

Petrillo Takes Barnet's Union Card

GG, Tommy Dorsey Top The Voting

(See Ballot on Page 12)

Startling changes in *Down Beat's* 15th annual poll of musicians were evidenced last week as Tommy Dorsey, following a transcontinental tour which took him to Hollywood, leaped into the lead in the sweet band division. Benny Goodman retained his margin in the swing listings but was only two votes ahead of the dark horse of the 1940 balloting, Duke Ellington.

Glenn Miller dropped from first to second in the sweet classification, and moved up into third place in the swing. Jimmy Dorsey and Woody Herman dropped a few places after getting off to a fast start.

Mouse Bands Slip

Ballots were pouring into *Down Beat's* offices as this issue went to press. Although not quite as many ballots are being mailed this year as in 1939—probably because of the restrictions as to voting for members for the "All-American Band," the votes showed much comparison and thought. A noticeable trend was the strength of the jump bands in the sweet band division. Apparently musicians prefer voting for a versatile swing band than an illegitimate "mickey" (Modulate to Page 12)

Jack Haley Was Afraid of Him!



New York—Peter Dean, shown here, was too much for Jack Haley of stage and screen renown during Teddy Powell's engagement at the Strand Theater on Broadway. Dean is the singer and dancer with Powell's band. Opening day, rehearsing his act, Dean went over so terrific that Haley demanded the Dean routine be eliminated. Powell and Dean could do nothing about the star's edict so Dean was not seen in the show. When he's not dancing and singing with Powell's band Dean helps manage and rehearse it.

Tony Pastor Lineup Set

New York—Tony Pastor's band is coming right along, at the Hotel Lincoln and on Bluebird discs. Hank Freeman, Tony's partner in the old Shaw band, is on lead alto and Les Burness, also a former Shaw man, is at the piano. Others making up the Pastor lineup:

Mary Stager, Bill Abel, Ray Noonan, trombone; Irving Berger, Bill Robbins, Max Kaminsky, Charles Trotter, trumpet; John McAfee, alto; Stuart Anderson, Bob Taylor, tenor; Marvin Wittstein, bass; Johnny Morris, drums; Frank Isardi, guitar; Jack Carlston, Kay Little, Dorsey Anderson and John Farrell, who form the "Three Lads and a Lassie" vocal group.

Morris is the drummer who for years was with Vincent Lopez and later, Buddy Rogers. Pastor fronts the band with his tenor and does most of the singing.



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CHICAGO, DECEMBER 1, 1940

15 CENTS

Sequel

Los Angeles—Jack Egan reports that Dave Franklin, after many a night of hard labor, has written a song as a successor to *When the Swallows Come Back to Capistrano*.

Franklin calls his tune *When the Geese Come Back to Massachusetts*.

Basie Asks Petrillo Help In Squabble

New York—Punches are still being thrown at MCA by Count Basie, and his staff of managers and advisers. Reported as being "extremely dissatisfied" with the way MCA has been booking the Basie band, Basie and his handlers have been huddling with James C. Petrillo with an eye toward having the union break off the band's contract with MCA.

Basie's band has been working off and on recently. It is slated to go into the new uptown Cafe Society east, run by Barney Josephson, sometime this month. Basie has been recording with Benny Goodman and doing an occasional one-nighter with BG's new band, but his threat to abandon his band and join Benny permanently as pianist is not being taken seriously by those close to him. In the picture with Basie, in the fight against MCA, are Willard Alexander, of the Wm. Morris agency; Goodman, and Milton Ebbins, Basie road manager, among others. They are seeking to have Basie's binder with MCA broken because of dissatisfaction with the way that agency has been handling the band this year.

Tommy Dorsey On the Cover

Tommy Dorsey (see front cover) gets a kiss planted upon his kisser by Dorothy Lamour of song and sarong renown at the new Palladium in Hollywood, which Tommy's band opened recently. More than a hundred stars of motion pix and radio were on hand to welcome the Dorsey gang to the coast. Later this month Tommy and band fly east to open at New York's Paramount Theater for the Christmas holidays. Then the band goes into the Meadow-Jersey. Photo by Gene Lester.

Kitsis Joins Krupa

New York—Bob Kitsis, young pianist who first became prominent with Artie Shaw a year ago, has joined Gene Krupa's band. He replaces Tony D'Amore.

Perrin With Kemp

Los Angeles—Joe Perrin recently joined Hal Kemp on trumpet. Joe and Randy Brooks split the 1st book.

Petrillo Expelled Him From the Union



Charlie Barnet is back playing with his band again, but only after settling his affairs with James Petrillo, proxy of the AFM, who expelled him Nov. 7 in Chicago. Barnet paid CRA some \$8,200 in commission monies and agreed to buy up his contract with that agency for an unannounced sum. Once in the clear with CRA, Petrillo allowed him to go back to work. See Ted Toll's exclusive story at right. Pic by Gordon Sullivan.

Lopez Reveals Results of Tests on Pigs' Sex Life

New York—Vincent Lopez, who has been conducting a series of experiments on guinea pigs, last week announced the results of his observations.

Before the experiment was undertaken, Lopez said he noticed that the females seemed far more social than the males. The males seemed content to go off by themselves, oblivious of each other and the females.

"There was a little mutual acceleration in their social affairs when I started playing piano," Lopez reported. "All of them (there were three males and three females) seemed frightened at first whether the piano was soft or loud. But when they became used to the music their interest began to quicken."

There was no intermingling of the sexes when Lopez played. Instead, the males fused more. When tunes on the sweet side were played, however, the females seemed to forget they might have an enemy on the stag line. They made a big play for their boy friends, just like the human female species, who do a better job of disguising it.

Does music affect guinea pigs' mating instincts? "Yes," says Lopez, "if they are conditioned to the music and if it is soft and not startling." And that ends his experiment.

Joe Alexander Found Dead

Chicago—Joe Alexander, young local organist until just recently with station WJJD, was found dead in his home the other day, the victim of an overdose of sleeping powder. Whether he had taken it purposely could not be determined. The coroner returned a verdict of accidental death. Alexander had been let out at the station, but friends and relatives said he felt no remorse about it and was considering an offer he had received from the King's Jesters.

The organ-piano team of Alexander and Dick Baker on WJJD had developed a wide following.

Commerish for Jimmy Dorsey

New York—Jimmy Dorsey's band grabbed off the Twenty Grand cigarette radio commercial, starting January 3 or 10, following a recent audition held here. Jimmy and band will be featured on the show according to present plans with music emphasized.

Marks the first commercial Jimmy has had since he left Bing Crosby's Kraft show in Hollywood in 1937. Deal was set by General Amusement Corp.

Cab Calloway May Open New Nitery

New York—Cab Calloway is mulling plans to open his own night club in New York next spring. Cab, his friends say, thinks there should be a show place here for colored bands. The Cotton Club has been dark many months. Cab would use colored bands exclusively, giving each 8-week bookings.

Byrne Signed

New York—Bobby Byrne and band are signed to start a radio commercial for Raleigh cigarettes starting Jan. 1st.

Spivak on Wax

New York—Charlie Spivak, whose band at Glen Island Casino has been eliciting much comment in the trade, is signed to record for Columbia Records. Spivak's trumpet will be featured.

But Charlie Works Fast, Saves Band

BY TED TOLL

Chicago—"I came over here personally to tell you boys that your boss, Charlie Barnet, is no longer a member of the American Federation of Musicians."

Although not totally unexpected, the suddenness of the announcement, and the brusque manner in which it was delivered in person backstage at the State-Lake theater by AFM proxy Jimmy Petrillo, took the wind of the 17 Barnet boys and Charlie himself. This reporter was the only other person present.

"Effective yesterday (Thurs., Nov. 7) Barnet is out of the union. So you boys are working with a non-union leader," Petrillo went on. The band had just finished its second show on opening day of the week's theater date. "However, only because we don't want to put the management of this house in a spot, we're going to allow you boys to work out the week."

Doesn't Mince Words

"But after that, you can take your choice; you can either stick with Barnet or you can stick with the American Federation of Musicians."

Assuming that the cause of Barnet's erasure and all other details of the story were familiar enough to them, Petrillo closed with a curt, "Have you got that straight?"

Everybody had it straight. As he turned to leave I asked him why Barnet's card had been torn up. Petrillo said it was because Barnet violated the AFM order not to play his self-booked Fiesta Danceteria date in New York and to live up to the terms of his contract with CRA head Charles Green until validity of their contract, which (Modulate to Page 13)

Tibbett Loses To Petrillo

New York—Lawrence Tibbett's American Guild of Musical Artists lost its fight for a temporary injunction to prevent the AFM from having jurisdiction over the guild's members. Judge Aaron Steuer in Manhattan Supreme Court decided that James Petrillo's demands that AGMA members join the AFM were justified.

Tibbett said he would appeal the decision and indicated that a strike might be called. He called it "an attempted dictatorship over music in the United States." Petrillo said he was "well pleased" and that AGMA members would not be permitted to work on programs with AFM musicians unless they joined his union. That includes radio, recordings and personal appearances.

Higgy Quits Armstrong Ork

Chicago—Jay C. Higginbotham is on his way to New York to join either Count Basie or Benny Goodman, it was learned here this week. He has definitely quit Louis Armstrong's band, just as *Down Beat* reported he would six weeks ago. He'll work with Basie unless Basie's MCA troubles continue. He told friends here he might play with Goodman's new band—but no confirmation was made by Benny.

New York—Emery Deutch, the fiddler-composer-band leader, married Marjorie Goetachius here a month ago.

Are Colored Bands Doomed as Big Money Makers?.... 'Negro Leaders Could Make More Money Running a Rib Joint'

BY R. L. LARKIN

New York—Is the era of big time colored bands over? Are Negro dance bands doomed as money makers? Are there too many good bands kicking around? Has the public turned to white schmalztz?

A trend in that direction appears obvious as the year nears an end. From the very top on down Negro bands are up against it. Apparently they are fighting a losing battle. There seem to be no exceptions.

Count Basie is in the middle of a high-powered war with his booker, MCA. Basie's band has not been working steadily. His men—and they are some of the world's finest—have had their pay checks chopped. At the moment there is no remedy in sight.



Benny Carter

Duke Ellington, for 10 years tops in the sepia division, is struggling. Last month he and his band were idle not a couple of nights, but many. Rather than work for little money Duke elected to work not at all. But he can't go on doing that indefinitely.

Hawkins a Failure

Coleman Hawkins' recent tour with a large band was not successful. The day it returned to New York in November the band dissolved. Now Hawk is playing with five men in a little dimly-lighted club on 52nd street, where the pay is meager and the chances for becoming nationally prominent—with an uninterested public—negligible.

Cab Calloway, whose white tie and tails and silk hat, coupled with his shouting and scuffling, for several years in the 1930's drew top money at all theater box-offices, is a little better off. But Cab doesn't get the money he used to get, nor

(Modulate to Page 23)

Russ Morgan Fires Ten 'Old Men'

BY BUD EBEL

Cincinnati, O.—On an MCA recommendation to "get some young blood into the band," Russ Morgan is overhauling his outfit, changing ten men, all but the sax section, two fiddles and bass. Local leader Clyde Trask gave up the baton to give his friend Morgan a hand in the reorganization. He brings nine members of his own band into Morgan's. The nine are Eli Chalfie, guitar; Johnny May, drums; Fritz Mueller, Luke Lukenheimer, Pearson De Jaeger, trumpets; Henry Grad, Ray Miller, trombones; Clarence Melter, fiddle and vocals, and Vern Vorwerch on piano. Trask, formerly arranger for the late Henry Theis and WLW, will be personal band manager and arranger for Morgan. The new combo has been rehearsing in St. Louis for the past week. The oldest man in the band now is 26 as compared with 36 before the blitz.

Scalzi, Hanann Join Herman

Chicago—When Woody Herman's band hit the Oriental Theater last week there were two new faces in the band. Ed Scalzi came in to take Bill Vitale's alto chair and Vic Hanann took over the trombone seat from Jesse Ralph, who a few weeks back took over Joe Bishop's chair when Joe became ill. Woody's album of blues performances—12 sides in all—was released by Decca the day the band got to town.

One Way Out

New York—Jerked off the air recently because his band was not playing four non-ASCAP songs on its sustaining broadcasts, Jimmie Lunceford pulled a fast one last week which will insure his not losing any more air time.

Lunceford sold the entire catalog (51 tunes) of the New Era Music Co., which he and his manager Harold Oxley own, to BMI. Now Lunceford can play any of his original tunes without danger of being pulled off.

Dig the Smile



Ivie Anderson smiles for Ray Rising's flashbox at a recent Sab-bath bash sponsored by 21-year-old Harry Lim, at right. Ivie is cheered by news that her husband, Louis Bacon, the trumpeter, is alive and safe at The Hague, Holland. Lim's Sunday afternoon sessions at Chicago's Hotel Sherman have been consistent good kicks for Windy City hot fans and musicians.

Overhaul Jack Teagarden's Brass; Charlie is Out

BY INCALIS AND BARRY

Boston—Johnny Fahlstich, Jack Teagarden's lead trumpet, at press time, was slated to leave the band to take the first chair with Teddy Powell. Sam Skolnick, local boy formerly lead man with Charlie Barnet, was rumored to be in line for the Teagarden spot. Other changes were impending in the brass section. Paul Wimbish, "T's" manager was known to have offered jobs to Spots Esposito and Lyman Vunk as well as two trombones in Charlie Barnet's band. Jack's brother Charlie left the band three weeks ago to play in the pit band of the Ethel Waters show on Broadway. He was with his brother's band only about six weeks.

Tizol Sees Mixed Bands For Future

BY ONAH L. SPENCER

Chicago—Juan Tizol, first chair trombonist with Duke Ellington, believes "mixed" bands will increase the standard of American jazz music.

"The Negro musician," says Tizol, "benefits by sitting next to a good legitimate white musician by learning technique, tone and the correct way to phrase. But the colored musician has more natural ability—inherent talent—so when the two get together it is beneficial to both."

Tizol jotted down what he thinks would be an ideal, 100 per cent perfect mixed band. It would include Harry James, Cootie Williams and Roy Eldridge, trumpets; Tommy Dorsey, Lawrence Brown and Bobby Byrne, trombones; Al Gallodoro and Benny Carter, altos; Johnny Hodges, alto; Frank Chase and Coleman Hawkins, tenors; Gene Krupa, drums; Charlie Christian, guitar; Fats Waller, piano; Jimmy Blanton, bass; Frank Sinatra and Ella Fitzgerald, vocalists.

Hundreds of white and colored musicians would benefit if they could play in the same band together, Tizol thinks. "And jazz music would advance artistically as well as commercially."

Warning!

All reporters and photographers employed by Down Beat carry credentials signed by Down Beat's editors. Various persons in New York and Chicago lately have been posing as Down Beat employees and trying to solicit money.

Do not pay anyone anything on the promise of "getting you a picture in Down Beat." Down Beat's only New York reporter is Ed Flynn, at Hotel Wellington. The Beat's editors would appreciate information on anyone seen attempting to collect money for editorial space in our publication. Beware of rackets—ask to see the man's credentials before you talk with him!

No ASCAP Tunes on Air; Leaders Get New Themes

New York—Band leaders and sidemen throughout the nation were awaiting this Sunday (1st) night's sustaining broadcasts. For on that night will start a new ruling whereby no ASCAP music can be used on any sustaining broadcasts.

The actual deadline for barring casts over the major networks is

all ASCAP music on radio broad January 1st, but network bigwigs believe that by putting the rule into effect a month early, difficulties can be ironed out before the actual ruling becomes a "law." NBC started its no-ASCAP rule Nov. 15. Music now being heard on NBC sustainers includes chiefly BMI tunes, tunes in public domain, and tunes written by members of the bands who are not members of ASCAP.

Unless the dispute between the networks and ASCAP is settled this month, no ASCAP music will be heard after Jan. 1st. Band leaders with ASCAP-controlled themes this month are busy changing them. And none of the old standards will be heard. Mutual and CBS, as well as smaller networks, will close their airwaves to ASCAP music along with NBC.

Barney Bigard's Father is Dead

New Orleans—Alexander James Bigard, father of Barney Bigard, ace clarinetist in Duke Ellington's orchestra, was buried here last week. Barney was notified of his father's death but was unable to attend the funeral on account of recording contracts and theater dates.

Spivak Hits the Big Time With His Band



Shown here is the front line of Charlie Spivak's new band, currently making its New York debut at Glen Island Casino just outside Manhattan. Frank Howard, vocalist, is at the mike, and Spivak, with horn, stands behind him at left. Spivak's personnel includes Wade Pollard, John Yegger, Phil Rommell, trumpets; Bernie Lang, Don Gardner, trombones; Harry Klec, Joe Moser, altos; Bob Bast, Don Raffell, tenors; Bebe Cohen, drums; Cliff Lash, piano; James Middleton, bass, and Ken White, guitar. General Amusement Corp. is booking Spivak's crew with the leader's solo horn featured, of course.

'Boxed' by His Own Band!



New York—Victim of a brutal "squeeze play" by members of his own band, Sonny Burke, whose was "fired" by his own band at Brooklyn Roseland last month. Then the band brought in Sam Donahue, tenor saxist formerly with Krupa and James, to take over as leader. The "boxing" of Burke came about because a percentage of Burke's earnings must go to Bill Frederick, who was first to sign Burke to a contract. With Burke out of the way, the band is now in the clear and can be booked by Wm. Morris.

Burke, a Detroit boy, went over to Charlie Spivak's band as arranger. He'll make more money arranging than he did leading his own band. Morris officials, meantime, are stuck with a fine band which few of the public has heard of. Also, the agency now must deal with both Al Donahue and Sam Donahue to operators.

Donahue claims the band originally was his, in Detroit. Willard Alexander of the Morris office will have the job of booking him.

Dodie O'Neil Out Of Chester Band

New York—Dolores (Dodie) O'Neil has been replaced in Bob Chester's orchestra by Betty Bradley, formerly with Gray Gordon and Johnny McGee.

No reason was given for dropping Miss O'Neil, whose work with Chester on records and personal appearances has been one of the band's strongest features. Dodie said her plans were undecided at the moment. Chester makes a short for Paramount here Dec. 2 and 3.

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"I Liked Bix' Work So Well I Changed to Cornet"—McCoy

BY BOB WHITE

"I may play a lot of corn, but I also leave a lot of shucks in the cash register," said Clyde McCoy, pulling out a mittful of bills from his pocket. All in all it was a lot of lettuce: nine thousand odd bucks, to be exact.

Clyde, in his 23rd year in the business, replaced his wallet and settled back in his chair.

Jive Boys Commercial, Too

"It certainly is a kick to be kidded for being commercial. Why, any man who makes music for money is commercial. Even the 'jive' boys have to change their style to be successful. Look at Woodman and Dorsey. Look at Krupa. Who'd ever have thought he'd be recording sweet 'pops'?"

McCoy's own idea of an outstanding commercial band is Glenn Miller who, he feels, has made a fine compromise between sweet and hot.

Clyde started his own band about 1923. He was supposed to join the Whiteman band to replace Busse but couldn't because his mother was ill. So he formed his own outfit, the Louisville Loons, and when his mother improved, started traveling.

Clyde Fluffs Off Bix

Once, in 1924, they hit Davenport, Ia. "After the job a young fellow came back stage. He said he was a cornet player. I fluffed him off, and then, on the train the next day, there he was again. It was Bix and the Wolverines. From then on we were friends. In fact, I changed to cornet because I liked his work so well."

McCoy's horn, by his own admission on the corny side, has paid dividends. His recording of *Sugar Blues* made in 1933, has sold over 400,000 copies and is still going strong. The royalties from that record alone pay his room-rent wherever he goes. *Sugar Blues* is an ASCAP tune, but Clyde isn't particularly worried, because he doesn't like chain airshots anyway. "They show my whole act and when I get to the next city, my stuff is known. Give me juke-boxes every time."

McCoy Corn Breaks BG Record

"Corn has done me good," continued *Down Beat's* 1939 "King of Corn" contest winner. "My band was called corny so much that people began to get curious about

us. That's how the manager of New York's Paramount Theater hired us and we broke Benny Goodman's record for him." The band also broke BG's Palomar record.

"No, I never want to be the band of the year. You have to look around too hard for them about three years later. I'll string along, pleasing the public and making a living pleasing them."

And Clyde patted his wallet pocket, smiling.



Sonny Lee's Airplane seems to be the center of interest among these Jimmy Dorsey cats, shown after a recent plane trip. Shown are Nita Moore, Dorsey's secretary; Joe Lippman, Jack Ryan, Charlie Frazier, Nat Lebovsky, Guy Smith, Don Matteson, Jimmy Campbell, Milt (Bridgroom) Yaner and Lee, with model ship he built for his son. The band is at the Meadowbrook.

Al Harris is Thornhill's New Box Man

BY ED FLYNN

New York—Claude Thornhill is back east again working one-nighters for Cy Shribman around New England. A new addition to the band is Albert Harris, the spectacled British guitarist.

Thornhill, quiet as ever, serious about his music and his plans, just made four sides for Okeh, *The Bad Humor Man*, *I've Got a One-Track Mind*, *Love Of My Life* and *Legend of Old California*.

The band features six reeds—clarinets most often. Complete personnel up to date:

Thornhill, piano; Sandy Graf, drums; Albert Harris, guitar; Harvey Salt, bass; H. A. Tompkins, John Nelson, Bill Matley, Herman Bassum, sax; Dale Brown, George Paulson, clarinet; Joe Agnone, Ralph Hardan, Bob Sprentall, trumpet; Tasso Harris, Bob Jonney, trombone; Jane Essex, vocalist.



CHARLIE TEAGARDEN, now with his brother Jack's band after years with Paul Whiteman. One of the very finest trumpet men in the business.



FRED BERTRAM, popular radio star, probably the busiest trumpet player and teacher in Boston. Member of the Committee.



OTTO KURT SCHMEISSER, formerly with the Boston and Detroit Symphony Orchestras, now a successful teacher in Detroit. Member of the Committee.



BUNNY BERIGAN, rated among the all-time greats. He could not afford to play any but the best.



JIMMY NEILSON, Band Director and Instrumental Instructor, Oklahoma City University—an outstanding trumpet and cornet artist. Member of the Committee.



M. THOMAS COUSINS, National Symphony Orchestra, Washington, D. C. A real artist and one of many recent converts to Martin.



RAFAEL MENDEZ, phenomenal Hollywood Artist featured on the Al Pearce, program and others. Plays the Committee Martin Trumpet and how!



DANA GARRETT, formerly cornet soloist of the Sousa Band—now First Trumpet, Capital Theatre, Washington, D. C. Member of the Committee.



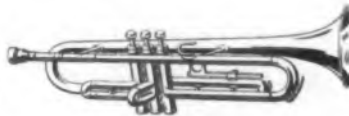
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Dorsey Cuts Hands in Car Smash in East

BY BILL HUGGINS

Buffalo, N. Y.—Horace Henderson bandman Bob Dorsey suffered badly lacerated hands when the car he was driving, belonging to bassist Israel Crosby, crashed into the back of the instrument truck on the way to the band's one-nighter here recently. Both the car and truck were badly smashed, but luckily no one was fatally hurt. First trombonist Leo Williams developed such a bad case of tonsillitis that he had to leave the stand in the middle of the job. The crowd was poor, due directly to the messy riot which had attended an Erakine Hawkins date earlier in the month. The promoters booked Henderson for a return date early this month. The band was plenty solid in spite of the bum kicks.

Ziggy Hears From Uncle Sam

Los Angeles—Among the first musicians to see his number come up in the "selective service" lottery (sometimes known as the "draft") was Ziggy Elman, currently here as a member of Tommy Dorsey's band. To be perfectly accurate, Ziggy didn't really see his number come up since he didn't even know it until the other day, when he received an official communication from Uncle Sam, containing a questionnaire and requesting "an early reply." Ziggy's number is 756. He is unmarried at present but is paying alimony on a former venture.

DeMille to Use Big Name Bands for Pix

BY CHARLIE EMCE

Los Angeles—"Name bands—the best and highest priced in the country, and the same policy where singers and other musical talent is concerned."

This was the statement given out by Cecil B. DeMille in answer to queries concerning his music plans in connection with his entry into the coin machine film musical field. The noted movie producer-director famous for the "strictly colossal" quality of his film productions—and also for the strictly terrific box-office power of most of his pictures—is among the latest and biggest of major movie names to be identified with the new business. DeMille's firm, of which he is

vice president, is known as Hollywood Talkitones. A distribution tie-up has been set with Consolidated Novelty Corp. This firm will assemble, rather than manufacture, the exhibition boxes, using standard projection, sound and coin machine parts. Herb Moulton, formerly of the Paramount short subjects department, is in charge of production for DeMille and is now giving the ear and eye to talent to be used in the first four of a series of the midget musicals.

Chi Sax Man A Suicide

Chicago—Frank Cotterrell, saxist for the past year and a half with Sammy Bromberg's band at Longwood Gardens here, was found dead in his home a week ago, apparently a suicide by poison. A photograph of Jackie Allen, dancer, was found beside him. Hale, a brother of the dead man, told *Down Beat* his brother had been in love with the girl.



Sadie Hawkins Day on a recent Dean Hudson one-nighter brought "Li'l Abner" Hudson into the arms of this sweet-lookin' Daisy May, Hudson just couldn't be backward with the chick, as Li'l Abner really is. This proves it!

Bird Joins Osborne

Minneapolis—Gene Bird, young trombonist U. of M. grad, is now in the Will Osborne slide section. Karl Cates, another local man is on alto and clary in the Osborne reeds.

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Scott Seeks '13 Ideal Men' But Has Only Two So Far

This Letter Reveals All . . .

Chicago, Ill., Nov. 26, 1940

Dear Jack:

Just to let you know how things are going with the Raymond Scott band at the Blackhawk here.

He's easily the most unorthodox wand wielder this town has watched in the last two years. The band is still rough. The rhythm section is the only one of the three which hits the groove Scott seeks. The brass is unsure and not well blended yet. The saxes phrase pretty well but there's a tonal quality and "feel" missing.

But more than the band, Scott himself is the man to watch.

The other night he went over to the Palmer House to hear Ray Noble. He left shaking his head.

"The brass that man has is magnificent," Scott said. "No matter where you are in the room you hear each horn—each harmony part—and how they blend together! And the saxes . . . what beautiful effects that section gets. Each man breathes, phrases and matches vibrato perfectly."

Keep your eyes on Ray and this gang. Right now it is one of the most interesting experiments in the whole field. Scott is having his troubles, but he's such a terrific guy and he works so wholeheartedly—always with that "13 ideal men" in mind—that you find yourself pulling for him and volunteering to try to help him run down those ideal 13. No way to tell how things will turn out. The next few months will tell that. But if you run across any young musicians with terrific talent, playing anything but rhythm instruments, have them get in touch with Ray at the Blackhawk here. He's anxious to hear them and the job is theirs if they think along Ray's Huckleberry lines—but his auditions are tough!

More later.

DAVE DEXTER, JR.

Tries to Find 13 Ideal Men

So he went down to the Blackhawk and started another rehearsal. He's a demon for work. And perfection. Scott thinks he can find 13 men who not only play as he wants them to, but who will also think just as he does, and be willing to work for the goal he seeks.

Scott believes a band should milk a tune for all its worth, and get the maximum benefit out of the lyrics and melody. He thinks the Dorsey, and Noble, and a couple of others get about 85 per cent efficiency.

"My band?" he says. "I'd say right now we are about 10 per cent efficient."

The guy is so frank, and sincere about his work, that you have to admire him and his ideas regardless of whether you agree with him, or like his music. You can tell him that there never was a leader who thought every man in the band ideal. But he insists he'll find 13 of them eventually. Scott has made so many changes you get so you don't ask for his personnel because there are always five or six men on the stand who won't be there next week.

Scott has a limited budget and can't pay the \$250 and \$300 salaries some of the big sidemen ask. If he could, he thinks he would find his 13 ideal men in a minute. You tell him that even money wouldn't bring him the 100 per cent perfect lineup. But he insists he wants 13 men to function as a "perfect orchestral machine, getting the maximum out of the music."

Many New Faces

Scott's band is now five months

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How a Song Team Hits A Jackpot

BY MACK ADAMS

They're Tin Pan Alley's most successful and prolific team. Furthermore, they're the youngest team in the business. And they turn out the type of tune that's a natural for a modern band whether in forte be jive or mickey mouse.

I mean lyricist Johnny Burke and composer Jimmy Van Heusen, whom you'll remember collectively for "Oh You Crazy Moon," "Imagination" and Polka Dots and Moonbeams." And individually, Burke for "Scatterbrain," "What's New," "Annie Doesn't Live Here Any More," "The Beat of My Heart," "Pocketful of Dreams," "Pennies from Heaven," "Only Forever" and "That's for Me," among others; Van Heusen for "Heaven Can Wait," "Darn That Dream," "You Think of Everything," "It's the Dreamer in Me," "Looking for Yesterday," "Deep in a Dream," "So Help Me" and "Speaking of Heaven."

Writes 200-Bar "Etude" Burke has been penning the lyrics for Bing Crosby's picture scores for four years, ever since "Pennies from Heaven." And right now, he's teamed up with Van Heusen for the next Crosby picture, "Road to Zanzibar," for which the team composed the longest popular melody ever written, "African Etude," which runs some 200 bars in length. Collaboratively, it's their second picture score, the team having completed three tunes for the Jack Benny-Fred Allen vehicle, "Love Thy Neighbor," including "Dearest, Dearest I," "Isn't That Just Like Love," and "Do You Know Why," all of which are currently getting the push from Famous.

The two boys—Johnny is 31, Jimmy 27—may very well be labeled the coming generation of Tin Pan Alley. They're getting top money for the Crosby score—only Jerome Kern, Irving Berlin and Cole Porter are in higher brackets. And they offer a case history in sheer courage and determination as a fine example to the thousands of young, embryo tunesmiths who are knocking themselves out trying to get a break at present.

Worked with Berigan Burke, California-born, got to Hollywood via Chicago and the University of Wisconsin, where he jammed on saxophone and



Songwriting Team of Jimmy Van Heusen (left) and Johnny Burke, right, are shown with Mary Martin on Paramount's *Love Thy Neighbor* set. How Van Heusen and Burke clicked together to become one of the nation's top song teams is told at left by Mark Adams.

piano with Bunny Berigan between classes in a pre-legal course. He never finished school, however. Like a lot of musicians, school interfered with his musical ambition. Taking the sage advice of William F. (Billy) Madden, professor of dramatics at Chicago's City College, he gave himself five years to make a go at the career of his choice.

Five years later—almost to the month—Johnny and Harold Spina turned out "Annie Doesn't Live Here Any More," first in a wacky song title that was to be followed by such screwball creations as "The Music Goes 'Round and 'Round,'" "A-Ticket, A-Tasket" and "Three Little Fishies." Fred Waring's band with Poley McClintock's frog-voice sold the tune, and Burke and Spina won the ASCAP first prize award for it in 1933. Burke and Spina followed with

(Modulate to Page 20)



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Duke to Play Colgate Concert

Hamilton, N. Y.—The first name band to play a college jazz concert will be Duke Ellington, when he plays for Colgate University here Dec. 12. The date marks a precedent in eliminating dancing from the ordinarily hyper-dance-conscious college campus.

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Who's Who in the Critics Row

Part Two

George Hoefler, Jr.: Born in Wyoming, he spent most of his lifetime in North Carolina. Started collecting in 1937 after attending a Bob Crosby rhythm concert in Chicago. Now has one of America's best collections. Never wrote a line for publication until a year ago, then started his "Hot Box" for the *Beat*. Gets tremendous mail and answers it all, slowly. Tastes are general. Can become infuriated hearing someone take a crack at a collector—then he'll turn around and take a crack at another collector himself. Very sincere about jazz. Hoefler has done much to publicize and help Clarence Lofton, Frank Melrose, Jimmy Yancey and others. Unmarried. His basement apartment is filled with discs and the smoke from his cigars. Middle name is "Elmer."

Harry Lim: Weighs 102 pounds, is 22, and currently visiting the States. At home in Java, he is studying to be a lawyer. Has a marvelous sense of humor and an excellent platter collection. Comes from a wealthy family. Has developed into a real judge of American chicks. Doesn't drink or smoke. Sips water all the time. More broad-minded than most. Lim nevertheless places all bands and musicians after the Ellington ork. Neat dresser and is proud of his wardrobe, which he has obtained from cities throughout Eu-

rope and the States. Unmarried. Lige McKelvy: Older than most critics and writers, his background is weak, his writing ability not strong. Violent prejudices hinder him. Always trying to write poetry but has had little success with it. Has lately been press-agenting Tommy Tucker's band. *Orchestra World* is the only mag using his copy now. Never writes objectively.

Paul Eduard Miller: His background goes 'way back to the middle 1920's. Strictly a Chicagoan. Wrote the *Yearbook of Swing* and now helps edit *Music & Rhythm*. Always smoking cigarets in a long, oriental-appearing holder. Wears heavy glasses, a neat dresser, married, and talks very little. When he does his voice may break like a kid whose pipes are changing. Small. Has unusual tastes, for which he has been criticized considerably, but like Hammond, Panassie and Stearns, deserves credit for his early work when many of the critics and collectors of today—who consider themselves experts—were learning their jazz a. b. c.'s from *Down Beat*, *Tempo* and *Metronome*. Well controlled, he'll stop arguing a point when it gets to the place where he sees no agreement can be reached. Writing style dull at times, but always thorough. Has been writing about Raymond Scott, Fabian Andre, Bert Shefter and the New Friends of Rhythm for several years, trying to make their talents acceptable to *le hot fans*. And for that many readers are alienated from his work.

Hugues Panassie: A Frenchman, like Delaunay, Hugues is a cripple, and like Avakian, plays a little clarinet. One of the first of the nationally and internationally read critics. His book *Le Jazz Hot* is still tops in the field after six years. Panassie lets friendships interfere with his criticizing, an example being his much-repeated praise of Milt Measiro, his claiming Jimmy Noone is "1,000 times greater than Benny Goodman," and his similarly worded piece about Boyce Brown being "100 times greater than Jimmy Dorsey"



Three Clouds of Joy. Henry Wells, June Richmond and Floyd Smith, mug the mike on a recent Andy Kirk date in New York's Apollo Theater. Wells returned to the band to replace Pha Terrell. June is the former J. Dorsey-Calloway bag of vocal dynamite. Smith is the handy single-string guitarist from St. Louis. All three are big favorites with Kirk audiences.

on alto. But Hugues is right more often than he's wrong, and his sincerity is obvious. Has done much to help colored musicians; decries race prejudice almost as loudly and fearlessly as does Hammond. Married, lives quietly in south France. Visited the States in '39 and became ill in New York, nearly died. Has a brilliant background and his uncanny sense of recognizing different soloists is unequalled. Still one of the very best even though he blows his top fairly often.

Dan Richman: Slick dresser; married, strictly New Yorker, in makeup. Probably the most "unrighteous" of all critics, he judges the merits of a band by its showmanship, or juke box appeal. Not too hep, Richman nevertheless is broad-minded, never assumes a dogmatic attitude, and has a friendly, likeable personality. Writes exclusively for *The Billboard*.

Warren W. Scholl: Biggest, physically, of all the critics, Frazier included. Scholl once reviewed records for *Down Beat*, in 1936, and later worked for U. S. Record Corp. Biggest achievement was his getting out the Bix Beiderbecke memorial album for Victor a few years back. A better than average writer, he's a fiend for discographies. Authority on Bix and Whiteman. Has a small, high voice which is distinctive as his build. Friendly, enthusiastic and a hard worker. Loves classical music.

George T. Simon: "Simon says B plus" is his theme song. Frail, but energetic. Simon reviews bands and records for *Metronome* every month. Recently had published his

first book—a piece of fiction for kids dealing with big name bands. A graduate of Harvard, he once drummed for Glenn Miller and others. Makes sensational stories without rhyme or reason, as per his story in '39 that "Billy Butterfield is the greatest of all white trumpeters" and more recently, "Harry James has the greatest white band in history." Half-cocked statements like that tend to leave his readers doubtful of his ability. But he has it, and he's liked by the trade. Writes in a down to earth, homey style like no one else. Always helping leaders get new men, or men get jobs. Simon gets *Metronome* out almost single-handed and is the only columnist the mag has with a definite following.

Charles Edward Smith: A shy, quiet fellow who knows more about the origin and development of New Orleans jazz than any other writer. Has sold stories to *Esquire* and other non-trade pubs. Wears a mustache, is slender and studious appearing, and does his best work after long research. With Stephen Smith, the collector-record seller, he put out the album of New Orleans jazz for Decca, and Jelly Roll's album for General. Everyone likes him, despite his narrow-mindedness and 100 per cent leanings toward "New Orleans style."

Marshall Stearns: Another big guy, wears glasses, big talker, and teaches English at Yale. Has written for *Down Beat* and *Tempo* chiefly. Uses pen name of Guy Sykes often. Brags about having "Louis over to dinner." Married and is a father. Has terrific rec-

How to Make Up on the Road Jumps

BY BEA WAIN

I remember a time, during my one-nighter days, when our bus broke down on the way to a date. We lost about four hours and were frantic at the thought of 2,000 dancers milling about a dance floor—with no music. Realizing there'd be no time to sit in a cozy room and make my toilette, I dragged my makeup kit off the baggage rack, set it on my knees and went to work on my face. It was the first of many occasions when this kit proved invaluable. When we reached our destination, I barely had time to duck behind a closed door, change clothes and dash out onto the stage.

Learn to Makeup on the Run

To any touring singer, a separate makeup kit is worth its weight in gold. It should contain: plenty of tissues, cleansing cream, light-textured base, cream rouge (several colors to blend with the various lipsticks), eye shadows (brown, blue, green, violet), mascara, hairbrush, comb, a good brilliantine, eyebrow pencil, lipsticks and lipstick brush, manicuring implements, face powder and a tweezer.

Frequently, to save time, you have to make up in a jolting bus that's traveling 40 miles an hour. This is never a pleasant experience, but it's a little more endurable if your creams and lotions are intact. At such times, get completely made up while traveling, so that except for changing into your gown you're all ready to go to work the minute the bus stops. Once we arrived at our date so late I had to change into a gown behind a large packing box.

Of course, there are times when you arrive in town with a few hours to spare . . . in which case you murmur a prayer of thanks and head for the bathtub.

Don't Use Greasepaint!

In either event, however, cosmetics should be kept intact ready for immediate use and away from clothes which they might soil, or you'll find your good black dress tastefully dusted with powder and a smudge or two of cream.

Use no greasepaint for personal appearances. A good policy for (Modulate to Page 21)

ord collection. Became a big man in the field when he did his "History of Swing Music" series for the *Beat*. Writes in a breezy, jazzy style. Was first to call Bob Zurke "Jerky, the Polcat of the Keys." A sucker for real blues, race records, etc. He's been wrong plenty of times (especially in his "History of Swing") but one can't overlook the fact that he did a lot of the real pioneering, running across much early data no one else had found. Jitterbugs at dance: Avakian is his protege, although Stearns' tastes are much more general than his pupil's. Hasn't been active lately.

This isn't all of 'em—read the rest of the criticisms of the critics in the Dec. 15 *Beat*, out in just two weeks. It's a special issue, extra thick, crammed with swell pix.

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Tenney vs. Wallace in L. A. Election Again

Los Angeles—When the Local 47 election takes place this month, the membership will find the name of ex-president Jack Tenney on the ballot in opposition to that of Owen Bartlett, who was right hand man to Tenney during his administration. Both are running for president against incumbent "Spike" Wallace. For his ticket Bartlett has chosen some former Tenney supporters and a number of Wallace cohorts.

Wallace Stands on Record

Tenney said that he had formed no ticket and will run as an independent this year. His chief issue will be his battle against asserted Communist activities in the Local. He stated that he believed a change in public feeling would assure him of re-election this year now that his fight against "Red" elements has been vindicated.

Wallace and his associates, who have put in a busy year working to open new fields of employment and to raise wage scales, will stand

on their record, which includes several notable successes in this line.

Gillette Wish Bartlett

The presence of incumbent J. W. Gillette, the AFM's International Studio Representative and for years a power in local politics, on Bartlett's ticket is figured to give that group considerable strength. Gillette is running for reelection as AFM convention delegate. Rest of the ticket includes Clarence Shaw (now a trustee) for vice president; Harry Baldwin for recording secretary; Ward Harrington (incumbent) for financial secretary; Simons, Grant and Romandi for trustees; Massie, Darnell, La Rocca, Petrick and De Nubila (incumbent) for the Board, and Don Little for the second convention delegate.



Dummy Sax Man in the Woody Herman band during its current theater tour is Sid Robbins, a killer who busts out and puts on a sunny act that wows the house. Sid, shown above with his sombrero, is throwing banter with Woody at left. The band returns to the Hotel New Yorker Dec. 21 for eight weeks. Kitty Lane is with the band, having replaced Dilligene, with whom she traded domesticity.

Orrin Tucker Man Sues Orrin Tucker Man

BY CHARLES EMGE

Los Angeles—Roy Cohan (violin), recently of Orrin Tucker's band, has filed a law suit against Morton Wells (trumpet) of the same band asking for \$4,850 damages as the result of injuries Cohan says he suffered when Wells drove his car at high speed over a dip in the road while the band was

en route to Los Angeles. Cohan was riding in the back seat and alleges that he suffered a fractured vertebra and other injuries which will force him to wear a brace for many months. Cohan said \$3,750 of the amount asked in his suit is to cover loss of employment.

He stated in his complaint that he earned approximately \$500 per month as a member of Tucker's band, also that Wells was paid to supply transportation to members of the orchestra as part of his contract.

Tucker's band was in San Francisco when the suit was filed here through Cohan's attorney, S. A. Rosenthal of Los Angeles and could not be reached for comment.

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L. A. Station Says 'No Reaction' To ASCAP Ban

Los Angeles—Management of Radio Station KFI-KECA, which jumped the gun in the current ASCAP vs. Radio dispute by banning all ASCAP music from its own programs on Nov. 1, reports "no noticeable reaction" to date.

However, the importance of the KFI-KECA move is somewhat dimmed by the fact that the ASCAP ban did not include network programs piped to the station via the NBC network. Only programs affected were the sustainers originating in the KFI-KECA studios, some five or six a day, for which music is supplied by a staff orchestra under Claude Sweeten.

One thing that did happen was that three theme songs used on these local shows had to be ditched in favor of new ones written to order by Jack Owens, staff vocalist and pianist, in collaboration with Sweeten.

KFI-KECA heads see a sure victory for radio in the current scrap, an attitude common to most of the radio people here, who state that there will be no weakening as far as they are concerned. Prediction in this group is for a period of some two to three months of ASCAP-less radio, after which ASCAP is expected to surrender on radio's terms. But ASCAP men are just as confident, and even the wisest music men are placing no bets on the outcome.



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Below, Trumpets, left to right: Gerald Wilson, Conn New York Symphony; Eugene Young, Conn 48B Conqueror; and Paul Webster, Conn New York Symphony.



Above, Saxs, left to right: Willie Smith, Conn alto and baritone sax; Ted Bruchner, Conn alto sax; Joe Thomas, Conn tenor sax and 444N wood clarinet; Dan Grison, Conn 26M Conqueror alto sax; and Earl Carrubera, Conn baritone and alto sax.

At left, left to right: Elmer Crumley, Artist Special trombone; Eugene Young, 48B Conqueror trumpet; Gerald Wilson, N. Y. Symphony trumpet; and Paul Webster, N. Y. Symphony trumpet. Jimmie Lunceford is under management of Harold Osley.

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Who's Who in Music

Johnny Long's Band

Johnny Long . . . fiddle . . . 26, is a product of Newell, North Carolina, where, at the delicate age of 5 he started playing left-handed fiddle. A short while later (in 1931, to be exact) while a student at Duke University, Johnny organized a dance band on the campus. That marked the change in his ambition, which previously had been to become a concert maestro. Now he aspires "to reach the top as a dance band leader, and to have a national commercial." Being a fiddle man, he naturally likes classics, especially Bach and Kreisler. His band records for Decca. Johnny's unmarried.

Ed Betner . . . trombone . . . 26 this month, is another North Carolina, calls Charlotte his original stomping ground. He's enthusiastic about being a bachelor, feels he has more productive ways to spend his time, arranging, swimming and going to movies. Ed got his professional start with Johnny five years ago, though he started studying in 1926.

Kirby Campbell . . . reeds . . . 24. When not visiting in his home town of Raleigh, Kirby gets his job sleeping and playing solo—not necessarily simultaneously. He's single, started with Newell Campbell in 1935, got his music training in the army and has six brothers musically talented. Says he's the only one in the family who isn't. Has had "heart trouble" over a Virginia Beach girl.

Hughie Kallaber . . . drums . . . 25. Prefers swimming to most other pastimes, though he's always ready to listen to Jimmy Dorsey's band, Krupa or McKinley, and Louis Armstrong. Hughie has quite a reputation around Boston, calls Everett his home town. He joined Long last April, has worked with Nye Mayhew and Red Norvo. He's single.

Oggie Davis . . . guitar . . . 27. Oggie is his folks' gift to Erie, Pa. Plays a lot of golf, likes to listen to Bach. He started studying in 1929, joined Long two years later at Duke U., and has been with him ever since. Oggie's single. He's a Kirby Campbell and Tommy Dorsey enthusiast.

Gregory Payne . . . piano . . . 25. The boogie school. Albert Ammons and Meade



Hitler on Vibes in this shot

is actually Max Miller, ace Chi mallet man heading a tough five man band at Orrie's in suburban Lyons. Josef Stalin is Chet Robles on piano. John Bothwell is on tenor, Ed Mihelick, bass and John Heineck drums.

Lux Lewis, provide Greg with his more pleasurable moments. He's a Columbia, S.C. boy who started studying music when he was six. He's single, has also worked with Dean Hudson, also the U. of S. Carolina Gamecocks (a band). Outside of all which there is no further information he would like particularly to divulge.

Jack Edmondson . . . trumpet . . . 25. This Jack has the admirable ambition of seeing his boss "hit the top." He's another of the boys who got his start with Long, in 1931. He's single, has also worked with Les Brown. He's been with Long since '35. Swims, rides, likes to read, play golf and listen to Tom Dorsey, Goodman or Harry James.

Raymond Benson Couch . . . bass . . . 26. When not dabbling in photography, playing softball or listening to classics of Russian composers, Ray is practicing bass with an eye toward playing symphonic viol some day. He started out in '34 with Nick Laney at Duke U., has worked with Les Brown, is single. He hails from Durham, N.C.

I. W. (Swede) Nielsen . . . trumpet . . . 25. Swede is a Westbrook, Me. boy, one of the Yankee minority in the band. Gets his jabs cleaning his car. Aspires to being a sports announcer and to playing like Ferrer. Joined Long at Duke in '35. He's single, likes to golf, ride and play softball.

King Walker . . . reeds . . . 24. He's another alumnus of the U. of S. Carolina Gamecocks (a band). Recently fell into ownership via inheritance of a Kingstree, S.C. hotel. That's his home town. The

Five Men Walk Out On Noble

BY TED TOLL

Chicago—The 65-mile gale came along and in its wake went five Ray Noble men who had been pinning for that lush Hollywood studio work for a long time. George Van Epps wanted to get back to the wife and baby and little grey home in the west. The other four wanted to get back for any number of luscious lures the golden west offers, especially long green. People closer to the band than we are hinted at some sort of "trouble" on the inside, but beyond that nobody knew from nuthin'. The deserters Bob Goodrich, Don Anderson and Carl Loeffler in addition to the piano man, and Van Epps, chose to leave behind a juicy steady job and the Alka Seltzer commercial.

Griff Williams vs. U. S.

Local young NBC guitar phenom George Barnes played the commercial for Van Epps, as did an ex-Whiteman piano man who preferred to keep it dark. At press

King's hobby is "looking for a good reed." He's a bachelor, spends his lonely nights listening to Bob Crosby, Goodman, Tony Zimmers and Eddie Miller.

Walter B. Benson . . . trombone and sax . . . 26. A Lakeland, Fla. product, Walt started out with Dean Hudson in 1935. Jan's too impressed with his versatility because his mother, father, three sisters, three aunts and 2 uncles are all musicians. He likes Bach and Friml and good movies. Maritally on the loose.

Johnny Murphy . . . arranger . . . 25. Johnny's a movie camera fiend, and naturally finds his one child his best subject. He's been working with Long since 1931, played in the Carolina State Symphony, and also worked with Les Brown. Admits of no secret ambition. Is the pride of Waynesville, N. C.

Cy Weisman . . . reeds . . . 24. Cy comes from McKeesport, Pa., where his parents, a brother and a sister are all musicians. He's been with Long only since last July, having worked with Billy Yates, Ina Ray Hutton, and started with Jimmy Bray in Pittsburgh in 1936. He's single, preferring to spend his spare time sleeping, eating and swimming.

M. M. (Bub) Miley . . . manager . . . 25. Bub played piano with the band until two years ago, when he quit to handle the business. His hobby's fishing, ambition is to own a pecan orchard in Georgia. He started with Johnny at Duke in '31. Single, spends loose hours fishing or listening to Strauss.

Helen Adeline Young . . . vocalist . . . 20. Helen was a Quincy, Mass. child. She has been with the band just two years. She's single, prefers to knit, swim and sleep, although she blushes at anybody's mention of pianist Mickey Addy. Her mother is a pianist, and Helen began studying music when she was 10.

PHOTOS 8 X 10 9c

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Bride . . .

Miss Barbara Knowlton, a John Robert Powers model and brunet hepcat, became Mrs. Milton Yaner Nov. 25 in a wedding ceremony performed in Englewood, N. J. Mrs. Yaner's home is in Tenafly, N. J. Yaner is the saxaxist with Jimmy Dorsey, whose band is at the Meadowbrook.

time local men were subbing for the five fadeouts, with none set definitely. Bruce Squires had been contacted for the trombone spot.

Jim Petrillo says now that the election is over it might be a matter of months, maybe years before the Griff Williams test case actually comes up. The union is instigating Williams' suit against Uncle Sam for rebate of social security tax paid for his boys. They've got to get a Chicago court's opinion as to who's liable as employer, the band leader or the band buyer. Until there is a legal precedent favoring the leader (most of whom want to avoid direct responsibility to the govt. for the tax) the Internal Revenue department can follow its own interpretation of the social security laws and consider the leader liable.

Saxist Jimmy LaMare

fronted the Charlie Barnet band for the few dates in this territory during the time which Charlie spent in New York trying to straighten out his union mess.

Jesters Coming Back

Gene Krupa and Fats Waller will work New Year's Eve together in the Panther Room, after which Krupa will handle the date alone for four weeks. There was some dickering going on to bring in Jim McPartland as alternating band to Fats for the month of December. Bob McCracken is on clarinet and Joe Peter on alto with McPartland now. The boys say Fats will be back. He just gets homesick for New Orleans every once in a while, but loves Chicago.

The King's Jesters will be back in town, in the Blue Fountain Room of the La Salle Hotel, the middle of this month.

Jimmy Bertrand, colored drummer whom George Hoefler the Hot Boxer featured in his column last issue, is heading a three-man combo at the Firehouse, just a few doors north and across Clark street from the Liberty Inn where Boyce Brown works. Chris Ridgell is on tenor and Frank Williams on piano. Bertrand recorded with Louis, Eddie South and others years ago.

With Matty Malneck's date at the Pump Room came one Jay Coe from the east with his 5-piecer to replace Adrian Rollini at the Blackstone. Outside of which things are pretty much as they were.

Storm Maroons Minny Musicians

BY DON LANG
Minneapolis—Many Local 73 members were caught in the club-rooms when the Northwest's worst blizzard hit town on Armistice Day. Those who were insisting on walking home (all taxis were called in) were Mickey Finned or plied with grog by genial club manager Mert Floe until they were unable to object to staying all night. About eight men slept in the club rooms all night.

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Cugat No Like!

BY LOU SCHURRER

Detroit—Xavier Cugat was threatening to spring a law suit in a New York court on one Isabel Scott Rorick and Houghton Mifflin, authoress and publisher, respectively, of a new book, "Mr. and Mrs. Cugat," which has nothing to do with the man of Latin-American music or his family. The novel is innocent enough in its plot of a playboy husband and wife, but the usual notice of persons mentioned being fictitious was omitted in publication.

Two Miller Men Are Married

New York—Al Klink, tenor sax with Glenn Miller, married Patricia Moorhead, model, last Sunday. Jack Lathrop, singing guitarist, married Barbara Jane Mitchell, a secretary. Klink and Lathrop will continue in the band. Miller's new trumpets are Billy May, former Barnet blaster, who is also noted for his composing and arranging talents, and Ray Anthony, Cleveland star. The band is at the Hotel Pennsylvania.

Hub?

Chicago—A gang of musicians were sitting around the other night listening to the radio. Bill McCune's band was on from Philly and there were various comments—all unanimous—about the quality of McCune's music.

Suddenly McCune, announcing his own program, popped in to say the next number would be "I Want to Live."

"He doesn't deserve to," said one bright Gate.

Byrne Fires His Singer; Apologizes

New Orleans—Men in Bobby Byrne's band this week told how Byrne fired Jimmy Palmer, his singer, during an audition for a radio commercial in New York a few weeks back. Palmer cracked on a couple of notes during the audition and Byrne, apparently hot under the collar and nervous anyway, fired him on the spot. Later Byrne cooled off and rescinded the move. Palmer stays with the band.

Byrne is at Hotel Roosevelt here. He and his band return to the Meadowbrook in Jersey Christmas day. Jimmy Dorsey now is at the spot.



Record Nabob Ben Lincoln, of Milwaukee's Collector's Item label, caught at a Chicago jamfest last month in company with lone Major, Milwaukee hep cat and jazz enthusiast. Lincoln records and sells private discs to hot fans. *Ray Rising Pic.*

Nance Set for Good With Duke

BY JIMMY GENTRY

Chicago—Ray (Stump) Nance will remain with Duke Ellington in Cootie Williams' trumpet chair. Ellington said between sets at the Regal Theater here. Reports that Wilbur Bascomb, trumpeter with Erskine Hawkins, would come into the band are false, Duke said, blaming an over-anxious press agent in New York for distributing the story.

Nance looks and acts like Freddy

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Jenkins, who once played great horn in the band, but whose health necessitated his leaving the band. Duke is allowing Rex Stewart most of the trumpet solo parts, however. Williams left the band a month ago to accept an offer to play with Benny Goodman.

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Musicians Take the Beating in this Brawl

The ASCAP-BMI battle is on in earnest now. The preliminaries are over; the chips are down. From now on out, until one of the two cracks, it will be a deadly fight with no holds barred.

And just as *Down Beat* pointed out in this space several months back, it is the band leader—and his musicians—who is taking the worst beating. Forced to play certain non-ASCAP music, taken from an extremely limited catalog consisting almost exclusively of "new" and "unknown" music, it is the sad lot of the leader to

keep his music on a high artistic level. Moreover, the leader is being forced to play exactly the same music as all the other bands are playing on broadcasts. Making his program "different" and unique is a virtual impossibility.

Ninety per cent of the leaders this month are changing their themes—valuable themes which in most cases have taken years to build up into assets. A few leaders are fortunate. Dean Hudson, for example, uses *Annie Laurie*, which is in public domain. But almost all the others heard on sustaining broadcasts are not so lucky. They have to junk their theme songs, and signatures, and start all over again popularizing new ones.

Down Beat still optimistically believes that arbitration would solve the problem—that ASCAP and BMI could work out an agreement which would be more fair than the present plan of simply refusing to broadcast ASCAP music on the radio after Jan. 1st. *Down Beat's* editors are naive enough to contend that the American Federation of Musicians should act to protect leaders and their libraries. Arrangements today cost money. And spending \$50 or \$75 for arrangements of mediocre tunes like BMI is publishing, only to have the situation cleaned up in a few weeks, is an imposition upon leaders who can't throw away money as BMI must believe.

Don't You Care, Mr. Petrillo?

Down Beat refuses to take sides in the ASCAP-BMI argument. But anyway we look at it, under present conditions, the leader and his musicians are being made innocent victims. It is high time for James Petrillo and his board to act. It is high time that musicians demanded their national president's assistance.

When do we—the musicians—get a hearing in the ASCAP-BMI brawl, Mr. Petrillo? Or don't you care if we remain guinea pigs? Really, we'd like some attention.

ASCAP Nearly Walks Off with Joint

Milwaukee—When Sam Pick, owner of the Club Madrid here, got behind in ASCAP payments, the latter got an injunction, backed up a moving van and were going to clean out the place. A surprised barkeep called Pick, who hurried to

make a settlement with ASCAP's L. J. O'Neil. The movers put back the few chairs and tables already loaded, and Gordy Gensch's band went to work just a few minutes before customers started entering.

Not Me, Jack!

BY BUD EBEL

Cincinnati—When the name "Andy Gilligan" appeared as a byline on the sports page of the Cincinnati *Enquirer*, all his pals overwhelmed drummer Gilligan with pats on the back and other forms of congratulations upon landing the job on the paper's sports staff. It was hard for Andy to tell them that it was another Andy Gilligan who was the sports writer.

Spanier Set to Record Again

San Francisco—Mugsy Spanier soon will record for Bluebird again, choosing his own men and using eight pieces, he said here last week. His contract with Victor is still good and Leonard W. Joy, waxworks exec, is anxious to wax his trumpet. Mugsy said Jess Stacy would be at the piano but the other men are not definite because Spanier isn't sure if the wax will be cut here on the coast or back east some time next month.

Immortals of Jazz

Jack Teagarden got his start at 7 playing a baritone horn. His mother played piano and a half-dozen others; his father, in the cotton business, was a fair trumpeter. Jack was born August 20, 1906, in Vernon, Tex., and after blowing

the baritone a year, was given a trombone by his parents as a Christmas gift. He blew it in a church orchestra and learned fundamentals accompanied by his mother's piano. At 13, his father died. The family moved to Chappell, Neb., but two years later returned to Texas where Jack got his professional start playing with various bands—including several hillbilly combos. Working with Terry Shand, also a Texan, Teagarden one day met Wingy Mannone and together they went north with Doc Ross. A job with Red Nichols followed. Then came jobs with Tommy Gott, Mal Hallett and Ben Pollack, with whose band he gained an enviable reputation among musicians. Several years with Paul Whiteman led Jack to form his own band, which he is now successfully fronting. Husky, tall, genial and friendly, Teagarden is rated the greatest jazz trombonist of all time and one of the best of the blues vocalists to boot. His records are eagerly sought by collectors, most of his best ones being with Nichols. Pollack and special recording groups. A brother Charlie plays fine trumpet; another, Clois, is a drummer. *Down Beat* nominates Jack Teagarden for its "Immortals" honor and pays tribute to a universally liked, tremendously talented gent whose impeccable musicianship is matched only by his colorful and admirable personality.



D. E. D.



You're Killin' Me, Viola! It's Ben Pollack, who drums somewhat himself, digging Viola Smith's hand-to-hand jive. Ben caught the Coquettes all girl band, with Viola on drums, at the Gloria Club in Columbus, Ohio not long ago. The chick is one of the best fem drummers in the game. *Jack Parrish pic.*



Ain't No Zebra behind, but it is Mrs. Eddie Le Baron and her maestro husband before. They rocks lovely Mrs. Le Baron is wearing around her neck are round diamonds. The couple was photographed at El Morocco in New York.

RAG-TIME MARCHES ON . . .

TIED NOTES

LATOUCHE-GRIFFIS—John Latouche, composer of *Ballad For Americans*, and Theodora Griffis, daughter of the chairman of Paramount Pictures' executive committee, in New York Oct. 30.
 KANNENSOHN-REED—Dave Kannensohn, sax with the Roger Bruce ork, and Gayle Reed, vocalist, Oct. 31 in Greenup, Ky.
 SHAY-BARROW—George Shay, lead sax with Jack Crawford's band, and Thelma Barrow of Tulsa, Okla., in Houston, Tex., Oct. 27.
 EDMONDSON-GLYNN—Jack Edmondson, trumpet with Johnny Long, and Martha Glynn of Pittsburgh, Nov. 12 in that city.
 McCURDY-ENGLISH—Paul McCurdy, trombonist with the Johnny Strange band, and Selma English, in Atlanta, Ga., recently.
 KORDAS-REICH—Gene Kordas, the band leader, and Estelle Reich, in New York Oct. 31.
 HARRISON-TUTTLE—Earl Harrison, bassist with Cliff Burns' Ciney band, and Marg Tuttle, in that city recently.
 DEITSCH-GOETSCHITS—Emery Deutsch, the ork leader, and Marjorie Goetschits, in New York Oct. 31.
 FLYNN-BURKHOLDER—Frank Flynn, drummer with Ted Fio Rito, and Jane Burkholder, Nov. 14 in Dallas, Texas.

NEW NUMBERS

WILBUR—A daughter, 8½ pounds, born to Mrs. Jimmy Wilbur in Cincinnati recently. Dad is the WLW staff man there.
 LITZ—A daughter, born to Mrs. Patrick Lutz in Hazleton, Pa., Nov. 5. Dad is with Art Wendel's band.

WENDEL—A daughter, born to Mrs. Harold Wendel in Hazleton, Pa., Nov. 4. Dad is with Art Wendel's band.
 DICKINSON—A daughter, born to Mrs. Harold Dickinson in Grove City, Pa., recently. Dad is one of Paul Whiteman's ex-King's Men. Mother is chanteuse Paula Kelly.
 NOAH—A daughter, born to Mr. Edda Noah in Pittsburgh, a month ago. Dad is a Pitt. band leader. Mother is vocalist Betty Blue.

FINAL BAR

DESTEFANO—John, 55, flutist member of the Bridgeport (Conn.) Symphony, suddenly in that city Nov. 3.
 MORGAN—Father of band leader Ram Morgan, in Scranton, Pa. Nov. 10.
 HUTCHESON—Irmart, wife of pianist Ernest Hutcheson, president of the Juillard School of Music, Nov. 5 at their home there.
 ALEXANDER—Joe, young Chicago organist, until recently with WJJD there, of an overdose of sleeping tablets at his home Nov. 6.
 CAREY—Mrs. Norwood, wife of the Cincinnati trumpet player, recently in that city.
 DUNCAN—Johnnie, 42, well known Michigan pianist, at his home in Saginaw recently. Had worked WXYZ, Northwood Inn in Detroit and other spots.
 HUGHES—Johnny M., 41, Baltimore musician, in Marine Hospital there a month ago of a heart ailment. Buried in National Cemetery with military honors.
 BENKERT—Anna, 74, mother of Edward A. Benkert, recording seer, of Chicago Local 10, in that city recently.

CHORDS and DISCORDS

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HOLLYWOOD, CALIF.

TO THE EDITORS:
 PLEASE ACCEPT THE DEEP APPRECIATION OF ALL THE SONGWRITERS WHOM I REPRESENT AS VICE PRESIDENT AND AS A MEMBER OF ASCAP, FOR THE UNBIASED AND COMMON SENSE SIDE YOU ARE SHOWING IN THE ASCAP-BMI CONTROVERSY. JIMMIE LUNCEFORD AND THE OTHERS WHO ARE STANDING UP FOR THEIR RIGHTS AND PROTECTING THEIR REPUTATIONS DESERVE RECOGNITION AND APPROBATION. TWELVE TIMES A NIGHT FOR AN ASCAP OR BMI SONG IS AN IMPOSITION ON THE AMERICAN PUBLIC.

L. WOLFE GILBERT

Longhaired Chick Gets Stabs from the Blues

Massillon, Ohio

TO THE EDITORS:
 Will someone please tell me who leads a band under the name of Clyde Kendall? I've heard several transcriptions made by this band. Another one is Bill Dodge and his Windy City Seven. These bands are plenty good. But not knowing anything about them, I'm losing sleep over 'em. I know that Bob Crosby has made transcriptions under the name of Bert Castle, Will Hudson under the name of Warren Hart; but those other two have me stumped.

Another thing I would like to know is whether there are any other human beings besides me who are perfectly normal mentally except when they hear the blues. The first time I heard the All-Star Band's *The Blues* I threw a chair through the window; the first time I heard Zurke play *Yancey Special* I pulled my girl friend's hair. It's hard to explain just how I felt. Let someone start some low down boogie woogie and I go out of my head. Funny part of it is that I was raised on classical music, still make my living playing the long-haired stuff, and love it. But ever since Benny Goodman's *One O'Clock Jump* I'm afraid it's jazz for me. How can a person like two kinds of music when they're so unlike?

MISS E. A. SNYDER

Local 208 Officer Adds to a Story

Chicago, Ill.

TO THE EDITORS:
 I wish to thank you for the article concerning Local 208 (Nov. 1 *Down Beat*). It is needless to say that the officers of Local 208 are always happy to receive creditable mention in your paper, because of its tremendous circulation among musicians and friends of the musical profession. However, I have only one criticism to offer. Local 208 is definitely not a "typical Negro AFM group," for the reason that we are

the largest Negro union in the Federation and own our headquarters. We also are one of the few locals, white or colored, that pay officers for full time duty, in that they might devote their full time to the interests of the organization and its members.

Thanking you for the interest that you have always shown in our behalf, and wishing *Down Beat* continued success, I am, very truly yours,

WM. EVERETT SAMUELS
 Acting Secretary
 Local 208, A.F. of M.

"Down Beat is Unfair in its Poll"

Philadelphia, Pa.

TO THE EDITORS:
 I may have to vote for Fazola, Higginbotham, Bauduc, etc. but I still think that the best men in the business are Goodman, the Dorseys, Teagarden, Krupa, Barnet, Berigan and James. You are being unfair in making us select the musicians from sidemen only, when most of the best soloists today have their own bands. Why not have a separate poll for sidemen and a combining poll for the two?

In your 1941 poll I hope you will please adjust this because it will be pretty hard when the sidemen winners of the current poll become next year's leaders. Then whom will we choose, just any ordinary Joe Blow?

MADELEINE KAITZ

Coming Up!

Philadelphia, Pa.

TO THE EDITORS:
 Just bought your mag and already it's in the rack. Admitted you've got a decent rag for some people, but what about us accordionists? Outcasts, eh? Suppose it doesn't belong in a swing band. We hope to see all sensible bands equipped with an accordion some day. Bring back the accordion column!

BILL ABBOTT

How Can Local Cats Make a Living?

Normal, Ill.

TO THE EDITORS:
 The situation around here is getting awful for the small bands that have to buck the name outfit. Illinois State Normal U. has adopted a "cooperative dance" policy whereby they have one name band on the campus each month. They had four name bands for homecoming and they always have a name band for the spring prom. And if the sophs repeat on last year's class they'll have two name bands for their cotillon. Which makes a total of 16 name bands on the campus in a 9-month period, the same nine months during which local musicians are supposed to make their living. You tell me how they can.

CHUCK BISCHOFF

Coast Musicians Trying to Get Out of Marines

Los Angeles—Applications for discharges have been forwarded to Washington by several of the group of Hollywood musicians who enlisted in the 22nd Battalion Marine Band (Reserve) a few weeks back. Some of the boys were back in town on brief leaves from San Diego, where they've been on active training duty. They're a few of a dozen who joined up expecting only one rehearsal a week and then suddenly found themselves shipped off to San Diego.

It is rumored that men who have dependents will be given their discharge papers.

Fitch 'Find' Found Working As Sideman

Chicago—One of the Fitch Bandwagon "finds" of the past few months was found the other day, minus his band, playing trombone in Griff Williams' band at the Stevens hotel here. He is George Jean whose premier with a band featuring nine reeds (doubles) was given considerable ballyhoo prior to its first and only date, the past summer season at the Wil-Shore here. Jean left the Freddie Martin band several months ago to form his band, backed by Martin. The band was well liked, but

after Wil-Shore "nothing happened," says Jean. His story almost duplicates that of violinist Charlie Gaylord, who had been rehearsing a fine swing band including Irving Fazola and Warren Smith here, when he finally decided to give it up, and he too

joined Williams. Jean replaced Ernie Gibbs in the Williams lineup. Gibbs was dickering with Emil Coleman.

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(From Page 1)

mouse" outfit—some of which have placed high in the sweet division in past years.

Ziggy Elman has overtaken Muggsy Spanier as favorite trumpeter of the nation's sidemen. But Cootie Williams is in the fight, too, 61 votes ahead of Spanier.

Crosby Crew Drops

Bob Crosby's Dixieland band is running far behind last year's showing. At the end of the 1939 balloting the Bobcats were in third

place in the swing division. Right now the band is tenth and just one vote ahead of Charlie Barnet. Jimmie Lunceford is showing much stronger than a year ago. Aside from that, there are no startling changes. Duke Ellington's band apparently is winning the recognition most critics argue it deserves, for in 1939 it finished sixth in swing and sixteenth in sweet. This year it is second and fifth, respectively.

Johnny Hodges has a commanding lead on alto, Gordon (Tex) Beneke leads on tenor, and the trombones are paced by the colored Jay C. Higginbotham of Louis Armstrong's band. Biggest upset as far as the "All-American Band" goes is Helen O'Connell's terrific vote in the girl singer's division. Unknown two years ago, the blonde Jimmy Dorsey chanteuse was sixth in 1939 and so far this year leads the pack—which includes Mildred Bailey, Billie Holiday, Helen Forrest and other veterans.

Bing Crosby Trailing

Bob Eberly, also with J. Dorsey, is ahead of Bing Crosby, an unprecedented feat in *Down Beat's* yearly competition. Last year Eberly was a poor third.

Fazola, followed by Johnny Mince of T. Dorsey's band, is leading the clarinets. He is one of the few sidemen not playing with a nationally noted band who is winning a berth on the dream band lineup. Right now "Faz" is a member of Tony Almerico's band in New Orleans.

Lombardo New Corn King?

Complete tabulations, as of Nov. 25, appear on these two pages, 12 and 13. All the leaders are shown. In the swing and sweet band divisions the numbers in parentheses directly following the leaders' names denote the position the band finished in last year. By checking these numbers in parentheses the reader can tell if the band has gained or slumped—as far as musicians are concerned—during the year 1940.

Guy Lombardo appears to be headed for a royal crown. Unless a definite change in tastes appears soon, Lombardo will win the "King of Corn" crown long held by Clyde McCoy.

Complete tabulations up to date, with only two weeks remaining in which to vote, follow:

Swing Bands

1—Benny Goodman (1).....	213
2—Duke Ellington (6).....	211
3—Glenn Miller (2).....	152
4—Count Basie (5).....	108
5—Jimmie Lunceford (14).....	88
6—Jimmy Dorsey (7).....	81
7—Woody Herman (11).....	72
8—Gene Krupa (8).....	57
9—Tommy Dorsey (18).....	53
10—Bob Crosby (3).....	43
11—Charlie Barnet (19).....	31
12—Harry James (12).....	41
13—Jan Savitt (9).....	30
14—Will Bradley (6).....	25
15—Artie Shaw (4).....	17
16—Jack Teagarden (18).....	16
17—Case Loma (20).....	7
18—Benny Carter (21).....	6
19—Benny Burdett (25).....	6
20—Harlan Leonard (33).....	5
21—Raymond Scott (39).....	5
22—Coleman Hawkins (4).....	5

(None Under 5 Listed)

Sweet Bands

1—Tommy Dorsey (1).....	344
2—Glenn Miller (2).....	260
3—Case Loma (3).....	135
4—Jimmy Dorsey (9).....	92
5—Duke Ellington (16).....	55
6—Benny Goodman (19).....	44
7—Sammy Kaye (7).....	38
8—Artie Shaw (17).....	28
9—Jimmie Lunceford (25).....	21



Keyboard King . . . Jess Stacy

Stacy, pianist with Bob Crosby's band, is 'way out in front in the pianist's poll. He leads the pack and seems a cinch, so far, to become 88 man on *Down Beat's* All-American band.

10—Jack Teagarden (38).....	18
11—Dick Jurpeas (12).....	17
12—Woody Herman (33).....	17
13—Jan Savitt (14).....	16
14—Hal Kemp (4).....	12
15—Ray Nobile (24).....	11
16—Ray Nobile (24).....	11
17—Henry King (9).....	10
18—Gene Krupa (28).....	9
19—Andy Kirk (27).....	9
20—Yummy Martin (18).....	8
21—Wayne King (8).....	7
22—Mitchell Ayres (9).....	6
23—Eddy Duchin (20).....	6
24—Harry James (8).....	5
25—Charlie Barnet (37).....	5

(None Under 5 Listed)

Trumpets

1—Ziggy Elman.....	610
2—Cootie Williams.....	323
3—Muggsy Spanier.....	331
4—Billy Butterfield.....	279
5—Tex Stewart.....	260
6—Chris Griffin.....	132
7—Buck Clayton.....	102
8—Johnny Austin.....	101
9—Corky Carroll.....	94
10—Yank Lawson.....	73
11—Mar Kaminsky.....	71
12—Henry (Red) Allen, Jr.....	67
13—Charlie Teagarden.....	66
14—John Best.....	60
15—Clyde Hartley.....	44
16—Nate Karablier.....	37
17—Zack Zarek.....	35
18—Paul Webster.....	35
19—Cappy Lewis.....	35
20—Bob Barnet.....	31
21—Mannie Klein.....	19
22—Alto Fife.....	15
23—Steady Nelson.....	13
24—Tuff Jordan.....	11
25—Jimmy Maxwell.....	10
26—Pee Wee Irwin.....	6

(None Under 5 Listed)

Trombones

1—Jay C. Higginbotham.....	377
2—Jack Jonney.....	332
3—Lawrence Brown.....	211
4—Floyd O'Brien.....	103
5—Neal Reid.....	95

Ineligibility of Leaders Draws Mixed Comment

Down Beat's policy of eliminating bandleaders as candidates for the 1940 All-American swing band has aroused much comment. Here-with are a few opinions from the many letters the Contest Editor has received.

"Your policy of having only sidemen eligible for the band is a good move, as only too often a leader is picked on the basis of his entire band or as the result of a terrific build-up."
U. J. Spannuth, Reading, Pa.

"This poll doesn't mean a damn thing. How is it possible to have a poll of an All-American band if such men as Harry James, Benny Berigan, Louis Armstrong and Tommy Dorsey are automatically eliminated?"
Hervin J. Lambert, Hyattsville, Md.

"Men like Goodman, Wilson and Carter are still tops on their instrument."
George Sternberg, Chicago, Ill.

"It will always be a fact that the bandleading musicians are the greatest."
Mildred Sparkman, Portland, Me.

"Swell idea. It's about time the much neglected sideman came into his own."
Law Walker, Rochester, New York

6—Vernon Brown.....	81
7—Tricky Sam Nanton.....	78
8—Al Lopez (Leopold).....	67
9—Murray McEachern.....	62
10—James Young (Trumpet) Young.....	61
11—Juan Tizol.....	62
12—Sterling (Red) Ballard.....	48
13—Billy Bash.....	48
14—Dixie Wells.....	48
15—Les Jenkins.....	31
16—Warren Smith.....	21
17—Miff Mole.....	20
18—George Bruntes.....	20
19—Bruce Scuderi.....	19
20—Tod Vecelo.....	17
21—Paul Tanner.....	17
22—Pee Wee Hunt.....	15
23—Bonnie Horton.....	14
24—Fred Beckett.....	14
25—Toby Tyler.....	11
26—Sonny Lee.....	11

(None Under 5 Listed)

Tenor Saxes

1—Tex Benke.....	338
2—Eddie Miller.....	324
3—Chu Berry.....	295
4—Don Leddie.....	245
5—Sam Donahue.....	91
6—George Auld.....	87
7—Ben Webster.....	86
8—Eddie Maness.....	84
10—Herbie Haysner.....	64
11—Jerry Jerome.....	58
12—Joe Thomas.....	37
13—Arthur Rollins.....	32
14—Babe Ruska.....	25
15—Henry (Hank) Bridges.....	16
16—Sexto Mansfield.....	12
17—Peanuts Hucke.....	12
18—Charlie Frasier.....	11
19—Happy Caldwell.....	11
20—Buddy Tate.....	9
21—Dick Wilson.....	5
22—Gil Rodin.....	5

(None Under 5 Listed)

Alto Saxes

1—Johnny Hodges.....	348
2—Joie McDonald.....	300
3—Boysie Brown.....	196
4—Willie Smith.....	133
5—Hymie Shertzer.....	114
6—Dave Matthews.....	39
7—Vida Murray.....	29
8—Ernie Caserio.....	27
9—Les Robinson.....	24
10—Pete Brown.....	23

(Modulate to Next Page)

VOTE HERE!

For your favorite musician and band and send your selection to contest editor, care *Down Beat*—608 South Dearborn St., Chicago, Ill.

Pick Your All-Star Band (Do Not Vote for Band Leaders)

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" _____

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 16-Ferry Come 7
 17-Eddy Todd 5
 18-Hugh Howard 5
 19-Frank Howard 5
 (None Under 5 Listed)

Girl Singers

1-Helen O'Connell 227
 2-Helen Holiday 144
 3-Helen Forrest 94
 4-Dinah Shore 84
 5-Mildred Bailey 72
 6-Marion Mutton 71
 7-Nan Wynn 58
 8-Bessie Wain 51
 9-Glenn Miller 50
 10-Iris Anderson 38
 11-Martha Tilton 32
 12-Wahee Sullivan 30
 13-Cornie Haines 30
 14-Cornie Roswell 15
 15-Helen Humes 14
 16-Mary Ann McCall 12
 17-Judy Garland 11
 18-Eileen Ward 8
 19-Ollianne 8
 20-Louise Tobin 7
 (None Under 5 Listed)

He's Played With Them All



A Hot One
 BY BOB LOCKE

Kansas City, Mo.—Eugene O'Brien, bass man with Jimmy Joy, has been accused frequently of being a hot man on the doghouse, but little did he think he'd ever have to keep it in an ice-box between sessions of work. That's just what happened when the Joyboys played Salt Lake City a while back. The climate is so dry that a wooden stringed instrument will crack up unless it's kept in a moist place. So the hotel management obligingly let O'Brien store his instrument in a large refrigerator along with the hotel groceries at the end of each session.

Barnet In and Out of Union—

(From Page 1)

Ben Webster, tenor saxist with Duke Ellington, has played with more than a dozen bands—most of them big names—since he got his start in Kansas City some 11 years ago. For two years he studied piano but gave it up in 1929 and took up sax on the advice of Lester Young's father. Ben's first job was with Bretho Nelson in Enid, Okla. In the band was Bud Johnson, now a star of Earl Hines' group.

Webster spent a spell in New Mexico and nine months with Gene Coy's Black Aces in Amarillo. Jap Allen's band followed. Jap had some fine men, Paul Webster, Booker Pittman and Clyde Hart were a few of them. But Edgar Battle got Ben a job with Blanche Calloway in Philly. He stayed a few months and joined Bennie Moten, who was playing in New York with a band which included most of Ben's boyhood pals. Then in fast succession followed work with Andy Kirk, Fletcher Henderson, Cab Calloway, Stuff Smith, Roy Eldridge, Teddy Wilson and Ellington. He joined the Duke last January.

Webster blows in the Hawkins tradition. Hear him on Duke's Cotton Tail on Victor and most of the other recent Ellington discs. An astounding technician, Webster also has the right "feel" and is a favorite of countless musicians. Pic by Ray Rising.

11-Gave Bonaris 33
 12-Johnny Prence 19
 13-Harry Carey 14
 14-Cliot Neagle 12
 15-Gus Bivona 12
 16-Tah Smith 10
 17-Charles Holmes 9
 18-Harry McKeachem 9
 19-Sneep Carey 8
 20-Freddie Stiles 8
 21-Claude Lohay 7
 22-Skippy Martin 7
 (None Under 5 Listed)

Small Combos

1-Goodman Sextet 247
 2-Crosby's Sextet 145
 3-Coleman 118
 4-Adrian Bellini 60
 5-Herman's Woodchoppers 57
 6-Shaw's Gramercy Five 52
 7-Spanier's Ragtime Band 22
 8-Trio Brady's Trio 21
 9-Lionel Hampton (records) 19
 10-Ted Wexler's Hot Five 18
 11-Fats Waller 12
 12-Bud Freeman 11
 13-Jimmy McPartland 11
 14-Bobby Hackett 10
 15-Andrew Sisters 8
 16-Zutty Singleton Trio 6
 17-Wilbur Katz's Trio 5
 18-Bugle Wagon Boys 5
 (None Under 5 Listed)

Clarinets

1-Faola 322
 2-Johnny Wilson 216
 3-Barney Bigard 117
 4-Pan Wo Russell 87
 5-Ann Weather 50
 6-Buster Bailey 41
 7-Danny Polo 38
 8-Hank D'Amico 29
 9-Wilbur (Cupie) Schwartz 28
 10-Gus Bivona 19
 11-Sidney Bechet 17
 12-Clemon Heston 16
 13-Roy McHargue 11
 14-Gave Bonaris 10
 15-Jerry Valvertan 10
 16-Rod Claus 6
 17-Bert Jacobson 5
 18-Matty Matlock 5
 19-Albert Nicholas 5
 (None Under 5 Listed)

Pianos

1-Jess Stacy 421
 2-Freddy Slack 114
 3-Bob Zurke 98
 4-Joe Bushkin 85
 5-Billy Kyle 45
 6-Tommy Linahan 42
 7-Johnny Guarnieri 41
 8-Chummy MacGregor 35
 9-Art Tatum 25
 10-Frankie Carlo 20
 11-Milton Bakkin 16
 12-Dave Bowman 12
 13-Meade Lux Lewis 11
 14-Jack Gardner 11
 15-Mary Lee Williams 9
 16-Albert Ammons 9
 17-Jay McShann 8
 18-Pete Johnson 8
 19-Jim Yancey 5
 (None Under 5 Listed)

Arrangers

1-Fletcher Henderson 363
 2-Judy Oliver 211
 3-Yosta Camarata 58
 4-Eddie Sauter 44
 5-Jerry Gray 35
 6-Billy Strayhorn 34
 7-Bob Haggart 32
 8-Billy May 28
 9-Duane Kincade 24
 10-Vic Schoen 22
 11-Joe Bishop 20
 12-Fred Norman 16
 13-Matty Matlock 12
 14-Edgar Sampson 12
 15-Eddie Durham 11
 16-Rod Bell 9
 17-Dan 8
 (None Under 5 Listed)

Basses

1-Bob Haggart 401
 2-Art Bernstein 212
 3-Jimmy Blanton 192
 4-Walter Page 87
 5-Walter Yoder 82
 6-Artie Shaprio 25
 7-Milton Hinton 20
 8-Tony Carter 15
 9-Dan Goldberg 12
 10-Pops Foster 9
 11-Sid Waine 8
 12-Biddy Baetian 8
 13-Israel Crosby 6
 14-Wellman Brand 5
 (None Under 5 Listed)

Guitars

1-Charlie Christian 463
 2-Billy White 106
 3-George Van Epps 81
 4-Gus Etri 51
 5-Nappy LaMar 48
 6-Eddie Condon 44
 7-Bob Haggart 32
 8-Teddy Bonn 30
 9-Django Reinhardt 28
 10-George Barnes 21
 11-Ray Bland 20
 12-Lee Paul 18
 13-Benny Haller 17
 14-Allan Reese 15
 15-Fred Guy 15
 16-Danny Forri 14
 17-Albert Casey 12
 18-Josh Lathrop 12
 19-Chas Myers 10
 20-Lorraine Lucia 6
 21-Bernard Addison 5
 22-Freddie Green 5
 (None Under 5 Listed)

Men Singers

1-Rab Eberly 198
 2-Bing Crosby 195
 3-Frank Sinatra 143
 4-Ray Eberly 102
 5-Jimmy Bushing 96
 6-Ron Ben Tunnall 95
 7-Jack Leonard 58
 8-Joe Turner 31
 9-Kenneth Sargant 30
 10-Harry Bahbitt 19
 11-Ray McKinley 15
 12-Pha Terrall 11
 13-Alton DeWitt 8
 (None Under 5 Listed)

Drums

1-Buddy Rich 192
 2-Jo Jones 173
 3-Ray Bauduc 144
 4-Ray McKinley 98
 5-Maurice Partrill 74
 6-Larry Cole 61
 7-Frankie Carlson 60
 8-George Wettling 52
 9-Dave Tough 48
 10-Buddy Schuts 35
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10 Boogie Pianists 'Beat It Out' in New Album . . .

BY BARRELHOUSE DAN

The Christmas parade is on—at least as far as the major wax-works are concerned. Special albums, carefully prepared single releases and a blitzkriegy promotional campaign all were launched last week. Decca takes first honors in the battle with its long-awaited collection of boogie woogie piano demonstrations, in album A-137, replete with fancy pix of each artist and a tersely worded, informative booklet from the pen of Dave Dexter, Jr. The contents:



Sullivan

Joe Sullivan: *Boogie Woogie Mazurka*, with Bob Crosby's orchestra.
 Pete Johnson: *Blues On the Down Beat and Keyce On My Mind*, piano solos.
 Albert Ammons: *Boogie Woogie Stamp*, with a pickup band.
 Meade Lux Lewis: *Yancey Special*, piano solo.

Honey Hill: *Boogie Woogie*, piano solo.
 Cleo Brown: *Pinstrip's Boogie*, piano solo with vocal.
 Bob Zurke: *Gin Mill Blues*, with Bob Crosby's orchestra.
 Tommy Linehan: *Indian Boogie Woogie*, with Woody Herman's orchestra.
 Mary Lou Williams: *Little Joe From Chicago*, with Andy Kirk's band, and *Overland*, piano solo with rhythm.
 Milton Raskin: *Teddy Bear Boogie*, with Teddy Powell's orchestra.

That's 12 sides in all, and all of them are good examples of this 8-to-a-bar keyboard business. Johnson's two bits are probably the most refreshing and unique. The other sides have all been issued separately before but now appear with new couplings and new labels. An album of boogie to end all boogie albums is this, for it contains the best work of all the noted b-w exponents. Sylvia Marlowe's album for General was too much of a not very good thing. Jimmy Yancey's boogie album for Victor had too many similar sides, Yancey's technical ability, unfortunately, not being on the same level with his colorful career which some writers overestimate in importance.

The sides by Linehan, Sullivan, Zurke, Mary Lou Williams and Raskin clearly illustrate how boogie woogie music can be adapted to full band orchestration. But all 12 show piano playing, in the best jazz tradition, well recorded and in accordance with accepted b-w forms of treatment. The album sells for \$2.60 complete.

Andrews Sisters

"Mean to Me" & "Sweet Molly Malone," Decca 3440.

The girls change their style, just as the Merry Macs did a while back, to go into a sweet groove with accompaniment by Vic Schoen's crew. It's a clever move inasmuch the A-chicks were beginning to get monotonous with their yelling, jumping harmonies. Not only will this disc please their fans, but they should get a lot of new ones. Stuff like this is easy to digest.

Jimmy Dorsey

"A Handful of Stars" & "Falling Leaves," Decca 3446.

This band has hit its real groove at last. Bob Eberly's legit, beautifully phrased vocals are grade A, yet the band is even more outstanding. Toots Camarata arranged both; both are high standard pops performed with a good beat, sympathetic dynamics and sharp, clean ensemble and solo passages. *Leaves* should be as big as this band's *LaZonga* and *Breeze* records. Musically, it is better than either. Note the intonation, too. Two superb sides for sure.

Duke Ellington

"Rumpus in Richmond" & "In a Mellotone," Vic. 26788.

Richmond is Ellington at his best, at lively tempo, with Bigard, Williams and Brown soloing. Screwly chord clusters add to the atmosphere, and don't miss the very last note! *Mellotone* is slow-



Boogie Man

Pete Johnson, pianist, is among the leading boogie woogie exponents whose work is included in Decca's boogie album which was released last week. Barrelhouse Dan writes that Pete's *Blues On the Down Beat* and *Keyce On My Mind* are the best performances in the collection. Others featured in the album are Mary Lou Williams, Meade Lux Lewis, Albert Ammons, Tommy Linehan, Milton Raskin, Joe Sullivan, Honey Hill, Cleo Brown, and Bob Zurke.

er, featuring Carney's baritone on the initial chorus in front of a nice, effortless beat. Cootie takes the second chorus, sounding better than he does on *Richmond*. Then Hodges enters. His chorus is extremely hot and imaginative, on alto. Two choice sides and anything but commercial. The recording is perfect.

Larry Clinton

"Semper Fidelis" & "Dance Of The Flowers," BBIRD 10911.

Both show pieces, only dyed in the wool Clinton fans will be able to salvage kicks from either side. Larry burlesques a military band on the Sousa tune, then goes on to show how it can be swung. Reverse is tame stuff, almost dull. Novelty material, both, and better for theaters than wax.

Will Hudson

"Pekin' At the Beacon" & "The World Without You," Decca 3429.

Hudson's new band shows promise. It's reminiscent of the old '37 Hudson-DeLange crew. Tenor stands out on the "A" side although it's mostly ensemble, with lots of unison saxes spotted. Reverse is a truly pretty pop tune excellently sung by "Kay Kenny," who must be some chick using a fake name. She's fine. The use of Ellington patterns makes it a standout.

Count Basie

"The World is Mad" in two parts, Obch.

Not unlike his *One O'Clock Jump*, Basie composed and "head" arranged this 5-minute jump opus with an eye toward spotting all his best soloists. The first tenor is by Buddy Tate. Les Young comes in at the close of the first side and starts out alone on the second. Solos are interesting all the way, but even better is the way Basie paces his rhythm section, and how neatly that section is recorded. Really solid stuff for Basie's legions of followers even if the material is not strong.

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Duke Ellington

"Warm Valley" & "The Flaming Sword," Vic. 26796.

Johnny Hodges finest alto pyrotechnics of 1940—and that goes for the sides under his own name—make *Valley* a superb example of Ellingtonia, circa 1940. It is Hodges all the way with muted brass providing a tasty background. Hodges' liquid, warm tone is wonderfully expressive and his technique impeccable. Reverse, however, doesn't measure up. There are brief spots of Cootie and Nanton but the arrangement was hurried with the result that it is hardly up to the Duke's standard. But don't miss that *Valley* side!

Harlan Leonard

"Skee" & "I Don't Want to Set the World On Fire," BBIRD 10919.

More of that Kansas City style a la Leonard with Fred Beckett's trombone and Hank Bridges' tenor doin' the heavy. *Skee* has a good beat. It's a simple riff tune, simply arranged by Tad Dameron. Its backing features a Myra Taylor vocal and more thrilling Beckett, even if he is sloppy about intonation at times. Taylor sings like Ella.

Glenn Miller

"Old Black Joe" & "Make Believe Ballroom Time," BBIRD 10913.

The hot fans can pan this band until doom's day, but it is still a magnificent musical organization in the minds of almost every musician and leader. *Joe* is a lovely arrangement stressing the 8-brass choir, muted. Tempo is slow, the recording excellent. Ballroom has a vocal by the Four Modernaires and is commercial. But one can't help admiring the phrasing and outstanding tonal quality of the sections.

Woody Herman 'Blues On Parade' Album

"Laughing Boy Blues," "Twin City Blues," "Blues Upstairs," "Blues Downstairs," "Cashah Blues," "Firewall Blues," "Dallas Blues," "River Red Blues," "Calliope Blues," "Dupree Blues," "Peach Tree Street" & "Blues On Parade," in Decca album 153.

Smartly packaged in a lavishly illustrated album, the greatest jazz discs made by Woody Herman's band are paired together in this collection. Best sides: *River Red*, *Dupree*, *Cashah* and *Blues Upstairs* and *Downstairs*. Worst: *Twin City* (not a blues) and *Blues On Parade*—which is just a flag-waver with only Woody's alto and Cappy Lewis' trumpet standing out. An abundance of Neal Reid's Nanton-like siphorn, Joe Bishop's flugelhorn, Hy White's guitar and the leader's clary, plus the Herman rhythm section, make most all these sides real items worthy of a place in any collector's library. A shame that the band's unforgettable *Trouble in Mind* is not included, but the stuff that's here is righteous and selling for only \$2.60 for all 12 sides, it's a swell buy for a Xmas gift. It is albums like this, and the Boogie Woogie collection, which puts Decca so far ahead of its competition as far as packaged wax goes. An interesting booklet, as usual, explains each of the sides and the various solos.

Connie Boswell

"Nobody's Sweetheart" & "Dinah," Decca 3425.

Connie jumps on these two, singing as she did when her two sisters were with her. Catch Tony Gotusso's guitar on *Sweetheart*. The guy is a Django fan—and can duplicate the Frenchman's style. Frank Signorelli's piano also is good. Standards like these show Connie at her best!

Tommy Dorsey

"Make Me Know It" & "When I Saw You," Vic. 26786.

Sy Oliver composed and arranged the first side, a Negroid riff tune that has little to recom-

'Commercial' Records

BY BARRELHOUSE DAN

Bob Crosby's latest coupling, *Do You Know Why? and Isn't That Just Like Love* divides vocals by the leader and Bonnie King. Neither is impressive on Decca 3445. . . . Nice ensembles, notably four trombones, on Bobby Byrme's *Maria Elena* and *Danny Boy* (his theme) on Decca 3442. . . . Len Reisman's legit music is invariably ear-caressing. *Let's Be Buddies* and *Fresh As a Daisy* (Vic. 26797) are smartly scored and performed. . . . How does a lousy crew like Curly Hicks' Taproom gang rate wax? Hear *That's a Plenty* and *Alah's Holiday* (BBIRD 10922) and ponder it yourself.

The Cats and the Fiddle give a lot on *You're So Fine* and *Pig's Idea*, BBIRD 8560. . . . Abe Lyman's *He's My Uncle* is bad; but so is the backing, *Wrap Your Dreams in Red, Etc.*, on BBIRD 10924. Patriotic stuff which falls flat via Lyman's treatment.

ment it. Buddy Rich's tasteless, too-loud drumming is too much. Tommy might as well stick to the pops anyway, for *When I Saw You* is much more satisfying even with Connie Haines' vocal. The days when T. Dorsey had a jazz band have long since passed.

Johnny Dodds

"Bucktown Stamp" & "Blue Washboard Stamp," BBIRD 8549.

Corny stuff. Only a label collector could enjoy Dodds' screechy uncontrollable vibrato, and the horrible mess of bashing in the background. This is a reissue from 'way back and is of interest only for its historical value. By any musical standards, ensembles and solos are from hunger.

Wingy Manone

"Dinner For the Dukes" & "When I Got You Alone Tonight," BBIRD 10909.

Jive stuff, and poor at that. Wingy sings both. Archie Rosate's blackstick and a fair trombone are listenable but the results of this session are nil. Lots of yelling and little music.

Jimmie Gordon

"Let 'Em Jump for Joy" & "I. and N. Blues," Decca 7794.

A direct steal of Pete Johnson's and Joe Turner's *Roll 'Em Pete* is the first side, and Gordon has guts enough to list himself as "composer." The Johnson-Turner die, on Vocalion, was made nearly two years ago when the two went to New York to take part in the first *New Masses* concert sponsored by John Hammond. Gordon's version is far inferior to the original although piano and alto sax behind him are adequate. Reverse is better. It's a slow blues. But it drags. The label says "and his Hip Vop band" meaning he has three pieces accompanying. It's on the race label.

Other race records of the past month worth hearing:

George Davis' *Flesh Crawling Blues* & *Fast Aaleep Blues*. Decca 7799, with piano. . . . *Jaybird Blues* & *Cuttin' 'Em Slow*, by Peatie Wheatstraw (Decca 7798) with piano, trumpet and drums. The best of the current batch by far. . . . Bill Gaither's *Bachelor Man Blues* & *Rainy Morning*. Decca 7797, also well above average with piano accomp. . . . Roosevelt Sykes' *Knock Me Out* & *She's in My Blood*. Decca 7796, not up to his recent par despite worthy piano and drums. . . . Creole George Gayno's *Mississippi Town* & *Black Woman Blues*. Decca 7792. . . . Alberta Hunter's *The Love I Had For You* & *My Castle's Rockin'*. BBIRD 8539. Latter pair are not worth a second spinning.

Barrelhouse Dan will offer the "best records of 1940" in a coming column. Don't miss it, and be sure to follow his impartial, candid reviews of the new records in every *Down Beat*.

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Ben Pollack's 1928 Victor Recording Orchestra



It was really an all-star combination which Ben Pollack had together in 1928 when this photo was made in Atlantic City. The band at the time was recording for Victor with plenty of Benny Goodman clarinet and Jack Teagarden trombone featured. Shown above—not counting the bellboy—are Larry Binyon, tenor; Jack Teagarden, Benny Goodman, Vic Breidits, pianist who later committed suicide;

Al Harris and Earl Baker, trumpets; Dick Morgan, guitar. Pollack himself, drums; Harry Goodman, bass, and Gil Rodin, alto, lying in foreground on the grass. Rodin now is head of Bob Crosby's band. It was one of the best bands of the late 1920's and the first in which Teagarden's talents were featured. Down Beat Photo courtesy Sid Beller.

SHEET MUSIC BEST SELLERS

- Only Forever (Santly-Joy-Salant)
- Ferryboat Serenade (Robbins)
- Maybe (Robbins)
- Blueberry Hill (Chappell)
- Trade Winds (Harms)
- God Bless America (Basie)
- I Am An American (Mercer-Morris)
- Our Love Affair (Faist)
- When The Swallows Come Back To Capistrano (Wilmark)
- We Three (Mercer-Morris)

SONGS MOST PLAYED ON THE AIR

- Practice Makes Perfect (BMI)
- Ferryboat Serenade (Robbins)
- There I Go (BMI)
- Dream Valley (Faist)
- We Three (Mercer-Morris)
- I Give You My Word (BMI)
- A Million Dreams Ago (ABC)
- Maybe (Robbins)
- Two Dreams Met (Miller)
- Trade Winds (Harms)

Benny Carter Goes On B-Bird Discs

New York—Benny Carter's band has been signed to a year's pact with RCA-Victor for platters. Carter this year has recorded for Vocalion and Decca. Just before he signed with Victor Carter made several sides for Decca including a pair with the Mills brothers and a re-make of Clyde McCoy's *Sugar Blues*. His new stuff will be issued on Bluebird.

Hines Joins Flynn

Buffalo—Fran Hines replaced Tiny Schwartz as vocalist with the Tommy Flynn band at Phil Amigone's Chez Ami here last month. Hines is also heard on his own MBS sustainers three afternoons a week out of WKBW.

George Wettling Opens Drum School

New York—George Wettling, who has been working at Nick's in the Village since the Paul Whiteman band broke up, has opened his own drum school at 110 West 48th street here. Wettling is *Down Beat's* drum columnist.

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(Reprinted from Paul Whiteman's article in Collier's issue of September 10, 1938.)

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THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

Hugues Panassié wrote in *Hot Jazz* back in 1938, "Our collaborator, Barrie E. Thorne, tells us Eddie Condon remembers that he once made two sides with Teaschmacher, Joe Sullivan and Gene Krupa. One of these sides was *Indiana* and was issued on Okeh."

The *Hot Box* received a letter last week from Kirth Holst of "Mycie," 27 Bamba Road, Caulfield, S.E., Melbourne, Australia. Holst found *Indiana* under the name of Eddie Condon's Orchestra (Misspelled "Conlon" on the label) on Australian Parlophone A2667, Matrix No. 401035. This is obviously an Okeh master but the *Hot Box* is inclined to believe it was shipped down below without issuance on American Okeh.

'Reed Squeaks and All'

Sequence of solos, according to Holst, is as follows: Alto sax (poor), vocal, piano, clarinet, finishing with a scat and clarinet coda. Holst adds that "the piano is unmistakably Joe Sullivan, while the alto might or might not be Tesch, but is in the true Chicago style (reed squeaks and all)."

Last year in his column in *Tempo* George Avakian stated that Rod Cless checked the story that another side was made with *Jazz Me Blues* (released by UHCA) on the "clarinetists' holiday" date featuring Tesch, Cless and Mezz with Sullivan, Condon and Wettling. If *Indiana* is the side referred to by Cless, he must have taken the first clarinet chorus because Holst definitely states the coda is Tesch.

The *Jazz Me Blues*, however, was pressed from a test record (C 1906 A) belonging to Panassié, that was supposed to have been made for Brunswick. There is also the identification of different drummers by the Condon-Cless reports.

McPartland Comes on Later

Holst's *Indiana* is backed by *I'm Sorry I Made You Cry*, (Okeh 11142) again under Condon's name. Comparing the latter with the Commodore issue, Holst finds his is a different master with Teagarden leading the first ensemble to the vocal, McPartland not appearing until the second ensemble.

Collector's Catalogue:—Stephen Smith, 827 Seventh Ave., New York City. Louis, Tea, Hines, Bechet and Beasie. Steve runs a hot record shop, edits a hot rag, cuts original records on his own label and writes articles on collectors.

Pete Stern, 1815 So. Sheridan Road, Highland Park, Ill., a Louisian with hot piano following close behind. Has set of Cripple Clarence Lofton privately recorded; best Clarence on wax, includes *Mistaken Blues*, *Travelin' Blues*, *I Don't Know*, *Pitchin' Boogie*, *Mercy Blues*, and *Streamline Train*. Also has copy of famous Johnny Dodds *N. O. Stomp* and *Wearry Blues*. Pete is Chicago correspondent for Smith's hot rag and is in business with his father in Chicago.

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of Oak Park, Ill., turned up Perfect 15650 with Ellington's *Rockin' In Rhythm* on both sides, masters E38501a and E385012a. . . . Ed Rubin of Chicago recognizes Eddie Lang's guitar accompanying Sonny Porter on *How Long How Long* on Okeh black label. Regarding the Alphonse Trent ork on Champion 40096 *I've Found a New Baby* and *After You've Gone*, it was from Gennett masters of 1930 with Eddie Durham on guitar, Eddie Sherman, tenor sax, and Leo Mosely, trombone, in the band. Also reported to have a Stuff Smith vocal.

Kid for Pasojas

Chicago—The Ernie Pasojas are expecting an heir. Ernie is one of this town's best trombonists, on the NBC staff, and formerly with Horace Heidt.

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• Doubling in Brass •

Individual Mouthpiece Fitting Explained

By John O'Donnell

For years I have been studying and working on mouthpieces, spending hours and hours in my laboratory. But I've finally found the answer to the secret of individual mouthpiece fitting. It has cost me thousands of dollars to get this down on paper—not so much in material—as in valuable working time. But the job's done at last and now for a measly 15 cents, the price of the *Beat*, you're going to get the real dope on individual mouthpiece fitting.

Don't blame the mouthpiece manufacturers. They are making some fine mouthpieces today. The rub comes when you try to pick out the one that is best fitted to you. For example one of my pupils asked one of the largest mouthpiece manufacturers in the country if they could make him a mouthpiece. The manufacturer said sure, they could make him any kind he wanted. The pupil said, "I don't know what I want; I'll leave that to you."

What Is Individual Fitting?
"If I knew that," said the manufacturer, meaning if he knew

what the pupil should have in regard to individual fitting, "I could make a million dollars!"

It hasn't been because of the lack of good mouthpieces or that the manufacturers aren't making what you want. The problem has been just what's what as regards individual fitting.

The size is the first thing to take into consideration. No mouthpiece should be fitted to the teeth or lips, but to the chops. Lips are secondary. Chop fittings are always two-thirds above and one-third below. Take notice I did not say lip fittings. All mouthpiece fittings should have natural rims, cups and inside openings with your size and chop fittings.

A mouthpiece should be fitted to allow for cold sores, fever blisters, hangovers, etc. Fitting the chops correctly does this for you. Fitting the mouthpiece to the lips or teeth-feel does just the opposite. You see with a mouthpiece fitting chops correctly (which means gums, of course) having a cold sore in between is o.k. But with a mouthpiece that fits on the teeth, no matter how much cushion effect the rim has, having a cold sore in between is murder.

Here's the Dope

—Those with small lips and mouth, with very little red membrane, should be fitted in size from inside opening of mouthpiece. They should use a small rim, big inside opening and deep cup.

—Those with medium size mouth and lips, with medium sized red membrane, should be fitted in size from the rim itself, using up as much as half the rim if necessary to get the correct size. They should use a medium sized rim, medium inside opening and medium deep cup.

—Those with big mouth, big lips and large amount of red membrane should use small inside opening, medium sized cup and correctly large rim, using two-thirds of their rim for size.

—There is only one exception to the rule and that is for those with medium or big lips who play high on upper lip taking a lot of upper lip and at the same time playing high on lower lip or on lower red membrane. They must use a big inside opening like those with small lips, mouth and red membrane, medium or deep cup, and they can use big, medium or small rim, the size of rim determined by whatever shape their teeth need.

Next month I will explain why A, B, C and D must be this way.



Teacher Honored . . . Harry James and members of his band last month helped John O'Donnell celebrate his fourth year as a writer for *Down Beat*. Shown are (left to right) Dalton Rizzotto, James, with cake; Claude Bowen and Nick Bono. Seated are O'Donnell and his wife. O'Donnell is one of the best known brass teachers in the United States. Pic by Ray Rising.

Rambling Along

TIN PAN ALLEY

BY MICHAEL MELODY

When the blitz came along it looked pretty bad for Florence Lacy and Michael Stranger's *Purple Twilight*. Early this year they'd made a deal with London publisher. The tune was to have been released early this last summer. Naturally it wasn't. The composers were pretty glum until they received this communication from abroad, only a few days ago:

"Don't give up the ship! We are not! Naturally war conditions hamper business somewhat, but your number is fully engraved and all is ready for the first edition, which, we assure you, will be finished shortly and we will send you copies. War or no war, *Purple Twilight* still lingers on."

Silver with Norm Spencer

George MacKinnon's new *Can't Do Nothin' 'Till Love Gets Here*, written with Ray Perkins, is one of his best yet. Mills is publishing it. And with Perkins and Graham Prince, Mac has batted out a second *Conga, Jose*, all about a sheiky Cuban captain all covered with medals and outfitted with spurs and at whom the dames stare as he sashays down the Prado.

Frank Silver, whose *Yes We Have No Bananas* won't ever be forgotten, was recently made presi-

dent of Norman Spencer and Son publishers.

Joe McDaniel's *I Wish I Was Back in Milwaukee* is out this month on a Decca record by the Schnickelfritz band.

In 1909 there was a controversy over selection of a new national anthem. At inauguration ceremonies at the opening of the Queensboro bridge in New York City, thousands of school children sang a new song, *My Own United States*. Now M. Witmark & Sons are reviving the song, which since years ago has been unexploited.

Shanty Is the Oldie

Stars Went to Sleep, first mentioned in this column several months ago as the composition of Merritt Marsh, inmate of Oklahoma State penitentiary, has just been accepted by BMI for immediate publication.

Shanty In Old Shanty Town, cleverly handled by the Johnny Long band on a recent Decca record, was written by Little Jack Little many years ago as a waltz. It sold 900,000 copies, was the most popular tune of the year, thanks mostly to Ted Lewis.

Two of Gordon B. Anderson's tunes, *The Pied Piper of Harlem* and *There's a New Moon over the Prairie*, will be published by BMI and the Cole Co. respectively. Anderson, only 23, is a Baltimore band leader.

Clef Music, specializing in modern dance arrangements of old standard waltzes, has just prepared Stephen Foster's *Beautiful Dreamer*. It's scored for four saxes, five brass, and has melody cued in on all parts.

Creastwood is handling *Over Here and Call to Arms* for composer Joe Nuccio. In place of the usual "lyrics by" Joe is by-lined "Chatter with harmony by."

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Jerry Shelton

Buddy Berkshire, Eddie Frippe, vocals; Fred Auns, trumpet and reeds; Mike Deane, bass; Marie Lishon, drums; Harry Hynd, piano, and Shelton fronts on accordion.

Mike Sullivan

Harry Wachdorf, Mal Maschek, John Schuch, George Schuch, saxes; Irv Berlin, Frank Wilcz, trumpets; Norm Lindquist, trombone; Fred Ehrlicher, bass; Bob Zand, drums; Frank Petrelli, piano; Ben Farnel and Jackie Peares, vocals, and Sullivan fronts on sax.

Mitchell Ayres

Harry Terrell, Phil Zolkind, Ernie Brown, saxes; "Doc" Miller, Harry Olson, Bill Boshe, trumpets; John D'Agostino, trombone; George Clark, guitar; Joe Doh, drums; Aaron Goldmark, bass; Laddy (Count) Flato, piano; Mary Ann Murray and Tommy Taylor, vocals, and Mitchell fronts.

Hal Moore

Frank Dying, Phil DiMass, Marie Argenti, saxes; Earl Johnson, Ben Herman, Arnold Ferrini, Joe Cummins, brass; John Marshall, drums; Rudy Blotta, piano; Irv Dale, bass; Ted Carson, guitar; Joe Buttrick, Eddie Dan Rio and Patsy Gale, vocals, and Moore fronts on sax.

Les Knowles

Ed Knowles, Chippy Kaevalah, Bill Sym and Leo on reeds; Charles Salmer, Edie Wrobel, Joe Del Cagno, trumpets; Tom Sylvester, trombone, Louis Mastro, guitar; Mickey Miranda, bass; Al DeCaro, piano; Eddie Sarisky, drums; Evelyn Brown, vocal, and Knowles fronts.

Jerry Fontana

Cliff Palmer, George Shields, reeds; Bob Van Wazer, trumpet; Larry Wilson, bass; Natty Vivona, guitar; Vinca Banjanich, drums, and Jerry on piano.

Paul Burton

Eddy Bogart, Norman Slack, Bill Con, saxes; Steve Sanders, Ernie Strunk, trumpets; Dick Blaha, trombone; Sal Calderone, piano; Johnny Post, drums; Nick Ben Tampa, bass; Teddy Martin, vocals, and Burton fronts on sds.

Ray Stillwell

George Markle, Sam Joseph, Gene Mills, saxes; Ray Stillwell, trombone; Bob Moran, piano; Grace Dunn, accordion, and Stillwell fronts on sax.

Eaton and Sraj

Lips Tracy, J. Rething, Bruce Eaton, and Norm Sauer, Al Eaton, trumpets; Chas Martindale, trombone; Gene Mandel, piano; Lou Manzo, bass; Harry Goss, vibes; J. Hays, vocals, and Al Sraj, drums.

Dick Jurgens

Charles Hand, Carl Brandt, Bob Lee, Floyd Adams, saxes; Eddie Kusler, Lew Van Joe Costure, trumpets; Harold Winkle, trombone; Lou Quadling, piano; Fred Scherer, drums; Swede Lund, bass; Ray Coel, vocals, and Dick fronts on trumpet.

Larry Richardson

Dave Sarvas, Raydon Allen, George Coates, Warren Terbell, saxes; Lyle Babcock, Ernest Orton, trumpets; Wilbur MacDonaid, trombone; Pete Vanditto, piano; Kenny Baumgartner, drums; Eleanor Stanton, vocal, and Richardson fronts on bass.

Rby Herbeck

George Winslow, Earl White, Gay B. Coates, saxes; Benny Stabler, George Van trumpets; Earl Dekarske, Don Johnson, trombone; Ralph Rivedahl, piano; Bossy Rang, guitar; Russ Lindstrom, tuba; Ray Olson, drums; Betty Hanson, vocals, and Herbeck fronts on reeds.

Emil Flindt

Kenny Carrott, Glenn Clements, Tom Wolverton, saxes; Jack Haron, Emil Flindt Jr., trumpets; Francis Lear, trombone; William Anthony, piano; Ray Handfield, guitar; Ray Winters, drums; Pat Stroschis, bass, and Flindt fronts.

John O'Donnell starts his fifth year with *Down Beat* on this page. Dig him.

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• Guitars and Guitarists •

Al Valenti's Solos Are Now Available

By Charles Amberger

In answer to J. C., of Long Island City, who wanted information about Al Valenti's guitar solos just published, the solos are now available and can be obtained through any music store. Compositions include *Drigo's Serenade* and *Novalette*, a guitar duet in swing style.

In the October 15 *Down Beat* we gave you the first part of an improvised original melody to be played in controversy against one of the most popular standard hits. Here is the last part of the chorus:

Musical notation for guitar solos including Finger, Strings, and Dmi parts with chord symbols and fingering numbers.

(Note means smear that note)

See if you can guess what popular chorus can be played against this melody and write me care of *Down Beat*, 608 S. Dearborn, Chicago. Popular replies will be sent to those enclosing stamped self-addressed envelopes.

Bandsmen Line Up for Draft

BY INGALLS AND BARRY

Boston — Fanueil Hall, historic landmark of the American Revolution, was a center of jazz interest Oct. 16 as all the boys of Charlie Barnet's, Mal Hallett's, Dick Stabile's and Sammy Kaye's bands registered for selective service.

scription. "I think it will do a lot of people a lot of good," Charlie replied cryptically. Later he laughingly failed to answer a reporter's query as to whether he meant the draft would do a lot of good for any particular booking agent with whom he's not getting along too well.

Attention Song Writers

Let an expert—on Harmony, Counterpoint, Composition and Arranging—harmonize and arrange your songs into 1st class Piano-Vocals. Send 3c stamp for 2 complete free song copies of my work.

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The WOODWIND CO.

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The Blues By Jess Stacy

Musical notation for 'The Blues' by Jess Stacy, including piano and guitar parts.

The notes here are pretty small, but they are worth finding and trying on the parlor piano. Jess Stacy wrote them out for *Down Beat* as an example of his blues style. Stacy is pianist with Bob Crosby's band. He became prominent with Benny Goodman before coming a Bobcat. Stacy was featured in Sharon Pease's "swing piano style" column in *Down Beat* away back in November of 1937, copies of which are no longer available. But the above chorus, regular 12-bar blues with a 4-bar intro, shows Jess at his best.

Al Spieldock Has Band in D. C.

Washington, D. C.—Al Spieldock has a new band at Paul Young's here and is doing a bang-

up job. Al is the drummer who worked with Joe Marsala and Louie Prima around New York for a spell. He's married, too. The wife is Helen Forrest of the Benny Goodman band.

Ohio Spot is Celebrating its 11th Anniversary

BY PAUL SMITH

Toledo, Ohio—Tommy Greene and his midshipmen are helping the Rustic Lodge celebrate its 11th anniversary. This is also a celebration for Tommy and his boys who have been with the Lodge six years.

Another long-term celebration: Four members of Eddie Ufer's band, currently at the Coconut Grove, have been playing together 12 years. The names of the cats are Larry Walk, Steve Kreiner, Dick Gardell and Eddie Ufer, Jr. Ufer, Sr. and Ufer, Jr. make the only father and son band combo in the state of Ohio.

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Advertisement for Will Bradley and his Trombone Section, featuring a photo of the band members and the text 'WILL BRADLEY and his Trombone Section'.

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George
Wettling on Drums
Eight Questions from
Five Drummers Answered
By George Wettling

Fred Miller of St. Albans, Long Island, wrote asking about a drum solo he called "Rhythm Express." He wanted to know who published it and said he understood it contained many rudiments. It just happens that I have heard of "Rhythm Express" and know the author of it. He is Mr. Andrew V. Scott, also writer of a new drum book called *Drumology*. "Rhythm Express" is not published but does contain many rudiments such as raticmues, single and double paradiddles, open rolls, etc. I had the pleasure of hearing Mr. Scott play the "Rhythm Express" and believe me it is a treat. He takes you on a railroad trip leaving Chicago's Union Station and arriving in Hollywood. Mr. Scott should publish this solo. Let's hope he does.

Be Carefully Careless
Gerald Miller of Rochester,

Minn., has asked me to clear him up on the press roll. As the greatest press roll artist I ever heard is Baby Dodds, I can only try to explain how he does it: Mr. Dodds just lets the sticks fall on the head of the drum in a way that it sounds as though there is a roll going on and yet there is that unmistakable beat going at the same time that you can't miss hearing. Mr. Miller would also like to know if, while learning the rudiments, it would hurt to practice a little careless swing every day. It shouldn't hurt a bit providing the swing he practices is careless enough.

Gerald also would like to know, in a measure where a quarter-note is followed by four eighth-notes and then another quarter-note, does it do "da—dadadada—da" or does it go, "da—dadadadada?" No, Gerald, it goes "mama mama mama come out of there." (You got it the second time, Gerald. Mr. Wettling is pulling your leg.—EDS.)

'Skins' Classon Compliments Wettling

Al Zicky would like to know if it's o.k. to use heavy sticks while practicing. Yes, it is certainly alright, but I would suggest that the sticks not be too much on the heavy side. I highly recommend the Bruns Moore stick for practice work.

Mr. Jack "Skins" Classon writes from Michigan commenting that

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Tips on Arranging
More Fundamentals For Young Scorers
By Toots Camarata
Of Jimmy Dorsey's Band

The approach of the arranger is similar to that of a composer. In both cases the work is of a creative nature and thought out in terms of the orchestra. The responsibility of interpretation, however, rests entirely upon the arranger. Although today in modern dance music, the tendency is toward freedom of interpretation, thus providing an excellent opportunity for the arranger, as well as the soloist, to express himself. This is a privilege and should not be abused.

after reading my column he thinks I would make a swell bartender in some honky tonk joint. That would all depend on the joint. Classon would like to know if playing in a marching band is good training for a swing drummer. Well, with things as they are today and the draft coming on, I would say it would be mighty good training. "Skins" would also like to know if playing vibes would be a help to his drumming and what the most essential things needed for a drummer in a 6-piece combo are. The playing of vibes would certainly be a help to any drummer, as you can plainly see or hear if you have ever heard one Mr. Lionel Hampton. For the most essential things needed in a 6-piecer, I would suggest a snare drum, a bass drum, a bass drum pedal, a pair of sticks, a pair of high-hat cymbals, one all-around cymbal and a tomtom. Oh, yes, and a sense of time.

Remember that an arrangement is justified only if it creates and serves to add, rather than to detract, from the original. It is in this sense then, that the arranger might well be called a composer.

Intro's Must Make Sense

Composition applies to arranging not only for introductions, modulations, interludes and codas, but also in figures and backgrounds for vocalists, ad lib soloists, etc. However, you can't just get a good sounding introduction, for example, and tack it on to a tune. Your introduction must make sense and have some bearing on what will follow. For this reason, I suggest that you get a motive for the introduction from the melody itself. Sometimes a small portion of one bar may be enough to suggest an idea that can be developed and elaborated upon. A motive of this sort, if handled properly, can also become the underlying thought or theme of an entire arrangement.

This same treatment can be given to the modulation and coda. Don't let your chorus just die out on you. Keep it alive by developing some part of it into your modulation or, in the case of a coda, let it suggest a motive that can be extended so that you will have a definite and interesting ending.

Use of Sequence and Repetition

The use of sequence (the reproduction of a figure, motive or phrase on different scale degrees) and repetition (the use of a figure, motive or phrase on the same scale degrees) can also be used effectively throughout the entire arrangement in much the same way as already stated. Understanding, however, that with a sequence, exact repetition of a phrase is not always necessary, for if the first musical thought is interesting enough, the sequence will continue, even though it may be slightly altered in harmonic steps and melodic line.

Intelligent choice of a motive to be elaborated upon, therefore, is very important. Along with it, goes a certain amount of dramatic ability plus imagination, power and color. To arrive at this, the arranger must have experience and, as far as I know, the best and the only way experience in writing can be obtained, is by dirtying lots and lots of manuscript.

Sabas Songs Won't Get Critic's Dough

How to Make a Million Dollars Writing Songs, by Frankie Sabas. New York: Foyt's, 1940. 78 pp.

There may be a million bucks in the song-writing biz, but Frankie ain't going to get any of our dough for his lyrics. Not that they are any worse than average most lyric writers turn out a brand of poetry that would get rejection slips from the paper of the East Overhoe (Ky.) Grammar School.

However, if you're bent on writing them, Frankie has sold 'em, hence he ought to know what they're buying these days.

B. W.

Join Cavalry Band

Fort Bliss, Texas—Johnny Wade, ex-lead alto man with Tony Pastor, and Vedo Vance, pianist formerly with Frankie Masters, have both joined the Seventh Cavalry band here.

Jekyll and Hyde Band Goes Big

BY WHITEY BAKER

Washington, D. C.—Ben Young, Carleton Hotel leader, once upon a time had a fine swing band in which Tex Beneke and Claude Lacey played tenors. At present his boys sound like Lombardi, Kaye, Barron, etc. But at every chance they get the boys lose themselves in outside jam sessions, the more barrelhouse the better. Reason for their Jekyll and Hydeish existence? Well, as the boys put it, "We have to eat, you know, and with a 'style' band we eat—often and well."

Al Spiedock, Helen Forrest's drummer hubby, has a fine outfit at the Rumanian Inn. They use arrangements by tenor man Garson Kaufman. . . . Sonny James' combo, now at the Wardman Park Hotel, will bear watching. They play jump or good schmalts.

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A FULL YEAR'S SUBSCRIPTION TO DOWN BEAT—All the news of the Music World while it is still news . . . news of new developments in instrumental technique, news of new trends in public taste, reviews of the new records and the orchestrations — everything the modern musician needs to keep abreast of the times.



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 to the names on the attached list and send the bill to:
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 Enter my order, too!



New Orleans Jazz, as of 1940, includes an accordion. At least this group of musicians, playing the Club Paramount in New Orleans, utilizes a squeeze-box for its jivings. Shown are Earl Vuiovieli, accordion & piano; Johnny Vuiovieli, guitar; Engle Englethorn, tenor sax & clarinet; Louis Vallon, bass and vocals; Charlie Martin, drums and vibes. This group goes under the name of the "Gentlemen of Jive."

This Bartender Likes to Jam!

BY THE HEP TIGER

Madison, Wis.—Every Sunday afternoon finds the boys putting it away at the French Villa, a spot run by one-time Chi trombone toter, Don Burdette. When the cuttin' becomes especially savory Don hurdles from behind his bar and grabs his horn, which is forever on the old upright, and gets in his share of the licks. The only commercialism evident is the price of a beer. However, all visiting Toms are invited gratis upon presentation of their mouthpieces or winking their one good eye.

Dean Hudson's Sponsor Presents Film to the Army

Charlotte, N. C.—The cheese tidbit baker who sponsors Dean Hudson's CBS network commercial isn't fluffing any exploitation possibilities the band offers. Last month they presented the band in person in a series of concerts for Army officers, and a series of dances for enlisted men of Fort Benning, Georgia, and Fort Jackson, South Carolina. The sponsor's product, "Toastchees," was emblazoned across the fronts of the music racks. Fifteen thousand pictures of the band, with the sponsor's message printed on the reverse, were given away, and a ten ton truck transported a four-level bandstand complete with racks, spotlights and a p.a. system. The fact that Hudson holds a Reserve Lieutenant's commission in the 67th Army Tank Corps and is assigned to Fort Benning didn't do any harm. The band is now playing the Blue Gardens at Armonk, N. Y. and has been renewed for the commercial starting Feb. 1.

Jimmy Namaro In Car Smash

BY DUKE DELORY

Toronto—Heading away from Hamilton to his job one night last month, popular Canadian band-leader Jimmy Namaro was knocked off the highway by a "hit-and-run" transport truck whose license number he was unable to get. He suffered no personal injuries. His car, however, was damaged to the extent of \$200. Namaro is currently being held over at the Dover Club in Port Dover, Ontario, until Jan. 4. Les Foster replaced Ned Ciaashini on hot accordion, but Jimmy is still looking for a clarinet to replace Benny Winestone.

Drummers Featured In New Disc Album

New York—Plans for a "Drummer Boy" album by Decca have been completed. The album will include 10 sides and will feature the respective drumming styles of Ray Bauduc, Joe Daniels, Ray McKinley, Gene Krupa, Augie Goupil, Ormond Downes, Frankie Carlson, Ben Pollack and others who have recorded in the past for the Decca label. Album will be out shortly before Christmas, it was said. Photos of each hide artist and a booklet explaining each disc will accompany the collection.

Local Jump Soon

Madison, Wis.—Local 166 here will hold its annual jump on Dec. 9. Due to the fact that in the past the crowds could not be accommodated in one hall, the bands, twenty of them, will pack 'em in at both the Lorraine Hotel and the Eagles' Club.

Polecat's New Job

Jacksonville, Fla.—Gene (Polecat) Parvis, drummer formerly with Ken Roberts and Henry Biagini, has replaced Andy Dougherty with the "Fats" Daniels band at the Mayflower here.

MARIMBA & XYLOPHONE PLAYERS!

Send for your first copies of these two brilliant compositions arranged by the well-known instructor, A. Zippartain.
Cossack Revels by Ivan Tchakoff • **Hejre Kafi** by J. Hubay
 (with piano accompaniment) • Price, \$1.05 each; postage paid
 Interesting and Educational
Zipp Drum & Xylophone Studios, Publisher Lyon & Healy Bldg. 242 S. Wabash - Chicago

Ad Brings Him All—But a Job

BY DON LANG

Minneapolis—Lee Kugler, local sax man, advertised for a job through the medium of one of the national show business weeklies. He got one response. It was from some jerk who wrote him a knocked-out, illiterate letter offering him with a band that wasn't working, whose members had taxes but who didn't "ware" them, and who enclosed a sheet of paper with the pictures of all the other band members pasted on it. They looked as if they were convict identification snaps. "Next time I'll try *Down Beat*," said Lee with a chuckle.

'Beat' Man Has To Show Card

BY BILL WILLSE

Baltimore—Business is so good these days that we're forced to show the press card to get into a lot of the joints. Thanks to Rocco Terrone's small setup, the new Chanticleer is getting its share of the gravy. Rocco plays piano and accordion and uses Jimmy Caruso on reeds, Louis Terrone, who yodels in five languages, is on guitar, Angelo Liotta on bass, and Lucille Mathews does the vocals. . . . The Belvedere's swell business lately has shown that we were not wrong in building up the Ray Keating band. . . . Michael Green dropped in the other day; there's the local band, a 15-piece combo, that should get somewhere.

Harry Knotts Is In the Army Now

Fayetteville, N. C.—Harry Knotts, former ace *Down Beat* snooper from Baltimore, is now enjoying Uncle Sam's room and board as a member of the Army's 9th Signal Co. at Fort Bragg here.

They Are All Changing to the Brilliant

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Ray McKinley

WITH

Will Bradley's Orchestra

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Ray is a SLINGERLAND drummer. He's been one for years. He and other leading drummers in the country, like Gene Krupa, Buddy Rich with Tommy Dorsey, Maurice Purtill with Glenn Miller, Cliff Leeman with Charlie Barnet, and hundreds of other top-notchers know that SLINGERLAND "Radio Kings" are the world's finest. Yet they cost no more! See and try these wonder drums at your dealer.

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How a Band Came up is Kerns Story

BY WAYNE BOLLRUD

Fairmont, Minn.—Six years ago a group of "hired hands" all having day jobs got together and formed the Rhythm Club Swing Band for kicks and any occasional job they could pick up on a week-end. It wasn't very long before they were getting so much work that it was tough to work nights and days too. One by one the boys quit their day job. They chose a leader, Lynn Kerns, who did the arranging. They formed a corporation under Minnesota law, and Kerns was the last to give up his day job. He was a linotype operator on the Fairmont Daily Sentinel.

Singing with the band, which now averages about two nights off per month working the territory between Duluth and Omaha, is



Joins Gill . . . Imogene Lynn, 18, is the new chanteuse with Emerson Gill's band which currently is playing Michigan locations. Imogene attended Bowling Green, O., high school and admires Martha Tilton and Helen O'Connell above all chirpers. Pic courtesy Lou Cramton.

Shirley Rae Koch. She was 13 years old in September. Stringent child labor laws in the state necessitated obtaining special permission from the State Welfare Board, which permits her, during the school months, to work only week-ends with the band. The band uses four tenors most of the time. The complete personnel:

Gordon Fear, George Duran, Charles Hamilton, Gordon Cole, sax; Arnold Benson, Marie Malesick, trumpets; Clarence Benke, trombone; Paul Bertrand, piano; Ray Friday, bass; Frank Van, drums, and Kerns fronts on electric guitar.

Windsor Local Throws Party

Windsor, Ont.—The Local's annual drag was held last month at the Prince Edward Hotel with 12 bands and a thousand customers. Madriguera came from Detroit's Statler and Larry Gentile broadcast his "Dawn Patrol" from the stage. Detroit and Windsor Federation execs showed including Les Clark, Clancy, Ferentz, Crowley and Agnew. Highlight of the event was inauguration by Mrs. Ray Meurer of the Essex Scottish 1st Battalion's cigaret plan whereby packages of smokes are contributed for soldiers when *Beer Barrel Polka* is played. Mrs. Meurer is the wife of former band leader Ray, now attorney for King-Trendel Radio.

Lim Honored on Bigard Wax Date

Chicago—Barney Bigard's orchestra waxed several numbers for Bluebird November 11. Among them were "Lament for Javanette" (dedicated to Harry Lim, a native of Java); "Ready Eddie" and two others, untitled to date. Members of Barney's combo were Ray Nance, trumpet; Ben Webster, tenor sax; Juan Tizol, trombone; Sonny Greer, drums; Jimmy Blanton, bass, and Duke Ellington, piano.

No Norvo or Bailey Snags In Detroit

BY LOU SCHURRER

Detroit—The rumors of Red Norvo-Mildred Bailey marital snags were cleared here recently when Bailey dropped in expectedly on Norvo after a barrage of letters both ways. She spent a week-end beat because contracts prevented her from doing a vocal with the band. Red's unit is relaxed in a subtle style that screams perfection long before you can figure out why.

Red and Mildred barely missed out on a scrape. One night after work they went out to the Chicken Shack for some ribs and assorted jobs. They left early and learned the next day that the cops had put the pinch on the joint shortly after.

The national defense program's natural hypo to Motortown biz makes things look pretty bright for toot-men . . . Patricia Gilmore, Enric Madriguera's gorgeous chirpie, has done a terrific job on a private recording of an original, *The Saddest Man In Town*. It's a sequel to *Gloomy Sunday* . . . Each Wally Townsend has trouble convincing folks that he ain't the other. Wally has a band at the Roxy Bar while Wally plays piano at CKLW . . . Jimmy McGee now on clarinet with Will Henderson . . . Carlton Hauck's chick, June Kemp, still on the mend from an accident suffered last summer, will join the band in the spring.

Fio Rito Band Celebrates in An Airplane

BY BILL BARKER

Dallas—Ted Fio Rito took advantage of a wedding in his band two weeks ago to plug his trade-line, "Skylined Rhythm." Vocalist-drummer Frank Flynn was wed at 9 a.m. to Jane Burkholder of Cleveland, Ohio, at Sacred Heart Cathedral here. At 3 p.m. the bride, groom, a few guests and the entire band took off in an American Airlines transport for a 30-minute wedding reception held high in the clouds over Dallas. Refreshments were served while Fio Rito's band furnished music for the affair.

The band has been a fine draw in the Hawaiian Century Room of the Hotel Adolphus. Ted has been auditioning girls for the chirpie job.

Stork Pestering Two Kemp Men

Los Angeles—The stork hovers over the Hal Kemp band, vacillating between the Leo (trombone) Morans and the C. A. (road manager) Van Nordstrands. The long-legged bird will drop a bundle with each couple within a fortnight.



Frank Daly's Band at Ye Tavern, Long Ridge Road, Stamford, Conn., includes Al Rinker, on clarinet; Elliot Eberhart, pianist formerly with Al Donahue; Daly, drummer and leader, who is not to be confused with the Frank Daily who operates the Meadowbrook in Jersey, and Ralph DeCarrillo, formerly with Jack Denny. The spot is 40 miles from New York and is a favorite haunt of jamming musicians. Pic courtesy of Jerome Lee.

Greenwald Better Clary Man Than Benny Goodman?

BY EUNICE KAY

Cleveland—Causing most of the favorable comment around this junction these days is the Willard (Willie Pott) NBC band. The guys are really polished, musically the nuts. Pianist-arranger Marv Arnold has been with the band since the beginning and has had much to do with the fast growing popularity. Irv Greenwald, who plays a hot clarinet, is highly respected, considered by many to surpass Goodman. When listing really good studio bands, don't skip this one.

Competition for Bob Freeberger, thought to be the best trombone in town, is George Erly, who plays slip like Cootie plays trumpet . . . Hal Zeiger, head of the new Mutual Artists Service, doing lots of booking with Hal Lynn's up and coming band . . . Norvo's fine band is house unit at the Trianon.

How a Team Writes Top Song Hits

(From Page 5)

"The Beat of My Heart," which copped the 1934 ASCAP award, and it was steak and potatoes for Johnny from there on in.

Bing Crosby had been following young Burke's lyrics, and when an opening occurred in his own tunesmith's department, he brought Johnny in to set words to Arthur Johnston's "Pennies from Heaven" score—the same score, incidentally, which gave John Scott Trotter his first crack at arranging for Bing. It was Burke-Johnston again for

"Double or Nothing." Then, Jimmie Monaco replaced Johnston in the melody department, staying through the completion of "Rhythm on the River."

Van Heusen is better known as Edward Chester Babcock in Syracuse, N. Y. His family claims he's descended on his mother's side from Stephen Foster (Jimmy's mother's maiden name was Ida May Foster), but Jimmy dismisses it as "blarney." The Van Heusen name was adopted to escape his father's wrath after his dad caught him cutting classes at Syracuse's Central High School to sing on a local radio program. He teamed with Jerry Arlen, younger brother of Harold Arlen, of "Stormy Weather" fame, who lived next door, and Harold gave them their first break, bringing them to New York in 1935 to do the score for the Cotton Club Parade. The show paid the boys \$30 a week for six weeks then folded.

J. Dorsey Helped Him

Jimmy landed a job piloting a freight elevator in New York's Park Central Hotel for \$15 a week spent \$14 of it for rent at the Hotel Wellington across the street, to maintain a front, and ate in style from service trays going up in his elevator. Song plugging and piano-playing jobs later earned him as much as \$30 a week until he met Jimmy Dorsey, through a song-plugging friend named Herb Reis.

The Jimmys collaborated on "It's the Dreamer in Me." Six months later, Van Heusen had hit in collaboration with Eddie DeLange on "Heaven Can Wait," "Deep in a Dream" and "So Help Me," among others, was admitted to ASCAP membership October, 1938. Burke and Van Heusen first met on Johnny's health trip to the East in the late winter of 1939. It was then, "Oh, You Crazy Moon," was born. From that time on, their paths pointed to their present partnership.

Johnny's married, lives in Beverly Hills the year-round with his wife and mother. Jimmy, a bachelor, has an apartment on East 52nd street in New York, lives in a Beverly Hills house, formerly occupied by Hedy Lamarr when in California.

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Among j nating the Hines, Fatc ey, Jimmie Lonnie Jo Darnell H band, Sh others, poss Local 208's the talent. Local Geor the benefi will be he 49th and W
Keith Ed pet with th other big t tion with S ing at the the Palladi



Bea Wain shows how to make up with a portable kit. See her story below, which starts on page six. Photo by CBS.

Bea Wain on How to Dress—

(From Page 6)

the singer to follow is this: don't wear any more makeup than the average female customer. You can gauge yourself by the size of the town and the type of shindig. If it's a good-sized city and the dance is being sponsored by an older and more sophisticated crowd, a little more makeup is okay. For a young college crowd, on the other hand, the less used the better.

Get the powder base on first, follow with rouge and shadow, powder over all. Remove excess powder and apply pencil and mascara. No false eyelashes—too theatrical. Lipstick last, applied with a brush for a clear outline.

A Healthy Shine on Hair

You've got to learn to do for yourself on tour. Chances are you won't be able to spend time in a beauty parlor more than once a month. The customers don't know this, and probably wouldn't care if they did, so it's up to you to acquire a handbox appearance against these odds.

See that your hair is shampooed at least once every 10 days. Wash it before you go to bed, and dry it in a towel. In the morning, you can wind the ends into curls with bobby pins or curlers and cover your hair with a bandanna. This, of course, can be left on while driving to the next date.

Change your nail polish at least twice weekly, more often if the polish chips off. Brilliantine covers a multitude of hairdress faults, so use it lavishly. People won't notice drooping curls when the hair has a "healthy" shine.

Chi Colored Union Will Present Jazz Stars at Benefit

Chicago—The colored Local, 208, is throwing a benefit swing concert Dec. 8 to raise funds to send one of its young members, drummer Johnny Hall, to the Mayo Brothers clinic in Rochester, Minn. Hall is the victim of a mysterious malady which seems to be slowly ossifying his stomach. Surgeons and specialists at the Illinois Research hospital and the Cook County graduate hospital, as well as others, are at a loss to know what the affliction is.

Among jazz artists who are donating their services are Earl Hines, Fats Waller, Jimmy Yancey, Jimmie Noone and his band, Lonnie Johnson, Chippie Hill, Darnell Howard, Red Saunders' band, Shorty McConnell and others, possibly ofay Harry James. Local 208's Charles Elgar lined up the talent, and ex-president of the Local George Smith is chairman of the benefit committee. The event will be held at Bacon's Casino, 49th and Wabash.

Keith Ecker, former first trumpet with the late Earl Burnett and other big bands, has left his position with Selmer and is now working at the Lockie Music Store in the Palladium in Los Angeles.

Shaw Relected: It's Getting to Be an Old Story

Kansas City—For the fifteenth consecutive year, William Shaw was relected president of musicians' Local 627 at a meeting of the union here last week.

Shaw has seen hundreds of musicians pass through the Local's doors out into the world of big time jazz bands. Bus and Bennie Moten, Paul and Ben Webster, Lips and Walter Page, Andy Kirk, Count Basie, Clyde Hart, Eddie Barefield, Harlan Leonard, Jay McShann, Eddie Durham and many others are all members of 627 and joined after Shaw became prexy. Harry Carson was renamed vice-prexy, Earl M. Jefferson continues as secretary, Richard Smith is the new treasurer and Robert Hall is sergeant-at-arms. The posts are for one year.



Givin' the Ritz to Ken Harris, pianist-leader at French Lick Springs Hotel, French Lick, Indiana, is Al Ritz of the famed zany movie trio. Ritz visited French Lick, the home of Pluto Water recently. The expression on his pan shows the impression the Pluto devil made on him. Three of Ken Harris' men have married since they opened the French Lick job.

Chi Cabin Club Closes for Good

Chicago—The Cabin Club, "oddest night club in the world," has been shut forever. "Big Nat" Ivory, owner, moved all the furniture out the other day just as rumors were starting that the spot would reopen. During its hey-day the Cabin was the showplace of south Chicago. Many great bands played it, the last one being Jimmie Noone. Screen and show business stars long made it a popular rendezvous after hours.

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Len Smith is in Army Camp

Yongestown, N. Y.—Len Smith, former Montreal Beat correspondent, is permanently stationed at the training camp at Niagara-on-the-Lake, over on the Canadian side of the Niagara River, in a Scottish Regiment of the Canuck Army.

WE FOUND!

IRVING GOODMAN is resting after an operation. Contact him through Ed Flynn, Wellington Hotel, New York, N. Y. CARLYLE SCHINTZER can be reached General Delivery, Opelousas, La. He is working with Jack Tracy's band at the Cedar Lane Club. JULES HERMAN is playing trumpet with Griff Williams at the Stevens Hotel, Chicago, Ill.

The next Down Beat will be fat, and a special Xmas issue! Better subscribe today—See coupon on page 12.

Ralph Burns is Impressive in East

BY INGALLS AND BARRY

Boston—Name band leaders looking for new arranging talent should look up Ralph Burns, a local boy who really knows how it's done. Burns has his own 13-piece band, plays at all the colleges in New England. They have 120 originals in the books, all good. The only stocks the band uses are a few waltzes. Frances Claire sings.

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Are Negro Bands Doomed As Box-Office Attractions?

(From Page 2)

do his records sell as they once sold. Calloway knows the end of his career isn't far off. The buzzards are following his band.

One-Nighters Too Much

Andy Kirk is working. Joe Glaser miraculously keeps the Clouds busy with rarely an open night. But how long can Kirk, Mary Lou Williams and the boys continue jumping from 200 to 450 miles every night, night after night, year after year, without air time, without a location job, and without the rest they as human beings must have? There's a limit to that kind of work and Kirk knows it. Either the men will collapse or they'll have and the band will fall apart.

Erskine Hawkins and Ella Fitzgerald are not safe. Neither is a big name yet—in the sense that Calloway was in 1933. Hawkins playing the Savoy Ballroom in Harlem and making his regular quota of wax is doing all right—but he isn't making a lot of money. The man on the street still has never heard of him and probably never will, judging by current conditions in the colored band field. Fitzgerald not only has suffered heartbreaking personnel changes since Chick Webb's death, but she's also had it tough making sleeper jumps and working in holes-in-the-wall out in the sticks where on more than one occasion the operator has failed to pay off. Records remain her best bet. But she's miles behind the par set by Cab and Duke five years ago in theaters—where antes of \$7,500 to \$10,000 were not only possible—but almost monotonously regular. What's in it for her next year?

Carter in Tough Straits

Most poignant of all situations is Benny Carter's. On paper Carter should have the best of all colored bands. As a musician he is unsurpassed, playing alto, trumpet or clarinet. His arrangements are better than those used by Fitzgerald, Kirk, Erskine Hawkins, Coleman Hawkins, Calloway and

in some cases—but just a few—the Duke and the Count. Yet Carter works so rarely that he can't keep a band intact. Handsome, personable and intelligent, Carter could be the best of all colored front men if conditions were identical with those of three, five, or even seven years ago. As Berigan used to blow—he can't get started. Nor will he ever, unless the public changes its attitude.

Roy Eldridge's small band flopped. Roy sure as hell will end up as a sideman. As a leader he doesn't mean a thing.

Teddy Wilson is no better off. His big band was a commercial failure. His current band, a smaller group, is a so-so success at a swank east side niterery. Teddy had a terrific "in" with the spot's management and advisers. His band got the job. But Teddy—and he'll admit it—could be making a lot more money, and be free of a leader's worries, by playing with Benny Goodman as a sideman.

Kirby Better Off

John Kirby gets by because he plays a style which fits into locations ordinarily barred to colored organizations. But how far are John's salary checks? He'll have to work a long time before he can retire.

Jelly-Roll Morton, once a big name; Lips Page, Jimmie Noone, Ernie Fields, Harlan Leonard and dozens of others, with bands, don't work regularly. Some work not at all. And when they get a job it's scale. Plain scale. They could make more money running rib joints.

Jimmie Lunceford is in Kirk's boat. He's always working, but he jumps like a madman, and air time doesn't come his way often. He knows what a buzzard looks like.

Louis Armstrong left Chicago a couple of months ago for Los Angeles. When he opened at the Paramount Theater there he looked fine in his white suit, backed by his neatly-dressed musicians and shiny instruments. The customers out front didn't know that Louie and his men had traveled all the way across the western half of the United States in a cold bus, beat and weary. And they couldn't see their paychecks—which would amount to about half of what a white musician receives, working under a leader as well known as Armstrong. They've got buzzards on the west coast, too.

That's the story—and it's a sad one to anyone who ever listened to any of these bands beating it out as only Negro musicians can. Where do they go from here? What's in store for them? Will 1941 be better or worse?

These questions will be answered by writer Larkin in the next *Down Beat*, out Dec. 15 everywhere. Don't miss this cool, tersely worded analytical series in *Down Beat*. Do *Down Beat*'s readers have an answer to Larkin's observations? If so, we'd like to have them for possible use as an answer to Larkin's story.—EDS.

Ink Spots' Bus Catches Fire

BY CHARLOT SLOVIN

Cumberland, Md.—The bus in which the four Ink Spots and their accompanying 14-piece band were riding caught fire on their recent tour through here, causing considerable damage to the bus but luckily no personal injuries, nor were any instruments damaged. The bus was coming down a mountain road four miles out of Cumberland when flames started to shoot out from under the hood. The fire was finally put out with the help of the bus' extinguisher. The band touring with the boys in the old Sunset Royal outfit. Marty Howard makes the arrangements.

Griff Williams In Court Test

Chicago—A test case in the Chicago Local's jurisdiction was slated at press time to obtain a Chicago court opinion on who is liable for the social security tax, the band leader or the hotel, cafe or theater management. The case was to take the form of an attempt by Hotel Stevens leader Griff Williams, with the sanction of the Chicago Local, to get a rebate on taxes he has paid into the office of the Collector of Internal Revenue.

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These People Figured in News of the Music World Last Week



Joe Plugger and all his brothers surround Dinah Shore, singing star of Eddie Cantor's show and Bluebird discs, in an attempt to "sell" her tunes which they claim will "top the sheet" in a month. Dinah's steady rise to prominence has been one of the big events of 1940. Her work on the musicians' show, *Chamber Music Society of Lower Basin Street*, helped her most, she thinks.

Lanny Ross Records . . . Shown below with Carl Kress, the fine guitarist, and Andy Sanella, saxist, Lanny was snapped in RCA-Victor's studios during the session in which he cut *Moonlight and Roses*, *Marianna Annabella*, *Whispering* and *Crosstown*. He used an 8-piece combo with Roy Bargy on piano. Ross, a former track star, is heard Monday through Friday nights on CBS. He hasn't recorded in years, until this date was set.



Bobby Burns, Tom Dorsey's manager, poses with Dave Klein, brother of Mannie Klein and contractor for Earl Carroll's Hollywood Restaurant, at the new Palladium dance where the Dorsey band played throughout November to huge crowds. Klein is a big man in radio studio musicians' circles.



"Dig That Nonchalant" look on the face of Woody Herman's septa admirer, and sister, who recently visited Woody backstage at the Strand Theater on Broadway. Frankie Carlson, Herman's drummer, took the picture for *Down Beat*.



"The Pan-American Way" is being sung here by Patricia Gilmore, while Enric Madriguera, with fiddle, plucks out a background. The tune was written especially for Columbus Day ceremonies broadcast to Central and South America by CBS from the Ford pavilion at the World's Fair, which recently closed for good. Maddy's band drew the choice assignment because of his popularity with Latin audiences.

See Story
On
Page 1

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ELLINGTON SNEAKS UP ON GOODMAN!

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