

"I'm a Ding Dang Daddy" & "Daisy Spell," BBIRD 10903.

A reissue, by the quartet, both sides are sterling samples of Benny's 1938 4-man group. Great Goodman clarinet (it's never been poor, or shoddy, or uninteresting, on a record yet) plus T. Wilson piano and Hampton vibes, which are used sparingly. Krupa drums (swell wire brush stuff) on *Daddy* while Dave Tough handles the snares on *Dizzy*.



Tough

Harlan Leonard

"A.L.A. Bridges" & "Please Don't Squabble," BBIRD 10899.

This band's last session in Chicago's Victor studios produced the best records it has made. In the last *Down Beat* it was pointed out, on this page, that Leonard's *Rock and Ride* quite easily was his group's finest. But these two are equally as well done. First side is almost a tenor sax solo all the way with Henry Bridges playing magnificently. He is interrupted by Fred Beckett's trombone, which is so great it scares you, just as it did Lionel Hampton a few weeks after this was made. Hamp grabbed Beckett for his band and Leonard lost one of his most valuable men.

Following Beckett's daring slip-horn, much of it in high register but sure and clean just the same. Bridges returns to go on out. The brass chords behind him are thrilling, and don't miss the very last note on the side. All together, an excellent performance. *Squabble* is a fast blues with Ernest Williams, the former drummer who gave up his own band to front Leonard's crew, handling the coon-shouting vocal in the Jim Rushing manner. There's some good solos and Bill Hadnott's bass—new with the band—bolsters the rhythm team. Jesse Price's drumming is in good taste, and solid. If Basie or Lunceford's names were on the label the whole world would rave. But Leonard, not well known, must be content with what few reviews his two superb sides merit.

Johnny Long

"In a Shanty in Old Shanty Town" & "Swing Me Back," Decca 3-409.

A commercial band, but not a corn crew, Long's "A" side is his best on Decca to date, made so by

What's New On the Classical Side

—BY BARRELHOUSE DAN

Bach—*Musical Offering*, an album of records by a select group of Victor Recording Artists. Victor Red Seal.

Here's kicks for you cats who like musicians' music. Bach, the greatest improviser of the classical musicians, set down a fugue he had extemporized for Frederick the Great and then went on to develop that theme with another fugue, ten canons, and other embellishments. The counterpoint is terrific, and well worth catching. Bachmanoff—*Symphony No. 3*, an album of four records by the Philadelphia Orchestra under the direction of Sergei Rachmaninoff.

Rachmaninoff is better known to most musicians as an 88-artist than as a composer of symphonies. This is his *Third*, displaying him in a Tschaikowsky groove, with a sweeping, sober melodic line with occasional touches of dissonance for extra jabs.

Bach—*Concerto in D Minor*, an album of three records featuring Joseph Sziget (violin) accompanied by members of the Orchestra of the New Friends of Music. Columbia Masterworks.

This is the greatest and the most difficult violin concerto of the pre-Beethoven period. The solo part has also been played by clarinet or harpsichord, but scholars maintain that the work was originally intended for violin. As such it is interpreted here. Strictly chamber music of the best calibre.

Single records—Columbia offers Dr. Stock and the Chicago Symphony playing *Swan of Tuonela*, Sibelius' matchless tone-poem. . . Also Edward Kilenyi's pianist on Dohnanyi's *Ruralia Hungaria*. . . Victor Red Seal produces the following: Pianist George Copeland playing Tunina's *Fandango* with grace and technique. . . Koussevitzky's Boston Symphony doing MacDonald's light *San Juan Capistrano*. . . and the inimitable Kreisler playing the Rondo from Mozart's Haffner Serenade in D Major.

a "jive" vocal sung by the band ensemble style a la Redman. Helen Young's singing dominates the reverse, an original which doesn't mean much.

Una Mae Carlisle

"You Made Me Love You" & "If I Had You," BBIRD 10904.

Una Mae's accompaniment is better than her singing. Muted trumpet, guitar, piano and drums are tasteful and soft. But Miss Carlisle sings out of tune and to make it 100 per cent poor, imitates Billie Holiday in her phrasing and enunciation. Disappointing. She's supposed to be terrific but she hasn't proved it on wax yet.

Slim Gaillard

"Don't Let Us Say Goodbye" & "Broadway Jump," OKeh 5792.

Slim's Harlemese vocals, his vibes and guitar, and run of the mill jam band backing—that sums up these. Nothing new nor original. Just jump stuff that doesn't mean much but at the same time, is acceptably done.

Tiny Hill

"Face On the Barroom Floor" & "You Gotta Quit Cheatin'," OKeh 5773.

The corniest singer in America, with one of the corniest bands in the world, offer two corny novelties with Tiny hogging every chorus. It's so bad it may be kicks.

Charlie Barnet

"Wings Over Manhattan," BBIRD 10885.

Barnet's most ambitious waxing to date, *Manhattan* occupies both sides of this new 10-inch release. It is a semi-jazz, semi-concert work by Billy May, Barnet's capable trumpeter-arranger.

First side has a flashy intro which leads into a first chorus, by five saxes (note the voicing) smacking of Ellington. The theme is weird, Negroid in makeup and (Modulate to Page 17)

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Long in this photo Johnson, trumpet; Morton, Raymond Today "P"



BY GE

"Mun, I and didn't recall who cried Jimmy at the Fire Chicago. J mer, xylo wizard "k ing to give of the al drummer Corn-Eater house Stor Transatlan eating to xylophone, piano (he stunts, prime) a horn man, than aver waxed with Tate Vend Eddie sou Tiny Parli tor, as wel 1060 47th Idle Hour title of " Washboar The M many othe their tune City Stom mentioned was the s orks arou Erskine Fess Will Dave Peyt

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The Old Erskine Tate Vendome Theater Orchestra



Long before Louis Armstrong became a member of Erskine Tate's Vendome Theater orchestra in Chicago, this photo was made. Jimmy Bertrand is the drummer. Left to right, the complete group includes Harry Johnson, bass saxophone; Fayette Williams, trombone; Erskine Tate, violin and banjo; James Tate, trumpet; Bertrand on traps; Alvin Fernandez, soprano sax & clarinet; Adrian Robinson, piano; Norvel Morton, alto & baritone saxes; Joseph McCutcheon, soprano; John Hare, bass; Walter Dyett, banjo, and Raymond Whitsett, alto. This photo was made in 1921. The Tate band stayed at the Vendome nine years. Today "Professor" Tate teaches music in Chicago. *Down Beat* Photograph.

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

"Man, I made so many records and didn't buy a one. I just can't recall who was on those sides," cried Jimmy Bertrand between sets at the Firehouse on North Clark in Chicago. Jimmy, the veteran drummer, xylophonist and washboard wizard "knocked himself out" trying to give the Hot Box the names of the alto saxist, clarinetist and drummer on E. C. Cobb and his Corn-Eaters' Victor 38023 *Barrelhouse Stomp* (Lester Melrose) and *Transatlantic Stomp*. It was interesting to learn that Jimmy played xylophone, Junie Cobb was on piano (he doubled on several instruments, including sax, in his prime) and the late New Orleans horn man, Guy Kelly, blew better than average trumpet. Bertrand waxed with Louis on the Erskine Tate Vendome Vocalion and with Eddie South and ork on Victor, Tiny Parham's Musicians on Victor, as well as the famous Vocalion 1060 *17th Street Stomp* (32) and *Idle Hour Special* (31) under the title of "Jimmy Bertrand and his Washboard Wizards."

The Melroses called him on many other record dates plugging their tunes, such as the Kansas City Stompers Brunwicks recently mentioned in the Hot Box. Jimmy was the ace drummer in theater orks around Chicago playing with Erskine Tate at the Vendome, Fess Williams at the Regal and Dave Peyton at the Grand.

Charles Mitchell, Oak Park, Ill., again came up with a "big one" recently when he picked up a test record (blank label) out of curiosity. It was a sensation; in fact it was Fletcher's *Sensation*. George Avakian heard it and said he had

no doubt that it was the second choice master of the Henderson ork's Vocalion and Brunswick waxing of *Sensation*.

Some expert opinions on the *Louis Alone at Last* side, as per Hot Box of Nov. 1:

Bill Russell: "Sure it's Louis, although the tone is not altogether natural except in the middle part around the high note and

the phrase before it. No one else would have played it that way."

Bill Rosenberg & Hayte Kline: "Louis doesn't sound natural because he played the solo open, and then, too, it's a 'chase chorus' with the saxes interrupting him."

Brick Fleagle: "Louis all right, although an unusual style for him."

Steve Smith: "That's my boy! He plays as well on this as he does in the Decca New Orleans album."

Haywood Braun, Jr.: "If it ain't Louis it must be Kid Rena."

Sam Rosenberg: "Who else played that way in 1924? Sounds like it's written out for Louis and he's reading it. Sounds like Louis's slick or imitating Bix or vice versa."

Catalog: William Russell, 827

Outstanding 'Commercial' Records

BY BARRELHOUSE DAN

Glenn Miller's newest, on BBird 10900, are *Shadows On the Sand* and *Five O'Clock Whistle*, with lyrics by Ray Eberle and Marion Hutton. . . . Equally as well performed are *I'd Know You Anywhere* and *You've Got Me This Way* by Tommy Dorsey, Vic. 26770. . . . Vaughn Monroe shows promise with *Is It Love Or Is It Conscription*, paired with *So You're the One*, BBird 10901. . . . Not worth spinning are Gray Gordon's *Cuttin' the Class* and *Autumn On the Campus*, BBird 10897. Latin music by Cugat pairs *Frenesi*, the beautiful Mexican tune made popular by Art Shaw, with *Cuatro Personas* (Four Persons) on Vic. 26769.

Ella Fitzgerald's *Five O'Clock Whistle* is preferable to Miller's, and you get her version of *So Long* to boot, on Decca 3420. . . . Terry Shand offers *Lil' Boy Love* and *My Piggy Bank*, Decca 3241, but Terry, it seems, is a little too mature to be making a lot of fuss over a bank. . . . Russ Morgan pairs *Dancing On a Dime* with *I Hear Music*, Decca 3419. . . . Bob Crosby's vocals—never really good—this time are very bad on *You Forgot About Me*. Bonnie King saves the disc singing the reverse, *Gone But Not Forgotten*, Decca 3417. Bing Crosby and the Merry Macs, a hard-to-beat combination, perform *Do You Ever Think of Me?* and *You Made Me Love You* with Victor Young's hand accompanying on Decca 3423. . . . Casa Loma's latest are *Moon Over Burma* and *When You Awake*, Decca 3426.

Seventh avenue, NYC. Well known authority on Louis Armstrong and the boogie woogie piano style. Writer of many a fine article on jazz. Student of percussion and Chinese culture. His famous Armstrong record collection lacks only

'K. C. Style' Jazz Finally Goes on Wax

New York—Recording of bands for Decca's forthcoming album of "Kansas City style" jazz got under way Nov. 7 and 8 with 10 sides



Oran Page

being made by Andy Kirk's full band, a small combo fronted by Mary Lou Williams, Eddie Durham's new ork, a pickup band by Oran (Lips) Page and a similar outfit headed by Pete Johnson.

Joe Turner did vocals.

Dave Dexter, Jr., associate editor of *Down Beat*, came in from Chicago to supervise the sessions at Decca's West 57th street studios. The tunes waxed were chiefly old Bennie Moten and George E. Lee standards. There will be 12 sides in the finished album, including a couple by Count Basie and his men.

Same waxworks recently issued albums of "Chicago style" and "New Orleans style" jazz. The latest "style" collection will be out Christmas week, it was said.

one side, which was recently uncovered.

William (Bud) O'Donnell, 1578 Beacon street, Brookline, Mass. Main interests Bix, Teagarden, Higginbotham, Floyd O'Brien and Jimmy McPartland. Now located at Chanute Field, Rantoul, Ill., where he is studying photography in the army air corps.

Gloria Eliffe, 3 Tanglewyde ave., Bronxville, N. Y. Accent on Louis, Bix and Muggsy with a sideline of the better piano soloists. This chick prefers good jazz to the usual insane love of contract bridge.

Solo Stuff: Barney Bigard's exciting clarinet improvisations on his own compo, *Saratoga Swing*, by Ellington ork on Victor 38058, reissued BBird B-10245. Guty.

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Swing Piano Styles

Bill Otto is One
Of the Old
'Chicago Gang'

By Sharon A. Pease

Bob Strong's orchestra is billed as producing "Music With the Strong Appeal," and the constant increase in the following which the band has developed seems to bear out that billing. Many readers who have caught the band on the *Avalon Show Boat* and *Uncle Walter's Doghouse* programs, and sustainers from hotels and dance spots, have written nice comments about the orchestra in general, and especially about the fellow who mans the piano. Bill Otto is his name, a Chicago boy, who received his early tutoring by listening to and later working with members of the slightly older Chicago gang, now famous as the creators of the Chicago style of jazz.

Bill started studying at 9 and during the next four years waded through the rudiments of a stand-

ard piano course. Even then he liked to improvise and showed a flare for off-color chords. Then he entered Senn High School, attended a few dances and that was all he needed to make him a genuine jazz addict. One of Bill's classmates, who also played piano, was Al Stella, who is now a prominent teacher of modern piano in Los Angeles.

Bill recalls, "Al and I were always on the alert for new ideas



Bob Strong's ace 88 man in Bill Otto, a Chicago boy, whose swing piano style is described on this page.

and spent many nights prowling around north side dance halls. It was not unusual to bump into such now famous swingsters as Eddie Condon, Joe Sullivan, Dave Tough, Benny Goodman, Bud Freeman, and Jimmy McPartland working as sidemen."

Most of the dance work at that time was being booked by Charles "Murph" Podolsky and Chuck Walker. They had big bands and little bands—all hot. Bill became acquainted with Podolsky, and

after rounding out his style with a couple of years of study with Art Becker, landed his first job with one of Podolsky's units. Personnel shifted for most every job and in the cycle Bill worked with many of the boys that are now names in the music business including George Wettling, Muggsy Spanier, Bud Freeman, Rod Cless, Floyd O'Brien and Bud Jacobson. Next came a year of jobbing through the MCA office with a Chicago group billed under various names, such as the Chicago Blue Blowers, Hoosier Bell Hops, etc. The band patterned their style after Ben Pollack's crack outfit, and featured a flashy kid drummer by the name of Gene Krupa. Joe Kayser heard the fellows and hired them intact for a summer engagement at a Michigan resort. In the fall they broke up with most of the boys going into New York. Otto returned to Chicago and went through a period of

scuffling before catching on with Thelma Terry's band which Krupa and Jacobson had already joined. Then came sessions of varying lengths with Wingy Manone, Gene Fosdick, Joe Kayser, Del Coon, Julie Stein, Charlie Gaylord, Anson Weeks, and finally Red Norvo. That was when Red and Mildred were at the Chicago Blackhawk. "It was a real kick playing with that outfit," says Bill, "I picked up plenty of good ideas and the experience had a stimulating effect on my musical outlook."

Then came a year with Lou Breese and part of the time was spent on the road, despite the story that Bill refuses to do road duty. Bill has been with Strong for a little over a year and considers the privilege his greatest break.

Little wonder that listeners have been impressed with Otto's piano work, for in a few paragraphs we have covered a lot of experience and hard work. Bill has found time to continue his musical stud-

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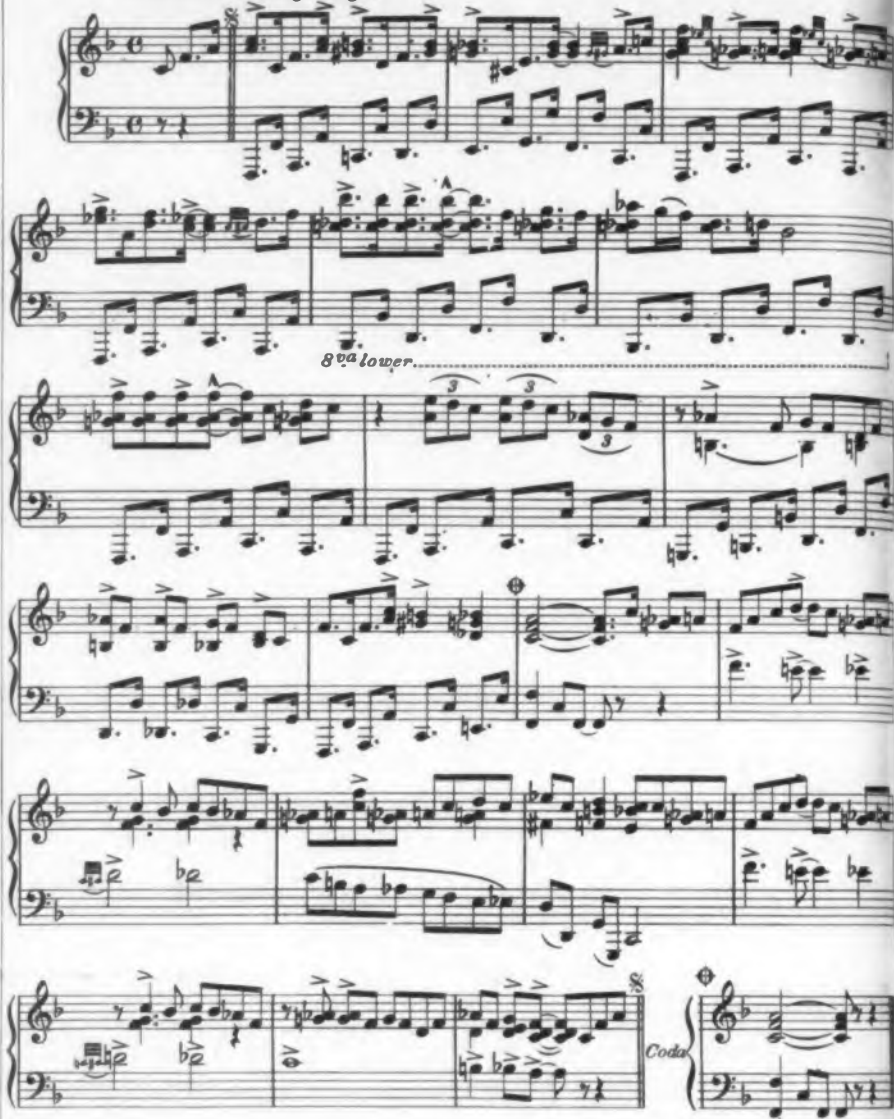


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Trumpet Players Join Coast Guard

BY ROLAND YOUNG

Bridgeport, Conn.—Any trumpet men looking for a town to settle down in are hereby advised that this burg offers verdant pasture. Reason? Well, it looks as though all the brass men around town are fluffing off the band business to join the U. S. Coast Guard. So all the reed men, drummers and what have you are thinking seriously of buying trumpets if the next couple of months doesn't see any influx of buglers to take the places of those who answered the call of the sea.

ies however, spending six years with Leo Sowerby and four with Tomford Harris, on the subject of serious composition. His personal taste in music leans toward the atonal side and he plans to make serious composition his work later in life.

In the meantime, he gets as much kick as anyone else dipping into the gutbucket. Witness the accompanying example, a portion of his composition, "Barbed Wire Blues," which should be taken not too fast. Note particularly the use of the triplets in the treble if measure eight and the effective contrast gained by the change of bass style in the 8-bar release.

Mail to Sharon Pease will reach him at his new office, Room 815, Lyon & Hall Bldg., Chicago.—EDS.

Local Bands Doin' Swell in Louie

BY HARRY DAVIS

Louisville, Ky.—The bosses are pretty well satisfied with the local boys' work here. Orville Haynes' contract was renewed at Snyder's, as was Bob Hutsell's at WHAS, Melburn Stone's at the Colonial Gardens and Emmett Kerr's at Flamingo.

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'Spirits' Signed

New York—Office of Herb Gordon and Fred Williamson have signed the Spirits of Rhythm to a personal management binder. They celebrated by going into the Hickory House as a relief combo last week.

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Introducing a New Column—

Earl Hines, Gerty Niesen Get Sound Problems Solved

Starting with this issue, and continuing in every 15th of the month *Down Beat*, Mike Rofone will answer problems concerning sound, p. a. systems, microphones, and the like. Have you a problem dealing with sound or sound reproduction to make your band sound better? Address your question to Mike Rofone, *Down Beat*, 608 S. Dearborn, Chicago. Mike's column follows. Earl Hines asks the first question:

BY MIKE ROFONE

When I use my public address system in various locations, I am sometimes handicapped by a howl in the loudspeakers when I attempt to turn up the volume. This is very annoying since it means that I cannot get enough volume to cover the place and it forces my singers to sing too close into the microphone. How can I overcome this?—Earl Hines.

The howl to which you refer is commonly known as acoustic feedback. It is probably due to the acoustic conditions of the various rooms in which you use your sound equipment. This feedback is caused by the sound from the loudspeakers traveling back to the microphone where it is again picked up by the sound system. This sound may come directly from the speaker or it may be reflected from the floor, ceiling, walls or other hard surfaced objects. The most practical way to overcome this difficulty is by the use of uni-directional microphones which are sensitive at the front but dead at the rear. These microphones are technically known as Cardioids. By placing the speakers forward and setting them in back of a Cardioid type microphone toward the audience, about twelve feet on either side, you should be able to get the volume you require without feedback.

We are using an electric organ with our orchestra and have had comments that the organ does not carry as well as the rest of the

band. It can be heard close to the bandstand but its volume diminishes rapidly as you move to the opposite side of the dance floor. Regardless of how much we increase the volume, we cannot get the desired effect. The speaker of the organ is in the top, and the acoustic material used in the ceiling seems to absorb the sound. What is the most practical way for us to bring out the volume of the organ so that it can be heard anywhere in the room?—Gertrude Niesen.

Probably the most convenient and effective way of solving this problem is to use a good quality sound system, or an additional directional microphone with your present sound equipment. This microphone can be placed directly on top of the organ with the microphone facing the organ loud speaker. A directional microphone will concentrate the pickup of sound at the organ itself and will not bring out the sections of the band close by. The organ is then broadcast through the regular loud speakers on your public address system. This same set-up is now being very successfully used by many other bands.

Schillinger Book A 'Godsend' to Arrangers, Writers

Kaleidoscope, a book on harmony and other arranging problems, by Joseph Schillinger. N. Witsmark & Sons, New York. 87 pages. Price: \$2.50.

Most famous and highly respected of all teachers of harmony, in both the jazz and classical field, is Joseph Schillinger of New York. His latest book is a godsend to young arrangers—and experienced ones, too—for the material it contains. Schillinger carefully lists pitch scales in relation to chord structures in a thorough, most complete and easy to read way. Highly technical, *Kaleidoscope* nevertheless should be on the desk of everyone who composes, arranges, conducts or teaches music.

Schillinger himself is little short of a genius. Much of his vast knowledge of the subject is contained between the covers of this volume.

D. E. D.

Hal Davis Leaves Columbia Records

New York—Hal Davis no longer is in the press relations department of Columbia Records. It was said he couldn't agree with the policies of Pat Dolan, ad chief. Davis is teaming with Les Lieber, former Whiteman publicist, in a new p. a. office.

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Home Boy

Chicago — Milt Hubbard, trumpeter, became the first musician to leave a band because of the draft when he left Blue Barron's crew and joined Phil Levant's. A Chicago "eligible," Hubbard wanted to be near his home draft office—and Barron was returning to New York.



Blasting Benny Carter, who plays go trumpet as well as hot alto sax, clarinet and vocals, hits a high one out front of his band, which has been doing gig jobs in and around New York recently. Apparently unmoved by Carter's carryings-on is George T. Simon, jazz critic and tub-thumper, whose book *Don Watson Starts His Band* is reviewed on this page. Pic courtesy Mickey Golden.

New Simon Book For Kids Full Of Good Kicks

Don Watson Starts His Band, by George T. Simon, 303 pages, Dodd, Mead & Co., New York. Price: \$2.

Strictly fiction, Simon has cleverly used enough prominent names in the dance band field to capture an audience the publisher probably never expected. *Don Watson Starts His Band* is a kid's book. It tells about a youngster in "Middlesex High School" who forms a band, gets school jobs, joins the union, watches his men leave him, and ends up taking a job in a big band and broadcasting over a national network.

Tommy Rockwell is a high school trumpeter, Bill Goodheart a trombonist, Willard Alexander a pianist. The entire book is filled with "coincidences" but they add up to kicks.

Simon has written a book which countless youngsters will find good reading. So will a lot of bookers and musicians.

D. E. D.

Have you voted in the poll yet? Clip that ballot and shoot it in. See Page 12 for details.

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The Band Box

Fan Clubs Must Work Under Leader's Guidance

By Dick Jacobs



Well, here we are again, gang, and, as promised, with a little info on how to get that fan club of yours started. The first and most necessary step is to get permission from the orchestra leader or vocalist on whose behalf you wish to start the club. This is most vital if you want to make your club pseudo-legal.

Next, decide what you are going to do. For example, membership cards, meetings, dues, newspapers, etc. Decide on some type of form letter to use for convenience in answering out of town inquiries. Have complete information about the club in this letter. Keep in contact with the ork leader so that you may keep your members posted on when he is coming to their neighborhood. There are many other ideas which space doesn't permit me to enumerate. Drop me a line on any specific problem. And here comes a batch of new listings.

Bob Chester Club, Miss Betty Grayson, 35 Benard Ave., Newburgh, N. Y.; *Glenn Miller Club*, Robert Freeman Goldsmith, 69 W. Ross St., Wilkes-Barre, Pa. Another club for Glenn is conducted by D. O. Burke, 208 East Main St., Lebanon, Ky. *Original Eberle Bros. Fan Club*, Miss Kitty Gleason, 520 McBride Ave., Paterson, N. J.; *Art Tatum Club*, Norman Gentieu, 3433 W. Penn. St., East Falls, Philadelphia, Pa.

A bit out of the line is a letter from Stan Noga who would like to correspond with other *Beat* readers who collect pictures of orchestra leaders. Stan's address is Clune, Pa. Also, Tommy Leon, 5324 S. Drexel Blvd., Chicago, would like to start a club whereby musicians can get together now

and then have a bull session. Anyone interested can drop a line to Tommy for further info. And now, as usual, the Short Shots:

Most of the Casa Loma arrangement is handled by Red Bone and Dick Jones. Frankie Carle played with Mal Hallett before joining Horace Heidt. He also had his own band. The tenor man of the Red Norvo band that played at the Commodore Hotel in NYC was Jerry Jerome. Burleigh Smith of San Antonio adds another record to the *I Can't Get Started* bunch. In addition to the ones listed there was also a release on a Victor 10-inch. Sy Oliver is a Negro. He played with Lunceford before going to arrange for Tommy Dorsey. Bobby Byrne played the trombone solo on the Jimmy Dorsey *Long John Silver* disc.

The last I heard of Bill Clifton, the ex-Whiteman pianist, he was recording with Bud Freeman's crew. The sax section that played with B. A. Rolfe at the Palais D'Or consisted of Jack O'Brien, now free lancing; Bernie Ladd, now with the NY World's Fair Band; and Lew Arfno, now teaching. Well, that about winds us up. Next month, we'll have some info on the processes of publishing and printing a hit song. ... So long, gang.



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Disc Reviews—

(From Page 14)

set off by a good beat. Then the brass enters, the temp perks up, and back comes the saxes, this time at slower tempo but again in the indigo mood which is so reminiscent of the Duke. Barnet plays a soulful tenor bit—his best in many months. Lovely minor chords and a figure not dissimilar to Chant of the Weed end it. The reverse opens with a Bug Etri interlude, then Barnet back with a 16-bar soprano interlude, still at slow tempo, a full band bit, more Barnet, and suddenly, a fanfare from the brass leading into a sort of symphonic finale with Barnet's soprano playing lead while a growl trumpet screams high above the reeds. Tempo changes again as the final chorus starts. The beat is good even if the melodic line is indistinct. *Wings Over Manhattan* may be criticized but not Barnet. Like Shaw, he risks everything when he allows a disc of this nature to go out under his name, but deserves credit for attempting to interpret what will probably develop into the jazz of the future. Be your own judge on its merits but remember that Charlie did a good job on just what he set out to do. And a man can't be censured for that.

Les Holden

"The Swiss Bellringer" & "The Yankee Doodle Polka," Decca 3408.

This is typical of the pseudo-intellectual crap Holden put out during his recent Chicago Ambassador Hotel engagement with what was left of the Fabian Andre band. It can't be called "original jazz" because neither tune was written by the leader or his men. But the interpretation, it must be admitted, is different. That's because there aren't any worse bands on the current releases.

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Orchestration Reviews

BY TOM HERRICK

New Kyser Tune a Good Novelty

The Bad Humor Man*

Published by BYC, arr. by Charlie Hathaway. Johnny Mercer's latest ditty from the Kay Kyser pic which both Kyser and Jimmy Dorsey are starting to plug like mad. Distinctly a "Kyserish" sort of tune, it's good material for the commercial band with a flair for novelty numbers. Muted brass breaks in the lead with unison counterpoint by the sax section followed by a vocal repeat. Hathaway's special gives the melody to trombone and tenors with high clarinet on top of trumpets backing it up followed by a Glenn Miller reed section effect. Ensemble takes it out. A probable "must" very shortly.



Herrick

way's special gives the melody to trombone and tenors with high clarinet on top of trumpets backing it up followed by a Glenn Miller reed section effect. Ensemble takes it out. A probable "must" very shortly.

The One I Love

Published by Forster, arr. by Jack Mason. Mason is an expert at feeling out the mood of a tune and then writing his arrangement thoroughly in sympathy with it. The One

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 89 per cent correct.

I Love is one of those tunes where the swing part of the orchestration should be in the figures rather than the melody itself which is too pretty to kick around. Mason does precisely that. The first chorus is split between unison saxes and ensemble while the repeat goes to straight saxes with brass plunger figures backing them up. Trombone shares the special with muted trumpet with a prettily phrased four clarinet background and she jumps at the end.

Along The Santa Fe Trail*

Sweet stuff from the Warner picture. The sax figures in the first chorus are adequate and can easily be used to back up a vocal rather than the lead sax chorus. Unison clarinets and tenors take most of the third chorus while muted brass supply the lift. The tune's coming right along.

Charmaine

Published by Miller, arr. by Larry Clinton. Practically all of Miller's Clinton series have been reviewed in this column and with no regrets. Some of the great lords of jazz will tell you that Larry's stuff is trite—that it lacks inspiration and a few other things. But the young college maestro just starting out



Norvo Comes Back . . .

With his new 10-piece "swish" band, Red Norvo continued his brilliant come-back in Cleveland last week as the band consistently did big business on one-nighters throughout the Cleveland area. Here Red is shown doing out autographs to fem admirers. Pic by Fred Toy.

and the trumpet player with only three years' supply of embouchure will swear that there isn't anyone who can simplify swing in a stock like he can. Charmaine is a perfect example. There isn't a high note nor a test of endurance for Mr. Brassman in the entire arrangement and the reed work is simplicity itself. Dig that unusual intro, that dixie effect with trumpets and clarinets and the solid last chorus a la Casa Loma. Some swing stocks are too out-of-the-world—and some are just nothing at all. This and most of Clinton's stuff is in between and just right.

An Old, Old Castle In Scotland*

Published by Berlin, arr. by Helmy Kress. One of the new Magidson-Oakland tunes with a Scottish flavor. Mr. Shaw is currently giving this a ride so it will probably develop into a hit within a short time. A 34-bar tune, the arrangement includes only the usual repeat and a cut chorus at the end. The repeat is written big and full as are most of Kress's ensembles and there's just enough sock in the last to make it interesting.

Moon Over Burma*

Published by Paramount, arr. by Jiggs Noble. Dorothy Lamour warbles this in her new pix of the same name. Jiggs does the repeat according to Hoyle, gives half of the special to tenor and then goes out with well voiced ensemble. Pretty good



Trombone Players!

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Will Hudson Asks Help From Kid Arrangers

BY WILL HUDSON

If a man like Don Redman could take the time to help a young arranger when he had the all-important task of handling the great McKinney's Cotton Pickers band, then it certainly is right for me to do my bit to help some up and coming arranger!

"Redman Gave Me Help"

Don and the band were playing in the Greystone Ballroom, Detroit (my home town) back in 1932 when I first started to arrange. Anything I brought down to a rehearsal got a run down and criticism by Redman, with helpful tips that put me on the right track. With such sidemen as Benny Carter, Rex Stewart, and Hilton Jefferson, there was no better band to rehearse a new born arrangement. It was quite an education.

Now that I have my own band, any extra time spent outside of tune but it's a shame they can't give this Noble guy, who is one of the best, something he can really get his teeth into.

The Very Thought of You

Published by Witmark, arr. by Joe Haymes. They don't write them much prettier than this old tune of Ray Noble's. Ork leader Haymes does complete justice to it with an amazingly good orchestration. Starting off with eight bars of brass under some high sweet clarinet figures, the lead switches back and forth between clarinets and brass every eight bars. High clarinets continue at C with second trumpet breaking in for a brief 8-bar go. Tenor and piano have solos in the next chorus and unison saxes have part of the last, complemented by brass figures. Nice going, Joseph!

Woodchopper's Ball

Published by Leeds, arr. by Joe Bishop. A Leeds Original Manuscript arrangement. It's amazing that any one band can have so many jump arrangements written on a single sequence of chords and still have them all sound different and entirely original. Woody's, of course, are all on the good old 12-bar blues sequence and Joe Bishop is the boy who probably goes crazy trying to think up these originals. The arrangement opens with soft brass in cup mutes and gives the piano man an opportunity to do a little improvising with his left hand. Clarinet takes the next repeat and second trumpet has some go work later on. With a sufficiency of reed and brass backgrounds, this orchestration can easily be lengthened out to include whatever improvised solos you care to add. It's solid in the best Herman tradition!

rehearsal hall is taken up by details incurred in band management. There is little time left for doing my own arranging. This leaves the still greater task of finding new arrangers to maintain the style I have set for the band. There are many capable arrangers around town today, but few who can mould themselves to the style I want inculcated in my band arrangements. Wen D'Aury has made some marvelous scores for the band, but he is just one and the band needs two or three.

Asks for Help

It was a great privilege to write the arranging column for *Down Beat* these past years, and it was with regret that I could not continue it. The band has made it impossible to make the deadlines and give each question the proper consideration. But it was wonderful to have the personal contact with so many new arrangers. It is amazing to see how many young musicians are taking up scoring and even more surprising is the type of work they are doing in a short space of time. That is why I believe that there is a chance to repay the favors I owe to such men as Cab Calloway, Fletcher Henderson and Don Redman who represent jazz.

The first half year of the band's existence has been very encouraging. To maintain the standard and quantity of arrangements necessary to equip the band, it will be necessary to find some young arrangers to travel with us. I don't know how or when it will happen, but we are looking forward to giving young arrangers a break and start them on their way. Young arrangers, who may be able to help me, can reach me by mail at 117-14 Union Turnpike, New Gardens, Long Island, New York.

SHEET MUSIC BEST SELLERS

Blueberry Hill (Chappell)
Only Forever (Santly-Joy-Selost)
Mayha (Robbins)
Trade Winds (Harms)
God Bless America (Berlin)
I Am An American (Marcor-Morris)
When The Swallows Come Back to Capistrano (Witmark)
I'll Never Smile Again (Gsm)
Call of the Canyon (Shapiro)
I'm Nobody's Baby (Follet)

SONGS MOST PLAYED ON THE AIR

There I Go (BMI)
Ferryboat Sarnade (Robbins)
Practice Makes Perfect (BMI)
Trade Winds (Harms)
Same Old Story (BMI)
Our Love Affair (Follet)
Only Forever (Marha)
I'll Dream a Mel (Miller)
And So Do I (Marha)
Mayha (Robbins)

Dean Hudson To New York

New York—Dean Hudson, youthful Florida maestro, gets his biggest "northern" break yet Nov. 18 when he opens at the Blue Gardens in Armonk with 10 Mutual network wires a week.

New faces in the Hudson crew include Jimmy Farr, who once had his own band at North Carolina U., on trumpet; George Kenyon, lead altoist; Mahlon Clark, 17-year-old clary man, and Marshall Hutchins, lead trumpet. Sonny Stockton's tenor and vocal work also is being boomed. Band in heard on the Lance commercial. Frances Colwell is still Hudson's sparrow.

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Kit Reid's 100-Piece Rice Band Plays Hot Boogie on 'Gridiron'

BY JACK DALY

Houston, Tex.—Musicians around here are going to Rice Institute football games for their jabs. But the jabs don't come from the gridiron; they come from the Rice band. What an outfit! A hundred pieces, it's directed by a young cat, Kit Reid. He's been around a little, played with Goodman for a few days just before the band broke up on the coast. A fine arranger, Kit does most of the Rice band's scores, and you ought to hear it play his boogie woogie stuff! The rolling piano bass and honky tonk effects are played by the bass horns, tenor, alto and baritone saxes. Although there are a couple of good getoff men in the band, most of the stuff is written ensemble so it won't be sloppy. And when they get in the groove it really takes your mind off the gladiators killing each other out on the sod.

Once with Stable

Reid, just a young guy, plays trumpet and has probably had as many propositions from big boys as Peck Kelley. He held down a chair in Dick Stable's original band, which Kit says was on a par with any of the better outfits of today, but 'way over the heads of the listeners then. That was a few years ago. He had been a student at Rice and got the urge to travel so he had lit out and gone east where Joe Venuti showed him around the big town. He worked some with the Hudson-De Lange outfit and others before returning here to get his degree.

Now he is the band instructor

at Rice, owns and manages a music store, plays in a studio staff band, had his own swing band, plays in the Houston Symphony and has a bunch of private students on the side.

Likes It in Houston

"I have to talk like a professor at Rice," he says, "sound like a cat with my swing band and go longhair with the symphony. And with some of the kids I teach I have to bring in a little baby talk once in a while. It's a killer."

Kit admits he'd get more kicks playing with some big name jive outfit, but "I like it here and can spend more time with my wife this way." Before this reporter could ask him when he found any time to spend with his wife, Reid picked up his horn and dashed out of the coffee shop, late for a job.



Zelma Smukson, tenor saxist with Herb Cook's Kaycee Swinghearts, "shoots" one down the alley as a bunch of Joe Sanders' men look on. That's guitarist Len Esterdahl squatting on bottom at left. It's a Bob Locke pic.

Earl Geiger is Working in South

BY CHARLOT SLOTIN

Savannah, Ga.—Earl Geiger, whose glissando trumpet style with the Hal Kemp band of several years ago was the rave of brass men, is now working with the Barry Brothers ork at the Tavern here. Geiger, who worked with Kemp for 11 years, and also played some with the Warnow brothers, Mark and Raymond Scott, is the lone horn man with the Barry band. The complete personnel:

Jim Barry, piano; Paul Barry, fiddle; Chick Becker, reeds and fiddle; Bob Sorin, bass and fiddle; Roger Segal, drums, and Geiger.



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'Beat' Man Off To Hawaii

Boston—Ed Sheehan, local *Down Beat* reporter for the past few months and co-promoter of the fine Revere's Ocean Inn Sunday afternoon sessions, was suddenly sent to Hawaii by the federal government on a Navy ordnance inspection mission a couple weeks ago. He'll be in the islands for several months.

Nicholas-Zutty Split

New York—Clarinetist Albert Nicholas is working out his notices with the Zutty Singleton trio at the Village Vanguard.

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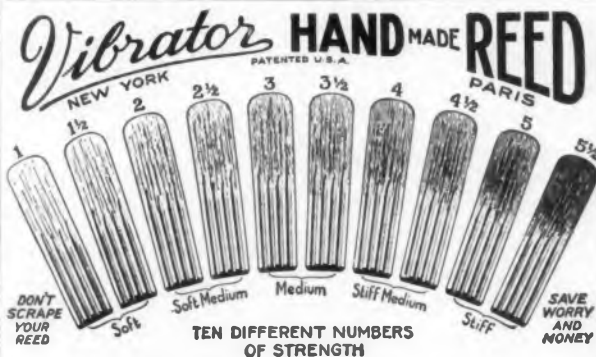
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Alvino Rey, King Sisters Play 'Superman' Role

BY RAY TREAT

Auburn, N. Y.—Here's one for Superman: Alvino Rey and the King Sisters, who are doing a terrific biz at the Hotel Syracuse's Terrace Room, took a flier into New York City upon completion of a Saturday eve session to cut records and transcriptions. The band and the girls did 30 transcriptions, while Rey, playing guitar on the Edwin LaMarr quartet transcription, knocked off 50! They were back on the job the following Tuesday, lacking sleep but none-the-less in the groove. Those Sunday afternoon sessions at DeLo's, Auburn, paced by Jimmy Clayton's trio are doing nicely. Pianist George Mammoliti's tunes are a hit with the patrons. . . . At the Belvidere Cocktail Hour, Joe Manzoni and guest stars are playing to a packed house each week. One

of the recent dropper-inners was Russell Morse, native boy, who now strums a mean guitar around Buffalo way. . . . The Laxtonaires, all-gal unit, are going to Florida for the winter months. Lucky kids!

Kenyon Leaves Miller

New York—Eke Kenyon has been replaced by Johnny O'Leary as Glenn Miller's manager.



Interested Onlookers

as maestro Sonny Burke scans the draft list are the boys in his band. The skeletons in the background are disinterested, purely accidental. Vocalist Lynne Sherman is at lower left with Harry Gozzard. In the front line with Burke are Max Krissman, Sam Donahue (ex-Burke tenor ace now with Goodman), Harold Hahn, Sonny, Paul Petrilla, Bill Nichol, Ken Meisels, John Forsy and Mitchell Paul. Behind are Louie La Rose and Walt Sherman. Scene is the Brooklyn Roseland ballroom.

Minnie Men Branch Out; Ryan Fronts McNabb's Combo

BY DON LANG

Minneapolis—Brothers-in-law Boy Rolando and Earl Murtaugh have been making their presence known plenty lately. Rolando is joining the Bernie Cummins band in Cleveland on alto. Earl was to try out with Will Osborne, who followed Cummins into the Nicollet's Terrace Room. A third in-law, Dave Devore, is heading for Flor-

ida with the Pa Treaster outfit, strictly corn. . . . Maxie Ryan is fronting the Loran McNabb band, moved into the Anglessy Cafe from Shakopee for the winter. . . . After putting Duluth's Lenox Hotel on the map, the Nate Wexler band took its screwy antics to Burke's Lounge in Fargo, N. D.

They say Nick Lucas is waiting for pianist Oscar Bellman to be given his notice at Curly's Cafe. Lucas wants him as accompanist. . . . Don Henneman, former Ish Jones tenor in the Bellman band, has lost most of his hair since the day about 12 years ago when the music store shipped him a new tenor and clarinet in a single box. The elated Henneman, with a reed all shaved, was too anxious to play the tenor when his shipment came. He took the tenor out and had the hotel porter throw the packing box in the hotel furnace. It wasn't until two weeks later that he wrote the store asking when they were sending the gob.

1,500 See Rudy Bauer Marry; Teagarden Clicks

BY BILL INGALLS AND DICK BARRY

Boston—More than 1,500 persons, including the elite of local danceband, were on hand at the Tic Toc Club on Sunday, Oct. 27, when Ruth Remlinger became the bride of "Colonel" Rudy Bauer, whose Dixieland band is featured at the spot. Among local maestri who were guests at the wedding were Pete Herman, Artie Arthur, Karl Rhode, Jimmy McHale, Hans Oehme, Ray Sheldon, Charlie Perry and Don Humbert. Music was furnished by the bridegroom's band and the Coconut Grove conga band, with members of other outfits sitting in and jamming.

Jack Teagarden has just wound up two weeks of fine jazz at the Bermuda Terrace of the Hotel Brunswick. With such fine men as Dave Bowman, Danny Polo, Paul Collins, Charlie Teagarden, and of course Big T himself, the stuff was of the finest grade. The band's on tour now.

Fats Waller's Old Drummer Has Band

BY JULIAN B. BACH

Columbus, O.—Bill Tye's new band at the Roxy Club is about the finest outfit the former Fats Waller drummer has ever fronted. It's an 8-piecer, competing nightly with Al Longstreth's white band on the same stand, giving patrons a double barreled jam session. . . . Over at the Neil House Century Room, George Duffy's crew is doing well. . . . The big time outfit in town right now is the Four Tons of Rhythm, giving out at the usually sedate Jai-Lai Cafe. . . . Roger Bruce returns to the Gloria after a long absence, while Charley Ceasner, moves his Hammond organ into the TAT Villa. He has Rags Anderson on vibes and Joe Weisberg on piano.

Philly Guild Has Jazzmen At Party

BY JERRY TEAGUE

Philadelphia—The second annual Newspaper Guild soiree was a killer. Some guy jumped from the sixth floor and they didn't find him until four days later. Jack Teagarden, with Danny Polo, brother Charlie, et al was upstairs, and Gene Krupa sat in with him later. The grill band was something to dream about. Sidney Bechet and Sidney De Paris were the visiting talent, and here's the personnel of the locals: Buddy Deppenschmidt, tenor; Jack Delman, trombone; Eddie Casey, drums; Lowell Steinert, clarinet; Tony DeQuilla, piano, and George Lutz on guitar. Deppenschmidt is easily the hottest man in town. He's been sick, but is now in the Earle pit after a spell with Joey Kearns at WCAU. Deppy will put Philly back on the map some day. Teagarden sat in with the boys later, as did the girl musicians from the Carmen Theater.

How to Lose Weight; Become A Picket!

BY SIG HELLER

Milwaukee—Herman Haack, local trumpeter, was a trifle overweight when he was assigned the duty of picket captain by Local 8. After only a few days of picketing, musician Haack has lost 11 pounds, plans to hold to the picket detail until he feels he is down to correct weight again.

Elmer Krebs has signed another contract as studio director at WISN. This makes it eight in a row for the former Coon-Sanders bassist.

Volmar Dahlstrand, Prex of Local 8 has been reelected President of the Wisconsin State Musicians Association.

Les Brown Okay After Operation

New York—Forced off the bandstand at Glen Island Casino two weeks ago by acute pain in one eye, Les Brown was operated on by doctors who found five abscesses on the eye. The clarinetist-leader was able to return to the job the next night. Brown has just signed a contract with Columbia Records.

Russ Andree is Big in Milford

BY ROLAND YOUNG

Bridgeport, Conn.—This sector's top honors for the month go to Russ Andree and his band, at the Seven Gables in Milford. It's one of the top bands ever to appear on the Gable bandstand. They strum the sweet, with four saxes, four brass split two and two, and three rhythm. . . . Billy Fasanella, the Billy Rose of Connecticut, is doing right by dancers with the Irving Fields band at his Hollywood restaurant. For the opening week the band featured Erakine Butterfield, fine sepiu WOR pianist. . . . Local 63's benefit dance and outing a huge success, thanks largely to chairman Lester Tibbals. . . . So Conn.'s jitbugs really had a ball here on Oct. 25. Goodman played the New Haven Arena, Count Basie the Lyric theater here, and the Ritz Ballroom had Charlie Barnet.

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BY

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CLUB

"Club"

Two Out to 'Get' Meeder In Pittsburgh

BY MILTON KARLE

Pittsburgh—The Local 60 election pot has started boiling and it looks as though Jimmy Comorado and Art Giles are out to get Prez Meeder's scalp. Comorado was unsuccessful in his last attempt to usurp the throne. It appears that numerous changes will be effected in the board.

Eddie Metcalfe joined the Leighton Noble band at the Chatterbox of the Wm. Penn. . . Nelson Maples replaced Teddy King's crew at the Yacht Club, using most of Herman Middleman's band. . . Tommy Carlyn's medico has advised him to rest up for three months. So Tommy's turning his band over to Jerry Blaine and they're slated for the Park Central in the big town. . . Al Mercur, at whose Milvale Nut-house Honey Boy Minor and his Buzzing Bees sting themselves nightly, is planning to open a similar insanity joint downtown around Thanksgiving. . . Sid Dickler now doing a half hour sustainer on WWSW on Monday afternoons.

'Terrible' Setup For Minneapolis' Negro Musicians

BY DON LANG

Minneapolis—One of the Northwest's finest colored musicians, Adolphus Ahlsbrook, bass man with Boyd Atkins' old Cotton Club band, who worked several dates with Duke Ellington, a U. of Minn. grad and arranger for the best bands to hit the Twin Cities, is now clerking in a drug store and trying to get on the Minneapolis police force in order to make a living.

The situation for Negro musicians here is terrible. Ahlsbrook and nearly all the others play only jobbing dates about once in every two or three months. The Cotton Club was the last Minneapolis spot to employ a colored band. The only spice left for these musicians is the after hour jam sessions, now fading out of the picture with the Rev. Soltan blueses prowling the Twin City alleys at night.

Gordie Edwards Gets Air Break In Toronto

BY DUKE DELORY

Toronto—One of Canada's leading exponents of the sax and clarinet, Gordie Edwards, got a well-deserved break last month when he was contracted by the Canadian Broadcasting Corporation to arrange and play on three network programs out of the CBR studios in Vancouver. What's more, these programs don't interfere with Gordie taking a steady dance job, jobbing around, or teaching.

Not to be outdone by fellow band leaders in the States, Bert Niosi has penned another solid original titled, *The Three Slides*. Pacific Coast fave Mart Kenney, and his Western Gentlemen are working a thousand-dollar-a-week commercial contract out of the CBC studios here.



Jamming at the Sherman . . . Barney Bigard, clarinet; Lonnie Johnson, guitar; Truck Parham, bass, and Rex Stewart, cornet, were recent guests at Harry Lim's Sabbath afternoon jazz concert at the Old Town room of Hotel Sherman, Chicago. After a slow start Lim is beginning to break even on the sessions with many musicians and hot fans as regular patrons. Pic by Ray Rising.

10,000 Hear Duffy Band

BY THE TIGER

Madison, Wis.—The one-nighter attendance record for the entire State of Wisconsin was probably broken three weeks ago when John Duffy's college crew played to 10,000 mad howling stomping frenzied college kids and town-folk. But nobody made any money. The band had been driven in a truck to join in the wild welcome home for the Wisconsin football team, returning from Lafayette, Indiana, and its first victory in two years when they beat Purdue.

"It's a new system of breaking records," pointed out the astute Duffy. "If the attendance record won't come to your band, take your band to the attendance record." But he and the boys are doing plenty okay on their Saturday nights at the 770 Club.

Trumpeter 'Carved' By Four Men Wielding Razors

BY BULK HOLLINGSWORTH

Richmond, Va.—Four Negro robbers attacked Bill Hall, Richmond trumpeter man, with razors and cut him severely recently. He escaped with his wallet, however. . . Boiling Burton, vibes artist with the Larry Mann Quintet, has a nice new set of store teeth. . . Radio Station WRNL is running into the same union difficulties as did WRVA last month. The AFM has been notified and unless some settlement is reached, the Network sustainers might be pulled off the air. . . Piggie Tisdale, one of the best-loved gals in the music biz, surprised everyone in

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Draft Story No. 1,643

Chicago—A solicitous *Beat* reporter asked Local 10's Ed Benkert why he wore a furrowed brow the other day. All Benkert had to say was, "There are 10,000 members in this Local, their average age is about 30, and the majority of them are unmarried and have no dependents. And if that ain't enough, from 40 to 60 per cent of each of the four Chicago district National Guard regimental bands are members of our Local." He was awaiting the flood of phone calls and letters from members advising him that they'd been plucked from the fish bowl.

Mary Anne Warren Back to Denver

BY C. M. HILLMAN

Denver, Colo.—Mary Anne Warren, Denver girl who chirped for Ray Noble, came back home two weeks ago with Buddy Maleville, Oakland (Cal.) ork leader. They're at the Silver Glade of the Cosmopolitan Hotel here for two months.

Low Scales Hurt Washington Men

BY WHITEY BAKER

Washington, D. C.—The low scales being paid on what should be some of the better jobs here is a bringdown to a lot of the local men. The Del Rio hired a 6-piece band and paid them \$48 per man and \$60 for the leader. Business was fair and the owner decided to bring in a 10-piece band to help business. Scale for the spot was immediately raised to \$65 per man. So now this fine spot has a 9-piece non-union bunch working for \$35 per man 20 hours a week. And Brinkley's, which the union offered a special scale of \$20 per man to hire union men, refused and are using a non-union band at \$22.50 a man. Farrans Grill was paying its trio only \$6 a week for about 23 hours.

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'Til Break Up My Band' Basie Says

(From Page 1)

big grosser everywhere it played. On its recent southern tour it broke records in almost every city. "And yet we don't make money," he said. "MCA got some \$19,000 in commission money last year, Basie got \$7,000 himself, and the band got some \$5,000. Does that make sense?"

Basie has been playing with Benny Goodman the last couple of weeks, doing one-nighters. The boys in his band loafed around New York. Also in the picture is Willard Alexander, Basie's manager, who is with Wm. Morris agency but who keeps all the band's bookings. He has refused several lately offered by MCA.

Taking Case to Petrillo

Observers believed Basie's threat to join Goodman was just a threat. A proven money-maker, the Basie band is too great a musical organization, and a box-office attraction, to be abandoned. Most persons believed that Basie, who has been trying to get out of his MCA contract for a year and go to the Wm. Morris office, was simply putting pressure on MCA.

"We are taking the case to James Petrillo Nov. 16," said Ebbs. We'll lay all the figures in front of him and the AFM. Basie and his band have been getting a rotten deal all along and it is high time the picture changed. We haven't had a location job with air time for a year. Some weeks we work every night, jumping 500 miles a night. Other weeks we lay off. No one seems to be interested in Basie at MCA. We feel that Mr. Petrillo should know the facts."



Teaching Swimming with Music. . . Tommy Lane, swimming instructor at the Kansas City Athletic Club (in water), is currently teaching swimming with music. Shown are members of Joe Sudy's ork supplying the rhythm part of the experiment. Bending over toward Lane is Grayce Joyce, Sudy's sparrow. Lane's idea is that a person can learn to swim better with music and rhythm helping from the sidelines. Courtesy Bob Locke.

Max Turner Dies

Chicago—Max Turner, who had charge of the booking of all music and attractions at Balaban & Katz's Chicago and Oriental theaters and a number of downtown B & K houses, died at his home here Oct. 31 of a heart attack. Turner started out with B & K 25 years ago, later headed the western office of the William Morris agency for several years, and had been with B & K two years when he died.

Bailey's British Wax Out on Decca

New York—The famous jam sides which Mildred Bailey recorded for British Parlophone in 1936, under John Hammond's supervision, soon will be available in America for the first time. Leonard G. Feather is checking the masters and will write a booklet about them which will be included in a forthcoming Decca album. Decca obtained American rights

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Bailey on a number of old goodies, *Squeeze Me* and *Honeysuckle Rose* among them. Decca will have them out before Christmas.

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Is B. Goodman Through As a Leader?

Has success put Benny Goodman in the mood for retiring, or has it made him too independent to please the public? Is he still a sick man? If he does come back, will his health stand it. Has his popularity waned, or will he enjoy the same acclaim as before?

Petrillo—Genius or Madman?

Is James Caesar Petrillo a madman to fight a loyal labor union headed by the popular Lawrence Tibbett? Does this much-discussed leader hurt or help musicians most? Does he hate democracy? Is he a dictator? Or is he the educated, enlightened leader the labor movement needs?

What Happens When a Band Goes Bankrupt?

Is the leader's reputation ruined? Do the musicians get paid anyhow? Who are the creditors and what do they do? Does the union cooperate with or punish the leader?

Coleman Hawkins, the Greatest Tenorman, Is Declining . . .

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The November Music & Rhythm Gave You These—

Dave Dexter, Jr. told you how Glenn Miller got to the top. . . Billy Kyla analyzed his own piano style. . . A newspaper man told you how jazz made a millionaire in Communist Russia. . . Raymond Scott explained his ideas on jazz and what makes it good. . . Jimmy Dorsey told you how he blew a raspberry on the trumpet (in tempo) and broke up the Dorsey Brothers' orchestra. . . An exclusive story revealed how Artie Shaw walked out on a quarter of a million dollars. . . Paul Whiteman gave 10 requisites it takes to be a bandleader.

The December Music & Rhythm Tells You These—

"Louis Armstrong is Creatively Dead!" is the first of a series of musical blasphemies on our great musicians. Don't miss Cootie Williams' story on why he left Duke Ellington. . . Woody Herman tells why \$50,000 won't build a band. An intelligent musician shows the right way to write a song. . . Fats Waller says "No Stuffed Bosoms for me" in a straight-from-the-shoulder interview. . . Paul Miller tells How to Judge and Appreciate Hot Music. . .

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MUSIC & RHYTHM

The New Pocket-Size Magazine for **ALL** Musicians



Benny Goodman Returns from his temporary retirement, feeling "fit as hell," he says, and determined to reorganise with the "finest band I've had yet." Shown here (left to right) are Milton Ebbins, manager of Count Basie's band; Basie himself; Lynne Sherman, the singer; Goodman, without his glasses; Sonny Burke, the leader, and Charlie Christian, Goodman's guitarist.

Jimmy Dorsey 'Pays' off an election bet he made with Milt Yaner, alto saxist in Jimmy's band. Only a portion of Yaner is visible—but it's a mighty important portion! Dorsey bet Yaner a dozen "swift fanny boots" and he's shown collecting.



Bob Crosby's Bobolinks, vocal quartet featured with the band, are shown at the mike on the *Camel* Thursday night commercial. Nappy LaMare, Crosby's guitarist, sent this shot in. The band currently is at the Mark Hopkins Hotel in San Francisco.



Casa Loma Band's Draftees lined up in full dress a few weeks back to register for military conscription. Pee-wee Hunt, trombonist, is shown shaking paws with boss man Glen Gray in foreground, because they are both over age. Around the table, reading clockwise from Hunt, are Murray McEachern, Joe Hall, Tony Briglia, Stanley Denais, Dan

D'Andrea, Grady Watts, Chubby Ryerson, Sy Baker, Clarence Hutchenrider, Jack Blanchette, Art Ralston, Kenny Sargent, Billy Rauch and Pat Davis. Most all of the gang are married and many have dependents, so Gray thinks there is little danger of Casa Loma having to shift personnel.

BASIE THREATENS TO JUNK BAND!

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