

Miller, B G Lead Poll; Duke Strong

Benny Goodman and Glenn Miller!

They're the leaders of the pack as the 1940 poll enters its last lap. Goodman is fighting off Duke Ellington and heads the swing band division of the contest;



Glenn Miller

Miller has overtaken Tommy Dorsey in the sweet band class and leads the sentimental trombonist by 201 votes. Final results of the 1940 poll will be published in the next *Down Beat*, out January 1. There are only two more days in which readers can vote.

Trailing Goodman by only 94 (Modulate to Page 18)

Barnet Weds Her



This is Charlie Barnet's wife, whom he married Nov. 29 in Havana, Cuba, after a fast flight there from Florida, where he was resting after his battle with CRA and James Petrillo. She is the former Harriet Clark, blonde singer who for a while was vocalist with Barnet's band. She has also appeared in Broadway musical shows. Three days after the ceremony Charlie, his wife and band were back in the groove playing one-nighters in the east. His troubles with Petrillo cleared. Cliff Leeman, drummer, has been ill. His place was taken by Wally Gordon of the Johnny Long band.

Dorsey, Meroff Join ASCAP

New York—Among the 44 new members admitted to membership in ASCAP last week were Jimmy Dorsey and Benny Meroff. More members have been taken in this year than in any other year in the org's history, 139 having been granted membership ducaats so far in 1940.

Remo Biondi Nearly Dies of a 'Shock'

New York—Remo Biondi, guitarist with Gene Krupa's band, was nearly electrocuted two weeks ago while the band was playing the Savoy Ballroom in Harlem. A loose wire caused a short circuit in the microphone of the p. a. system. Then Biondi, not aware of it, touched the mike. He was floored by the shock and after an hour's treatment returned to the stand.

Sax Man With F. B. I.

Philadelphia—Charlie Solomon, saxist with Joe Folman's Mask & Wig band here, has shelved his horn and taken a job with the F. B. I. Solomon, who had been studying law, was replaced by Ray Hyman of Alan Fielding's org.

Only Two More Days to Vote

All ballots in *Down Beat's* poll to find the favorite swing and sweet bands, and an "All-American" band composed of the nation's best sidemen, must be mailed not later than midnight of Tuesday, Dec. 17. All ballots postmarked after that date will not be counted.

Final results of the 1940 poll will be published in the January 1 *Down Beat*, which will be out in just two weeks. You have only two more days in which to vote if you have not already done so. Ballots may be found in the December 1 and both November issues.

Two Musicians Die in Blizzard

By DON LANG

St. Paul, Minn.—Carl Iverson and Bob Roberts, trumpet men and members of Local 30 here, were found frozen to death near Winona after the blizzard of Armistice Day. Inseparable companions, the two were on a hunting trip when the blizzard caught them. They were both former members of Oscar Baum's band at the St. Paul Capitol theater. Iverson is survived by his wife and 13-year-old son.

Lewis Signs for Year

Miami—Sid Lewis' 52-week contract at El Chico is an innovation in seasonal Miami. It's the first time in the 27 years' existence of the Miami Local that a leader has been signed for a solid year's contract.

"Cheesecake" For Christmas



This is the latest publicity picture to emanate from the Ace Brigade orchestra, now touring the Middle West after a run at Chicago's Marigold Gardens. She is Betty Day, born as late as May 20, 1922, in St. Louis, who is listed as the "daughter of a representative in the Missouri legislature and a state senator two terms." Miss Day is *Brigade's* sparrow.

Savitt to Victor

New York—Jan Savitt and his Tophatters will record for Victor starting next March. Band, now on Decca, has signed to do 48 sides, without a time limit. Jan will get a guarantee plus royalties, MCA set the new deal.

DOWN BEAT

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CHICAGO, DECEMBER 15, 1940

15 CENTS

A King, a Count and a Cootie



New York—Benny Goodman is still rehearsing, and playing scattered one-nighters in the New York territory. Here he is shown with Georgie Auld on tenor, Cootie Williams, trumpet, and Count Basie (with hat) at the piano. Artie Bernstein's left arm also is partly visible. The King of Swing is back on records, too, his first Columbia since his return having been issued recently. Benny leads the swing bands in *Down Beat's* poll and is walking away with the "favorite soloist" honors.

Django Reinhardt Missing; May Be Victim of the War

Where is Django Reinhardt? Favorite jazz guitarist of two continents, Django has not been heard from in nine months. His sidekick, Stephane Grappelly, whose hot violin and piano long have been featured with Reinhardt's gtrbox on many a Hot Club of France record, is safe and accounted for in England, where he went shortly after the war started. But no one, it seems, knows the whereabouts of Django.

Many of his friends fear that he may have been a victim of Adolf Hitler's blitzkrieg in France last spring. Others say Django left Paris in time, and returned to his life as a nomadic gypsy musician somewhere in south France, which is not Nazi-occupied territory. Those same people believe that he is roaming about south France today, playing his guitar, content to have his freedom.



Reinhardt

Most all the noted musicians of France and England are safe and accounted for. But Reinhardt, who began life as a wandering minstrel, remains a mystery. None of his many friends has had word from him recently. No one is sure where he is, or what he is doing. But most people close to him are convinced he is alive.

Baker-Tucker Nab Commercial

New York—Orrin Tucker, with Bonnie Baker and his band, start a new radio commercial tonight (15th) at 5:30 p.m. eastern time over NBC's blue web. Sponsor is the maker of Vitamized Yeast Foam tablets.

Aside from Tucker's music, the show will present each week outstanding local acts rounded up from cities which carry the program. Stack-Goble ad agency set the deal.

Radio-Music Fight Nears 'Zero Hour'

New York—Two weeks to go and no peace in sight.

That's the picture in the ASCAP-Radio industry battle as "absolute deadline" nears. Already the use of ASCAP-controlled music has been curtailed on the major networks but unless a sudden arbitration comes about before Jan. 1, there will be no ASCAP music on the air at all. That includes commercial as well as sustaining programs.

Observers believe BMI will purchase a valuable American catalog shortly before the final day. That would make many standard tunes available for performance on the air without paying ASCAP the more than three million dollars in performance fees it asks for 1941. As it stands now BMI's catalog is weak. Most leaders are arranging public domain songs for use on radio. ASCAP-controlled music is not being shelved, for it will be used when bands are not on the air.

Many believe some sort of agreement will be reached before Jan. 1. Others contend that radio has nothing to lose by trying to force unknown music down the public's throat, and that the radio nabobs are determined to go ahead with plans to get along without ASCAP music. Meanwhile, bandleaders are changing themes, overhauling their books, reviving old p. d. tunes and arranging dozens of originals written by sidemen which heretofore were crowded out by ASCAP-owned songs with a lot of publishers' money behind them.

Merry Christmas? The ASCAP and radio men can't see it this year!

West End Theater Folds in Harlem

New York—Efforts to make the West End Theater in Harlem real opposition to the long established Apollo Theater were dropped last month after the management took a \$10,000 loss in the six weeks the house operated. Semi-name bands, all colored, were used to buck the Savoy, also a strong spot for Negro bands.

All talent was paid off. Teddy Hill's band was last to play the house.

James Drops Jerry Barrett as Roadman

New York—Jerry Barrett is no longer road manager and "plugger-greeter" for Harry James. Spot is now being held down by Don Reed, formerly of Hotel Sherman, Chicago. Reed is making friends in his new slot.

'Santy' Herman On the Cover

Dig that wig, and "them there eyes," on Woody (Santy) Herman, whose Christmas this year will be spent playing with his blues band at the New Yorker Hotel in New York where he opens December 20 for at least a two months' engagement. Currently completing a theater tour which has taken him to a half-dozen of the nation's largest eastern cities, Woody and his men will be right in the middle of the ASCAP-BMI battle with a mess of NBC airshots slated. It's a return ticket for him, his band having been sensational during its New Yorker run from August through October of this year. Photo by Ray Rising.

Al Donahue's Gang 'In the Mood'



New York—Shown here are members of Al Donahue's band throwing a pre-Christmas blowout before taking to the road. Sal Pace, Al's fine alto man, was host at the party. That's Phil Brito mixing one behind the bar. Pace operated a drink spot before he joined the band. Donahue has recovered from his recent back injury. Dee Keating, vocalist, seems to be the only one missing in this shot.

Miller to Get 100G's for Pic With Sonja Henie

Home Girl



Although she croons soft, sentimental songs in an intimate, Frenchy manner, Yvette (above) is really a little home girl. Reared in New Orleans, in a French school, Yvette has come up rapidly in 1940 via a big buildup on NBC and Bluebird biscuits.

Kay Kyser Dogging It

New York—Outside of an occasional one-nighter around this area, and his regular Wednesday night tobacco commercial, Kay Kyser is dogging it. He recently closed at the Waldorf-Astoria Hotel. The Carolina gent's income for 1940 has placed him among the very top income tax brackets and if he continues grabbing terrific coin the rest of the year it will all have to go to the government, he figures. So he just isn't working.

Kyser is said to be getting \$10,000 a week for his 1-hour commercial. He also drags down about 10Gs a week in theaters and anywhere from \$1,500 to \$3,000 on one-nighters. In addition, he has already this year pocketed a fat sum for doing his second movie for RKO, titled *You'll Find Out*. Men in his band are getting regular salaries anyway even though they are working only a couple of nights a week.

Kay's friends say he has invested much of his coin in real estate around Chapel Hill, N. C., his old stomping grounds.

Jack Denny Is Bankrupt

New York—Jack Denny has filed a voluntary petition of bankruptcy in New York Federal Court. He listed no assets and liabilities of \$9,833.

Denny, whose real name is Ralph McCord Denny, said he lost \$3,077 working as a leader in 1939. His creditors include Melre Denny, \$4,300; Jeanie Lang, \$624; Phil Braustein, \$700; Consolidated Radio Artists, \$1,000 commission monies; Wm. Morris Agency, \$400; Frederick Bros., \$150; Jack Bregman, \$500; Louie Bernstein, \$300. At one time, about five years ago, Denny was one of the best known leaders in the biz, but in recent years his popularity had waned and bookings were infrequent.

Dick Stabile Okay After Accident

Marion, O.—Dick Stabile and his drummer, Lou Zito, are back again with Dick's band playing one-nighters after Dick's motor car overturned near here last month. Stabile and Zito were only bruised.

New York—Glenn Miller and his band have been signed by 20th Century-Fox to appear in a coming movie pic which will star Sonja Henie, ice queen. Miller and crew are to receive a reported \$100,000 for its work, which will take eight weeks, it was said.

Deal was set by General Amusement Corp., with Mike Nidorf in charge of dickering. Miller has long been rumored for movie work but he was never satisfied with offers until the Henie deal was brought to a head. Miller, now at Hotel Pennsylvania, leaves there Jan. 19 and will take to the road heading west, winding up in Hollywood in the early spring. Miller is holding the period of March 1 to April 15 wide open for his film work, which will be the first he has done.

Probable that the band also will play the Palladium in Hollywood while on the coast, as well as theaters and one-night stands throughout the area. The band has never been seen in California since it hit the top a little more than a year ago.

New Band and New Name for Eddie DeLange

New York—Eddie DeLange has changed the spelling of his last name, on the advice of one of his numerologist pals, and also is leading a new band which emphasizes two-beat Dixie jazz.

DeLange's new name is "De-Laing," the latter spelling being more advantageous to his personality, he thinks. Henry Biagini rehearsed the new band and it debuted at Yale, New Haven, Nov. 29. Now doing one-nighters, De-Laing will go into a Connecticut roadside spot for a buildup with airtime Jan. 7. Crew comprises 14 men and Elissa Cooper, who sang with Eddie's old band. Eddie for the last year has been busy writing songs in collaboration with Carmen Lombardo.

Red Nichols Reorganizes

New York—Red Nichols is reorganizing. The veteran scarlet-thatched cornetist has been holding rehearsals here and plans to preview his new crew Dec. 17 at the Tune Town Ballroom in St. Louis. No personnel announcement is ready yet, Red says, "until I'm really sure of each man and how he can deliver."

'Paraddiddle Joe' With Tony Pastor



New York—It's too early for Johnny Morris to be full of the Christmas "spirit," but he looks as if he might be as he goes into a triple-paraddiddle with Tony Pastor's band at Hotel Lincoln here. Morris, who for years was tub-thumper with Lopez and Buddy Rogers, is being featured on a tune called *Paraddiddle Joe* which the Pastor pack has cut for Bluebird. In it Morris pulls a mess of fancy drumsticks which every youngster should hear. The guy's got technique, taste and he's a showman as well!

Hub?

New York—Publicity release received by *Down Beat* concerning Benny Goodman:
"Benny Goodman owns eight clarinets, one of which he uses exclusively for classical music. Goodman is one of those Teddy Roosevelt men who squeaks softly and carries a big stick."

Nazi Bombs Kill Two Sax Men in London

Two of London's most popular saxophonists, Al Sweiss and Tommy Arnold, recently were killed in Nazi air raids on London.

According to *The Melody Maker*, London dance band publication which, despite the war, has carried on without a miss, the two musicians met death suddenly, both at their homes. Sweiss was taking a bath when a bomb struck his house, demolishing it. Arnold, ace saxist with Billy Smith's band at the Cricklewood Palais in London, was playing with the band an hour before his death. After the job he returned to his home. A bomb fell shortly after he entered the door.

Norman Low, who curiously enough, also was a saxophonist, formerly with Claude Bampton's Bandits, died recently of injuries received when he was struck by a motor car during a blackout. Sweiss, an official of the musicians' union in London, was serving as an air raid warden at the time of his death.

Ready for Action



Although he looks on the sad side, and pretty beat, Santa Claus is comin' to town soon. This "Santy" is really Jumbo Jack Gardner, pianist with Sande Williams who until last summer was 83 and with Harry James. Gardner gets stabs every year playing his role and this boot-legged photo caught him in a mean groove as he prepared for the 1940 season.

Nat Lebovsky Out Of J. Dorsey Ork

New York—Nat Lebovsky has left Jimmy Dorsey's band to take a joo in a legit theater pit outfit here. Nat wanted to settle down in New York after many years of traveling around with the nation with various bands. His first chair was taken by Al Jordan, former Krupa slide man. Don Matteson and Sonny Lee round out Dorsey's tram trio.

Carter Cuts Wax For New Label

New York—Benny Carter's first records with his band for Bluebird were made last week here. Tunes cut included *All Of Me*, *The Very Thought Of You*, *Cocktails For Two* and an original by Carter, not named yet. Benny played alto and trumpet on the date. Although he has recorded this year for both Vocalion and Decca, Carter now is signed to Bluebird until late in 1941.

The Ozzie Nelsons Plan Their Christmas



Sprawled on the floor of their home in Jersey, Ozzie Nelson, his wife Harriet Hilliard, and young David Ozzie Nelson check the ads in the paper with an eye toward Christmas buying. This year they have another baby to help celebrate the holiday season. Ozzie and band are finishing up three weeks at New York's Strand Theater. Harriet also appears in the show. The Nelson home is in Englewood, N. J.

Basie Band Won't Break Up

New York—Count Basie's band will not break up!

After fighting with his booker, MCA, for a re-arrangement of the commission monies MCA has been taking for its dates, an agreement was reached whereby a "sliding scale" will be used in the future.

Commish 'Take' Cut Down

Attempts were made by Basie and his staff of managers and handlers to have James C. Petrillo, chief of the AFM, to enter the dispute and hear Basie's side of it. But Basie's meetings with Petrillo, although arranged, always were postponed until the final agreement was reached without Petrillo ever actually stepping in. New setup, instead of allowing MCA a straight 20 per cent take, brings the average cut to 12 per cent. Basie will give MCA 10 per cent on a gross up to \$500, 15 per cent up to \$750, and 20 per cent for anything above that.

May Get N. Y. Location

Basie, as *Down Beat* reported in its Nov. 15 and Dec. 15 issues, only threatened to break up his band and join Benny Goodman as pianist. But he got action, and the results he wanted. Persons close to him never once actually believed he would break up his band. He is slated to go into Cafe Society uptown, Barney Josephson's swank new niter, late in December. If he does, Teddy Wilson's septet crew will go out.

The new "sliding scale" arrangement with MCA is for a 30-day trial period. But both sides believe it will work okay. Basie contended all along that his high operating cost, transportation expenses for "impossible" jumps, and the like, have been shoving his band in the red all year, despite its popularity at the box-office.

Donates 200 Pianos to Army Camps

New York—So you've been drafted, Mr. Musician?

Don't take it so hard, from the musical angle, we mean. Be thankful you can blow your horn and even jam a bit in camp. For a big-time cotton exporter named Samuel C. Lampport last week donated—out of his own pockets—200 new pianos to the U. S. Army for use in military training camps throughout the nation.

Lampport said he hoped the pianos would "sound out a dirge for dictators." The presentation was made through the Jewish War Veterans of the U. S.

"Let the pianos bang out the death knell of international racketeering," said Lampport, who started shipment of the 200 boxes the day after he announced his gift.

Big Sid, Dillard Quit Armstrong

New York—Jay C. Higginbotham wasn't the only man to leave the Louie Armstrong band on its recent tour. Also giving notice were Sidney Catlett, the drummer, and Bill Dillard, trumpeter, who have been with the band a long time. Joe Garland, who directs Satchmo's crew, is looking for replacements. Higgy may join Benny Goodman soon; details are being ironed out. According to Joe Glaser, Armstrong's manager, Higgy didn't quit Louie—he was fired because he was "hard to get along with and was always griping about salary money." But Higgy says he left to take a more lucrative job.

Gold-Digger



Marion Holmea, for five years singer with Art Kassel, is a gold-digger after hours on the stand, but not the kind you think. She's a coin collector and boasts of one of the best collections around. Marion is a former Frankie Masters and Henry Busse crush. She has black hair and green eyes, is one inch taller than an even five feet, and admires Bing Crosby, Judy Garland and Frances Langford above all other singers.

Mike Shelby Leaves Hallett, Goes Home

Scranton—Pianist Mike Shelby is now staff man on WARM here, having left Mal Hallett just before the band went into the Hotel Edison in New York recently. Known as a clean liver, Mike couldn't stand the strain of the grueling Hallett one-nighters. He hopes to rejoin Mal's gang as soon as his health permits.

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Await Local 802 Election; Teagarden Seeks Office

BY ED FLYNN

New York—Charlie Teagarden is among the candidates for a position on the executive board of AFM Local 802. Election of officers will take place Dec. 19.

The "blue ticket" headed by the incumbent president of 802, Jacob Rosenberg, is meeting with opposition in the form of a "unity ticket" led by Al Pearl, the legit fiddler, who seeks the presidency over Rosenberg. Also running with Pearl are Richard Baravalle, vice-president; Eddie Davis, secretary; Ross Gorman, treasurer; Charlie Teagarden, Hyman Grossman, Salvatore Dell'Isola, David Gusikoff, Cesare Boderio, John Leoncavallo, Jack Porter, and Herman Yorks.

Want to 'Clean Up Mess'

Pearl and his running mates claim they have always been "blue ticket" supporters until this year. "We hope we can clean up the mess we got in," Pearl says, "by beating the present administration in the election. We are under no obligations to any individual or group, but to the entire 802 membership at large."

The unity ticket's platform, upon which rests its plea for election over the present Rosenberg-controlled group, includes these points:

- 1.—Promote to alleviate the unemployment situation by conferring with all employers and by opening new avenues of employment.
- 2.—Restoring the Local's insurance to \$1,000. Right now it is \$750; for a time it dropped to \$500.
- 3.—Doing away with unnecessary political jobs and cutting down the terrific \$300,000 payroll of 802.
- 4.—Abolishing the sewer department, which, according to Pearl and his sidekicks, costs Local 802 more than \$50,000 a year to operate.
- 5.—Fighting to employ musicians on WPA at union scale or better.
- 6.—Fighting the alleged "monopoly control" of the big booking office; eliminating the alleged "threats, intimidation and terroristic tactics against administration opponents."

Rosenberg Confident

According to unity ticket spokesmen, all the unity candidates are volunteering for election, and "we don't have any big ideas of being politicians." Selecting musicians like Pearl, Teagarden and the others seems to indicate the truth of the statement.

Rosenberg says the unity slate is "the same old gang of politicians with a new veneer." He is confident he will be reelected.

J. Dorsey Tops At Meadowbrook

New York—Jimmy Dorsey smashed the all-time record at Meadowbrook (set by Glenn Miller earlier this year) when his band drew 11,400 persons to this popular New Jersey spot Thanksgiving week. Frank Dailey is authority for the statement that it will be physically impossible for any other band to exceed this gate unless the Meadowbrook is enlarged.

Dorsey's percentage cut above guarantee came to over \$1,200 on this week alone—which is more than some bands have gotten as their entire salary at Meadowbrook. Dailey has been so excited about the tremendous crowds Jimmy has been packing into the Meadowbrook that he talks about doubling the size of the Meadowbrook next fall.

Chico Marx Plans to Lead His Own Band

New York—This business of organizing new bands, which hit its peak early this year, hasn't stopped yet. Latest musician to round up men and start out as a maestro is Chico Marx, piano-playing member of the team of the Marx Brothers.

Chico last week said he would make one more picture with brothers Harpo and Groucho, and that "we will go separate ways after that." He added: "Harpo, Groucho and I simply decided among ourselves that we wouldn't make any more pix for a time." Chico said he would organize the band and then make a national tour.

Louis Armstrong 'Breaks it Up' at Orleans Homecoming

New Orleans—Louis Armstrong came home to "serve it up hot for his chillun" last month.

A native of the Crescent City, Satchmo visited the Waf's Home where he first began the study of music. It was here, nearly 30 years ago, that Louis learned to blow a cornet.

Armstrong and band played to a full house at the new Rhythm Club—same spot where a mob tore Ella Fitzgerald's clothes off last June—before a home town mob which stomped its appreciation. It was one of the last dates for Jay C. Higginbotham, trombonist, who left Louis a few days later and headed to New York.

Medical Fund Event Brings in \$6,950

New York—A total of \$6,950 was taken in by Local 802 at the recent all-night clambake at Manhattan Center. The money will be used for the union's medical fund. Thirty-four bands, most of them top names, played.

Record Solos Copied

An accurate manuscript of ANY RECORDED SOLO enables you to analyze and study styles. Work expertly done by J. Lawrence Cook, Q. R. S. recording artist, record-copyist, arranger, teacher.

—J. LAWRENCE COOK
P. O. Box 54—Station X, New York, N. Y.

Mr. Leo Pieper has just put into service this new 1941 model Wilson Sleeper Bus.



The interior arrangement and design has been Mr. Pieper's Dream for several years. The sleeping quarters provide individual beds for twelve (12) persons with a large lounge room equipped with over-stuffed furniture. There is an aisle 25 ft. long and 3 ft. wide in the bus. All coats, suits, shoes, etc. are carried in individual drawers and clothes closets. The front is specially designed for the York CW-45 Air Conditioner. Fluorescent lamps have been installed throughout the bus, with electricity furnished by the 110 volt AC 1500 watt light plant. The pressure water system and forced air heater and all instruments are carried under the main floor.

Only by years of experience can so much comfort and beauty be built in a Sleeper Bus. Write for literature.

WILSON BODY COMPANY 613 Water Street Sioux City, Iowa



Chester's New Vocalists . . . Undaunted by the sudden walk-out of Dolores (Dodie) O'Neil last month, Bob Chester signed Betty Bradley (right) and Bill Darnell, left, former Nichols and Kavelin balladeer, to fill the hole created by Dodie's leaving. They are shown on their first record date with Chester at Victor-Bluebird's N. Y. studios. Miss O'Neil, slated to marry Alec Fila, young first trumpeter formerly with Chester but now with Benny Goodman, left the band suddenly on a one-night stand. She had been Chester's ace attraction for about a year.

Bargy's Personnel Is Revealed

New York—The band which Roy Bargy, veteran Paul Whiteman pianist and arranger, is using on his nightly CBS broadcasts in-

cludes himself at the keyboard, Buddy Sheppard, violin; Larry Binyon, Ernie White and Andy Sanella, saxes and doubles; Carl Kress, guitar; Lou Schoobe, bass, and Dick Von Hallberg, bass. Lou and Dick alternate. Bargy also has been doing record dates accompanying Lanny Ross.

On the Upbeat

Los Angeles—Couple of years ago Jerry Colonna was getting \$50 a week for playing trombone with various dance bands, and with radio station house crews.

Last month Colonna was paid \$5,000, plus a percentage, for two weeks at the Paramount Theater here as a solo act. He's a comic now, heard Tuesday nights (NBC) on the Bob Hope show.

Baker, Blanchette Leave Casa Loma

New York—Glen Gray and the members of his Casa Loma band "cleaned house" after closing at the Paramount Theater, Sy Baker being first to undergo the axe. Baker, trumpet player who was with the band less than a year after a short spell with Jimmy Dorsey, was succeeded by Eddie Castanza. Jacques (Jack) Blanchette, a member of the band's rhythm section some 10 years, on guitar, also is out. Dick Fisher, former Miller strummer, takes over. Danny D'Andrea also is reported leaving. He's a saxist.

Plays higher
... by 3 to 5 Full Tones



Now you can hit those high notes—clean—with the YORK

Air Flow

"Air Flow Adds 3 Notes to My Range" writes Jack Koven of Lou Martin's Band

This picture shows clearly the lowered mouth-piece and easy arm position made possible by Air Flow design. "The instrument has added three notes to my register. It is the easiest-blowing, most flexible horn it has ever been my pleasure to own," writes Koven.

Ken Robinson Hits "Double High C"

"I never saw a cornet that blows so easily as the Air Flow," writes Kenneth Carlos Robinson, well-known concert soloist. "Of all I have tried, it is the only one I can play in A in tune. I can hardly wait to show my teacher, Herbert L. Clarke, that I too can now hit double high C's."

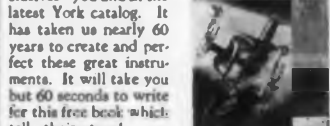
High Register "Especially Commended"

"York scores again with the outstanding cornet of all time," says King Stacy, director of the prize-winning band of the boys' Industrial School, Lansing, Mich. "The high register is especially to be commended for its intonation and free-blowing qualities. The new hand-hold and 45-degree valves quickly demonstrate their superiority."

YORK

A complete line — with a complete catalog

The finest symphony trumpet made today . . . America's widest variety of basses . . . a real flugel horn . . . an E flat cornet of correct design and taper . . . these are just a few of the "exclusives" you find in the latest York catalog. It has taken us nearly 60 years to create and perfect these great instruments. It will take you but 60 seconds to write for this free book which tells their story!



IT'S A FACT . . . you can play 3 to 5 tones higher when you switch to an Air Flow cornet or trumpet. You'll get crisper attacks, cleaner intonation in that top register . . . with thrilling power, purity and response clear down to the pedal tones.

These amazing playing qualities are part and parcel of the new Air Flow . . . first basic advance since the piston valve! The Rising Tone Spiral and Natural Slant Pistons bring you radically improved standards of tone production and technical ease.

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Bushkin, Lodice Can't Stay Awake

By JACK EGAN

Tommy Dorsey and his boys really clipped off a record-breaking pace while in Hollywood, what with playing at the Palladium nightly from 8 until 2; working at Paramount in "Las Vegas Nights" from 8 a.m. 'til 6 p.m., and dishing out their Fame and Fortune radio commercial every Thursday. It was not without its laughs, however, even though they were at the cost of Paramount. During one day's shooting, just a part of the handstand was needed for a long scene, which meant only the guitarist, pianist and bassist were included in the camera range. A quick rehearsal—then the scene. Everything went along smoothly for Bert Wheeler, Hank Ladd and the many girls doing the acting and the scene was just about completed when some outside interference ruined the "take." Don Lodice, Tommy's tenor man, had

stretched out across the chairs in the trumpet section, fallen asleep and was enjoying a healthy snoring session all by himself. After they got Lodice on his feet they tried another "take." This time the scene did go off smoothly and it wasn't until the action was all completed and the director yelled "cut" that it was discovered Joey Bushkin had been asleep at the piano throughout the entire proceedings.

Mayhew Leaves Busse

Gus Mayhew has left Henry Busse's brass section to remain on the coast and concentrate on arranging. . . Carolyn Cromley, former Jack Pettis warbler, will decorate the cast of the new Broadway musical, "Hi Ya, Gentlemen"—and I do mean decorate. . . June Kilgore, who chirps a mighty fine bit of chirping at the Cercle Bar in L. A. and Pianist Richie Cornell aren't as steady as they used to be, with Orson Welles' publicity man serving as a major factor with the invading force. . . The Bernie Burkholders expect an heir early in '41. Bernie is a former trumpet tooter; wife is former Iva Stewart, ex-Twentieth Century-Fox starlet. . . Add things I'd like to see: A softball tourney among the teams of Freddie Martin, Dick Jurgens and Johnny Messner bands.

Powell Goes for Fiddler

Errol Flynn will get billing as co-author on a tune written by Gus Kahn's son, Donald, and Arthur Piantadosi's son, Art, Jr. . . Lew Raderman, the MGM violinist, is building a new home in San Fernando valley. . . Eleanor Powell is probably Hollywood's most enthusiastic record collector, having an entire library of record albums as other people have li-

braries of books. Her favorite at this writing is the Decca wax of Paul Nero, American swing violinist. . . Tommy Dorsey wants to buy the night club set on which he's working in "Las Vegas Nights," bring it back home and use it as the interior for a roadhouse in New Jersey. It's a "natural." . . Though you never hear much about Bing Crosby's sentimental side, he has one, and it is best illustrated by the way he cherishes the friendship of the late Eddie Lang. One of his most prized possessions is a wrist watch that belonged to Eddie. His favorite song is "Please," just as it is the favorite of many of his listeners, but he didn't sing it for seven years because the one time he tried in that period he broke down in the middle of it. Bing and Eddie introduced that tune together. It was only a few weeks ago that Bing made a new recording of the tune, only in answer to a deluge of demands from fans.

Ramona Marshall, formerly in the Harms-Witmark-Remick standard dept. on the coast, presents friend hubby with a little pride and joy in February. . . "Father" Eddie MacHarg becomes a real father within a few months. . . Glen Gray and the Casa Loma boys follow Artie Shaw into the Palladium. Jimmy Dorsey will succeed Gray and, in all probability, Glenn Miller will come next in line, though there's nothing definite on that. . . T. Dorsey pianist Joe Bushkin and Hollywoodoll, Mary Tallis, a torrid item. . . Alvin Rey's first recordings for Bluebird have been released. Rey and the King Sisters, one of whom is Mrs. R., have taken a 20-room house and estate in New Jersey for the duration of their engagement at Englewood's Rustic Cabin.



Unappreciated so far, since his band was organized, is Benny Carter. A great alto saxist, trumpeter, clarinetist, arranger and composer, Carter's unusual set-up is told below by Dick C. Land. This is a recent photo of Benny.

Benny Carter Plugs Along But Hopes for Big Break

BY DICK C. LAND

New York—Benny Carter is discouraged, but he knew he would get that way when he first organized his band. Carter, reputed to be the most thoroughly schooled and versatile of all Negro musicians in the jazz field, is in a tough groove.

Everyone thinks his band is fine, and that it would be even finer if they got a location and could play together. Everyone agrees that Benny alone is impeccable. His trumpet is wonderful. His clarinet is excellent. His arrangements are far above today's par. But his alto—it's so great he hasn't any competition except for a guy named Hodges who plays an entirely different style.

His Manager Hustles

But bookings are scarce for Carter. His manager, Mort Davis, is aggressive and 100 per cent loyal, yet he can't land Benny a good location date with air time. Benny can't keep his men together because they leave after the band has gone jobless a few days. Even so, with a handful of kids balancing a couple of fine veterans, Carter is getting real music out of a band which potentially could be one of the very greatest—Ellington not excepted.

Benny's current lineup includes:

Ken Parnell, drums; Hayes Alvis, bass; Sidney DeParis, Russell Smith, Bob Williams, trumpets; Everett Barkdale, guitarist; Milt Robinson, Fernando Arbello, Madelon Vaughan, trombones; Stafford Simon, George Irish, tenors; Chasney Houghton, George James, alts; Sonny White, piano; Roy Felton, vocals.

You can see the quality of some of the men. DeParis and Smith are among the very best trumpets.

Arbello was once a great Henderson bulwark, just as were DeParis and Smith, whose lead horn is sharp, sure and sane. Houghton and White are rated highly. And top them all with Benny's own solo ability, and the way he blows with his sections. It's murder.

Afraid to Think of Future

So Carter is discouraged, but not "brought" enough to think of abandoning his crew. Carter could make \$75 every other day doing arrangements. But instead he uses them himself. All he needs is a location, like Chicago's Hotel Sherman or a similar spot where quality music is appreciated. Carter could go the rest of the way himself. Right now the band is good. But one is afraid to vision what could happen if some smart hotel operator gave the band a chance, with air time!

ASCAP Sues Dallas Nitery

Dallas—ASCAP slapped a federal suit at Abe and Pappy's spot here last month, alleging the presentation of copyrighted tunes without permission, and asking damages of not less than \$250 for each tune, "damages which may have been suffered by the publishers," who are Irving Berlin, Remick and Witmark.

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Are White Bands Stealing Ideas From the Negro?

BY R. L. LARKIN
(Part 2)

There are several reasons why America's big-name colored bands are no longer the box-office attractions they were a few years back.

Many a white band, by hiring Negro arrangers, has utilized colored tricks to excellent advantage. In 1930 the Whitmans, Waring's, Vallee's, Lowns, Lombardos and all the top-ranking white bands played strictly, and exclusively, "white" music. Today the top bands, Goodman, Miller, the Dorseys, Krupa, Herman, James, Barnet and most all the rest use nothing but Negro music. Most all of them have Negro arrangers. Thus the colored bands are no longer distinctive as they once were. The whites are successfully stealing their stuff.

Showmanship Forgotten

Showmanship counts, too. Duke Ellington and Count Basie, who at this writing are leading all the other bands in the Down Beat poll, are poor showmen. Fine music is not enough. The public wants a show. Cab Calloway had the right idea back in 1931-33. He pranced around, dressed in white tails and with a tall hat, and "sold" his band via his vocals and dancing. Today the bands don't give. They expect their music to sell.

But how can the music sell when it's approximately the same as that played by a score of white bands?

Conditions today are tougher than they were two or four years ago. There are hundreds of new bands. And in order for them all to work, agents have chiseled and cut throats and prices until today it is common practice for a band to take a hotel job, with radio wires, and expect to actually lose from \$300 to \$1,000 a week, depending upon its payroll. Glenn Miller, the Dorseys—all the big white bands lose money playing locations. But they get airtime, and rest. After a month of both they can go out on the road and make it up.



Beat Cat awaiting a record date with Andy Kirk's band is Floyd Smith, guitarist, who was snapped in Decca's studios by Otto Hess as he grabbed a mess of shut-eye after a jump from Portland, Maine, to New York. Smith's single-string blues style has made him famous. He's an alumnus of the Dewey Jackson and Jeeter-Pillar bands and hails from St. Louis.

Jitterbugs Not Around Now

Colored bands don't get location spots as white groups do. The cold facts are that prejudice still exists, not only in the south, but throughout the United States. So a colored orchestra cannot soak up airtime and then hit the road and clean up. It has to hit the road all the time. It's tough. Many a Negro musician's health cracks. And the pay isn't high.

Many musicians cursed and poked fun at the swarms of jitterbugs of the 1937-39 period. But those kids knew no color lines, and to them Chick Webb and Count Basie were as fine to jig to as Goodman or Shaw. Those kids

The Shadow

Chicago—Floyd Campbell, old-time drummer and band leader, who is still going strong today gigging around town with a colored band, has a young colored boy take care of his money, clothes, list of dates, and the like. The kid's name is Floyd Campbell.

Vet Campbell chose the kid from dozens of applicants because of the ditto name. Floyd Campbell and Floyd Campbell get along fine, thanks.



Chamber Music Special-

ists . . . Henry Levine, trumpet, and Paul Laval, clarinet, lead the two bands on NBC's musicians' show called Chamber Music Society of Lower Basin Street. It is heard at 9 p.m. Eastern time Monday nights on the blue network. Script is by Welborn Kelly and Tom Bennett. Levine is a vet Dixieland band man; Laval, whose real name is Joe Unifer, has been a topflight radio studio musician for years.

aren't around now as they once were, and musicians and leaders are suffering. Ballrooms and theaters, as well as hotels and nighteries, want those patrons who spend money—lots of it. Coca Colas bring little profit. Kids buy cokes. So the corn and schmaltz crews get the call. Once again the Negro band hits the road. The doors are closed to them.

Records Still Best Bet!

Records remain the big bet for bands. Erskine Hawkins would be dogging it as he was a year ago had he not hit upon Tuxedo Junction early this year. Even now he's not getting fat financially. Records made Andy Kirk, the Ink Spots,

is making him a potent contender with Goodman for top honors in the Beat's current poll.

What's the answer? Colored bands can come back. Still the most important factor is recording. Get the band on records and pray that an original can "catch" in the juke-boxes. Pay some attention to showmanship. That's where the ofay combos have it all over the sepiana. Work up novelties, sharpen up the wardrobe, stress showmanship when a man takes a solo. It needn't hurt the band's music. Get airtime? Yes. But only your booker can provide that.

Negro bands are in a temporary lull which will break up as soon as some bright Negro leader comes out with something new; something the public wants and is not getting now. Until a leader figures out that angle, and tosses in better showmanship to boot, conditions will remain tough for Negro musicians. Maybe 1941 will see better times. But no good fairy will bring them. It's up to the musicians and leaders. It's their brains against the public's. But it's up to the musicians to do it. Remember, the public doesn't give a damn.

The latest record reviews are in Down Beat the first and fifteenth of every month.

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How Do You Select Your 'Giant of Jazz?'

BY HARRY A. FIELDHOUSE

The heated controversies which appear in the trade mags from time to time testify that, in assaying the merits of musicians, it is easy to mistake personal favorites for the established "giants" of jazz.

Even those purposely perennial debates and arguments over various musicians' merits are never short of champions for one side or the other. Few people can tolerate seeing their favorites slanged in print. It is a case of "Love me, love my dog."

And if you don't like my dog you cast an aspersion on my taste, and I resent it.

Here Are Some Samples

If, as Edgar Jackson does, you disparage Sidney Bechet, you infer that his fans lack musical discernment. Or, at least, so it seems to them.

Only once in a while do we find somebody sensible enough to realize that it is possible to appreciate the best, while preferring something inferior.

Mr. E. S. Tonks, for instance, whose catholic taste in jazz is not to be doubted, recently confessed to "an abnormal liking for Henry Allen." Yet I do not suppose that he would class this trumpet-player above either Louis Armstrong or Bix.

Similarly, I admit an abnormal liking for Billie Holiday, though I would agree with anyone's contention that she is of such relative insignificance (musically speaking, of course) that her loss would be of little consequence.

But could jazz do without, say, Benny Carter or Jack Teagarden? Yes, but I believe it would be unthinkable poorer.

What is it, then, that distinguishes the evergreen Kings of Jazz from our favorites among their inferiors? I suggest that the latter's appeal lies usually in an individual and often unique style, but that this is compensated by equally particularized faults.

Surely not many of us think Billie Holiday's singing would be less appealing without the raucous shouts, at least one of which mars (for me, anyhow) most of her records? Would Sidney Bechet's "sincerity" and "virility" (words which, for many fans, excuse any habitual lapses of taste) suffer by losing his exaggerated vibrato, rather aptly described by *Down Beat's* reviewer as sounding like

a "braying colt"?

And would Roy Eldridge be any worse without his high-note obsession, or "Fats" Waller without his stale riffs and noisy jive? Readers can probably compile a more impressive list of this sort than I can.

Cites Tea's Corny Codas

This is not to suggest that what I have called the "evergreen Kings of Jazz" have no defects. Obvious examples to the contrary spring to mind: Teagarden's corny codas, Teschemacher's flat notes, and Armstrong's clichés are but a few. Yet these supreme musicians have an abundance of qualities that make for universal appeal and instrumental standards.

Quantity and quality are by no means inseparable in this connection. Many musicians fail to reach the top rungs of the jazz ladder because though the quality of their work is unquestioned, its quantity is insufficient.

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Cincy Chick who has done big things as a chirpee in Betty Trolon, who sang 8 months on WLW while attending high school in Cincinnati. She has worked with Clyde Trank, Charlie Agnew and currently, Del Baker. And she's a looker as well. *Maurice Seymour Pic.*

does not make the author the world's best novelist; it might be his only novel or his only good one. Nor in jazz are a few good solos enough to establish an unassailable reputation.

For that reason, the late Herschel Evans cannot be classed with his colleague, Lester Young, or with Hawkins, "Choo" Berry and

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Grooving a Fast One in that "swish" style which only Norvo achieves, Red Norvo's men were caught on a recent date in Cleveland as Pete Mondello sucked his sax. That is Allen Hanlon on guitar and Pete Peterson on bass. Red stands by. Norvo returns to records shortly and also will hit New York with his fine 10-piece "light jump" crew.

Handy Man

Philadelphia—Latest addition to the Woody Herman herd, aside from Johnny Owens, is Ed Scalzi on alto sax. Scalzi not only plays fine alto and clarinet, but he's a trained barber.

Between shows at the Earle here, Scalzi "took on" Herman's men one by one. Only Woody was hesitant. He waited until the whole band had undergone Scalzi's skill, lined up each man and inspected the job carefully, then proceeded to allow Scalzi to start whacking.

Scalzi's scissors slipped on his nose and tweaked a corner of the Herman ear. It was the only bad slip of the whole batch. Winkly says he won't fire Ed.

other tenor stars. Even a peerless trombonist like Floyd O'Brien cannot remain in the limelight with a paucity of good recorded work.

What jazz fan is not familiar with one or two brilliant passages by obscure musicians? I recall particularly Rudy Powell's clarinet solo on Waller's *Got a Bran New Suit*, and Slat's Long's clarinet accompaniment on Teddy Grace's *Losin' My Mind Over You*.

Perhaps Ben Webster has progressed too far to be included in this category, but he was little known when he recorded, several years ago, his grand tenor solo on Bob Howard's *Ghost Of Dinah*.

An artist cannot, however, be judged on only one piece of work, for (unless he is utterly mediocre) it cannot be representative of him. So, in assaying "hot" musicians, one must be careful not to confuse those who have their moments with those who maintain their highest standard for long periods.

How to Look Sappy!

Only a beginner writes to a trade paper to announce that he has discovered the world's finest what-have-you playing in the local saloon!

Pha Terrell on Own in Chicago

Chicago—Pha Terrell is working as a solo act here.

The former pash vocalist with Andy Kirk, whose records are hefty nickel-nabbers in the juke boxes throughout this area, now is appearing nightly in the floor show at the Club DeLisa here. Red Saunders' hand accompanies him. Terrell and Kirk split after eight years because Pha refused to sing if Henry Wells, vocalist and trombonist, remained with the band. Wells stayed.

Lee Shaw Quits!

Milwaukee — Lee Shaw, local drummer, dropped out of the game to take a job with the Savage firearms company in the east.

How successfully Maxine Sullivan captivated the jazz public when Claude Thornhill launched her on her career a few years ago! "Terrific! Best girl vocalist in years!" they yelled. I know. I yelled, too.

But she soon floundered, and commercialism swallowed her up more than 18 months ago already. Future generations of fans will know her only for a bare handful of good records, which will probably be catalogued in *Rhythm on Record* and *Hot Discography* under the bare title: "Miscellaneous."

I can imagine the conversation of two such fans as they come across her name in the index.

"Maxine Sullivan—who was SHE?"

"Oh, she was a pop singer. Made records about 1937, it says." And they will pass her by; for she was only a favorite. But I'll wager the next name in the index will be no mystery to them. That name is Joe Sullivan.

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Who's Who in the Critics Row

Part Three

William Russell: An unassuming academician, who at 35 has become one of the foremost jazz authorities. Writes authoritative articles on New Orleans jazz and Boogie Woogie piano style. Devoted to music of Armstrong, Meade Lux Lewis, Bessie Smith, Bechet and the Dodds boys. Never mentions Ellington and finds little or nothing of interest in today's swing music. Thinks big bands are "overweight." Studies jazz in an analytical manner derived from his classical background, and travels considerably. Plays violin and Chinese stringed, gong and percussion instruments. Collects records constantly. Criticized for his narrowness of interests. But few criticize the man himself.

Dave Stuart: Unknown until a few months ago, Stuart runs the "Jazzman" record shop in Hollywood. His story that Peck Kelley was a greatly overrated pianist brought about a terrific controversy with Hammond, Ben Pollock, Muggsy Spanier and Jack Teagarden, among others, all throwing darts at Stuart's critical ability. He's well known on the coast, and popular. Won't sell commercial records in his shop. Goes for boogie piano, and other piano soloists, like Hines. A sensational writer, *Down Beat* "discovered" him through Charlie Emge.

Ted Toll: Chicago boy, educated in Ohio, he's a drummer and made records for Parlophone in England. Doesn't pop off often, but occasionally gets excited and lets loose with a blast. Most memorable ones: his barbs at girl singers and his attempt (which was highly successful) to bring rightful homage to Horace Henderson, who has always been overshadowed and overlooked because of his brother Fletcher. Married. *Down Beat's* feature ed. Knows all the Chicago musicians well and has wide tastes. Gets as much boot from some unknown as he does a big name. Quiet, a neat dresser, and tall and slender. Enjoys good classical music.

Bob White: Fresh out of Dartmouth, he's the newest member of the *Beat's* staff. Recently married. Wears a crew cut a la Hammond and plays drums and trumpet. Originally from Chicago. Weakness is his lack of maturity and contacts with musicians themselves. One of the most promising of all the younger critics. Good sense of humor and likeable personality. Sometimes tackles a subject he shouldn't attempt until he learns more about the business.

Gene Williams: Just 23, he's a Columbia U. man. Got hep to jazz while there. Became so enthusiastic he started a little heptadjective sheet called *Jazz Information* which all collectors now consider their blue book. Great Armstrong fanatic; also always raving about piano solos. Very serious about the whole business. Tries to cultivate a bland, worldly expression and manner but his age gives him away. Cooks many of his meals himself and lately has been suffering from indigestion. Like White, Williams' fault is lack of experience and acquaintance with men in the business. But his spectacular, single-handed fight to make *Jazz Information* a success and his whole-hearted devotedness to jazz music arouses respect of all who have met him.

Bernie Woods: Hustler, married and a father, he's *Variety's* best



Dody's Swingtet is a 4-chick combo with a lot of guts in its music. The girls include Ermalinda Loera, bass; Audrey King, trumpet; Dody Jeahke, drums, and Cay Due, piano. They are currently at the Yucca Club in Las Vegas, Nev.

leg man. Knows every leader and booker in the business and they all like him. Like Richman, his knowledge of the righteous music isn't complete. Writes in a fresh, terse style unlike anyone else in this listing. Reviews all records in *Variety*. Small, curly-haired, he gets around New York and can be seen everywhere, early in the morning and late at night.

Sloan Opens Spot

Houston—Bert Sloan, local leader, opened a new spot called Ten Nights in a Bar Room. He features his own band and an old timer "mellerdrammer" every night.

Dick Feige Sick With Tuberculosis

Chicago—Dick Feige, well known Chi trumpet man recently with Bill Carlsen's band, is in Lutheran Sanatorium at Wheat Ridge, Colo., a victim of tuberculosis. Doctors say it will be at least a year before he fully recovers, barring setbacks. Feige is cheerful, and hopes to get into the business end of the band game when he's released.

Ferraro Joins Gordon

New York—Gene Ferraro is the new man in Gray Gordon's trumpet section. Gene's 22.

Miami Local Signs 3 Radio Stations

BY MICKEY CHEREP

Miami—After many years' effort trying to place staff bands in local radio stations, the officers of Local 655 finally have succeeded in signing up three stations on a year 'round basis. Isabelle Shaffer pilots the WIOD crew, Roy Parks the WQAM unit and Bettye Lee Taylor is musical director of WKAT.

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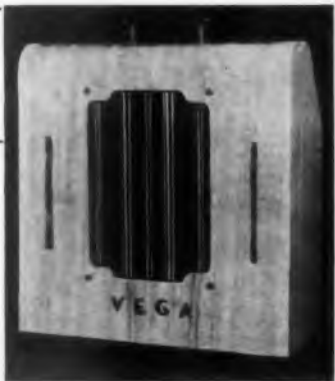
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Just a 'Relief' Band, But Cugat Is Getting 'Fat'

BY TED TOLL

Cugat's is just a relief band. Xavier will tell you that himself. But he's tossing a barb into you when he does it. "You never see much about us or about rhumba music in the papers," the sly sparkling Barcelonian says, "but in spite of that we manage to force it down the public's throat somehow."

He has a contract, signed last May, bringing his band in for a return date at the Paramount Theater in New York next May for two weeks, at \$4000 a week. "The only band in the country to be signed a year in advance for any

date," he says casually.

Now Records for New Label

He had to excuse himself while he talked to Morrey Lipsey at MCA to tell him that the "five a day" they were doing at the Chicago Theater were a bringdown, and "what do we do about the union with this recording date we've got tonight?" They had to make 18 sides that night and the next day. Couldn't make any a little later because they'll be in Florida most of the winter. They go into the new Beachcomber's in Miami the middle of January. At \$3500 a week.

Cugat has just jumped from the Victor record label to Columbia, causing Victor no little discontent. Why? Well, when Cugat makes a record it isn't like a swing band that waxes some pop tune that'll be dead in two weeks. Cugat recorded rumbas and tangos six and eight years ago, and rather



Xavier Cugat, number one rhumba-conga maestro who jokingly refers to his band as a "relief combination," is caricatured here by Carl Cons.

than die in two weeks, two months, or two years, those records are still selling. "We're just like a snowball rolling downhill," he says.

Back to Waldorf in May

Cugat recorded Artie Shaw-boomed *Frenesi* six years ago. It was released in South America then (his records sell by the thousands in Argentina, Brazil, and, oddly enough, Japan) but not until last month in this country. "The swing bands make the tune popular for us, so we can come along and sell a million copies."

The new Columbia contract calls for at least 45 sides a year. At \$400 per side, Cugat's disc draw is at least \$18,000 per annum. Not exactly alfalfa.

"We go back into the Waldorf in May," said Cugat. "I forget how many years we've been working there. Incidentally I understand the band in the Empire Room now is going to take a

The British Could Use 'Em

New York—Dave Harris, saxophonist with CBS and formerly a member of the Raymond Scott quintet, has figured out that there are 800,000 saxophone players in the United States. "That's enough to populate the city of St. Louis," Harris says, "and enough to de-populate a city the size of New York in 10 minutes."

Gets Recognition At Long Last



Meet Richard (Dick) Wilson, tenor saxophonist with Andy Kirk's orchestra, whose brilliant work both as a section man and soloist has long been admired by fellow musicians, but who has rarely been so claimed by members of the "critic's row" or the trade sheets.

Dick was born in Mt. Vernon, Ill., Nov. 11, 1911, and got his start with Gene Coy. He also played with Zack Whyte before joining Kirk in Kansas City in 1936. His father plays all stringed instruments; his mother is a talented pianist and guitarist. Dick's best recorded solo is on *Lotta Sax Appeal* (Decca) with Kirk, although he thinks his bits on *The Count* and *Twelfth Street Rag*, also with Kirk which soon will be issued in Decca's "Kansas City style jazz" album, are even better examples of his work. He says the late Herschel Evans, Les Young and Chu Berry influenced his style most, but even so—he doesn't play like any one of them. Photo by Minera.

The year 1941 will bring many interesting things in this business. Don't miss them—read about them in the *Beat*. Out the first and fifteenth of every month!

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musicianship but also because he's an inspiration to them. We're proud indeed that Gene Krupa plays **SLINGERLAND** drums. Perhaps you've felt that the price of these "wonder drums" is beyond your reach. It isn't! **SLINGERLANDS** cost no more than ordinary equipment. Why not try them at your dealer's today? And also try the sturdy, snappy "Radio King" drumheads and learn why they are the choice of professionals.



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Lim Bashes Resume Soon

Chicago—Harry Lim's Sunday afternoon jazz concerts will resume Dec. 22 at the Hotel Sherman. Unable to reserve the Old Town room the last two Sundays, Lim packed and flew to New York for a 2-week vacation.

Harry hopes to continue his sessions every Sunday up to February. He is expected back here

Bon Bon, Eddie Durham in Debut

(Picture on Back Pix Page)

New York—Bon Bon, the foxy singer who made his name with Jan Savitt, is rehearsing with Eddie Durham's jump band here and was set to do a week at the Howard Theater in Washington with Durham's crew behind him at press time.

Dec. 20. His difficulties with the union have been adjusted.

Kolyer With Osborne

Minneapolis—Eddie Kolyer has replaced John P. Smith on trombone with the Will Osborne band at the Nicollet here. Gene Bird joined on tram a few weeks back.

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Vet Tells Story of the Original Creole Orchestra

Baquet Played Hot Counterpoint to Keppard's Torrid Cornet Solos!!

BY FRED RAMSEY, JR.

Among those early jazz groups whose names when dropped carelessly into a group of *cognoscenti* of hot music (swing) are sure to precipitate a fierce discussion as to *who* first played jazz and *when* and *where*, that of the Original Creole Orchestra ranks high as a speculation-teaser.

It's a shame, in a way, that connoisseurs of swing should be the only ones to know of the men who played in this band. For some of the "Original Creoles" have led exciting

lives—lives not limited to jazz alone, but careers set against a background of old world New Orleans in new-world U.S.A., of fashionable restaurants, of vaudeville, theater, and prize fights.

Baquet Tell—His Story

Beginning in the milkglass-and-lithographed-valentine era that hesitantly ushered in the streamlined twentieth century, their lives extend into the present of Broadway dance palaces and chromium-trimmed tourist sucker-joints. Through the revival of Lillian Russell in recent books and in the cinema, and through Tallulah Bankhead's performance in *The Little Foxes*, with its New Orleans background, we have had tantalizing glimpses of this period at its colorful, comfortable best.

George Baquet, who played clarinet with the Original Creole Orchestra, worked in ornate settings that we are inclined to associate only with movie and theater recreations, now; and he is one of the few men alive today who is entitled to talk from actual experience of the early days of American jazz music. He is an elderly man



Baquet Today . . . Now leading his own band in Philly, George Baquet tells the story of a great early-day New Orleans jazz band to Fred Ramsey, Jr. This is how Baquet looks now.

as he stepped forward from the group of Original Creoles in his impeccable evening clothes, complete to a carefully knotted white tie, and played a legato clarinet counterpoint to Freddie Keppard's vigorous cornet solos.

This band in which he played was among the first, if not the first, jazz orchestras to leave New Orleans, and to pioneer with its message of a new kind of music that wasn't always on the sheets of written melodies. That was in 1908. Baquet, and his companions in this band (W. M. Johnson, string bass; D. Johnson, drummer; Freddie Keppard, cornet; Jimmie Palao, violin; W. M. Williams, guitar; Eddie Venson, trombone, and George Baquet, clarinet), were all part of a movement they hardly realized was taking place, at the time. They were "there when it happened"; but they didn't know it was going to end up as "swing." How it happened, and how it came about that a young Creole musician playing in a minstrel-show orchestra was transformed into a jazz-band clarinet hero, is George Baquet's story.

Now Works in Philly Nitery

To hear it directly from him, you have to go to Philadelphia, where he plays in a very respectable night-club. In this discreet province of New York, it's called a café. It is carefully decorated to please the taste of the Saturday-night crowds that invariably fill it to capacity. Pink, blue, and orange Taj-Mahals, fountains, and nude figures are stencilled, or drawn, on the walls of the lobby, where a sign, "George Bakay's Swingsters," stands facing anyone who enters from the street-level door and prepares to ascend the carpet-covered stairs leading to the café above.

The large, smoke-filled room which opens out at the head of the stairs suggests a Billy Rose interpretation of after-dark glamor, carried out a decade or so before Billy discovered glitter, then improved upon it. The walls are lavishly panelled with silhouettes of the inevitable gentlemen in top hats leaning against the inevitable lamp posts. The awkward skinniness of dancing female figures in short skirts suggests they were executed as part of a very chic mural project of the early nineteen twenties.

Baquet, kindly and courteous, nods a welcome from his chair in the reed section of his own band. To see him there, vigorously interpreting a reed part that terminates a set of fast numbers, you'd never dream that he'd been in the music business for so long. He speaks with a full, round voice that conveys a great deal of the spirit that

Success Story

New York—For five years Pee-Wee Monte lugged horns and baggage around for Benny Goodman's band. His chief duty, however, was taking care of Benny's clarinets, keeping them wrapped in chamois, and always having them handy when Benny asked for a stick.

Monte no longer lugs bags. Today he is road manager of the band. He takes the job once held by Leonard Vannerson, now a west coast press agent. He collects the band's money, routes the band, and lets another youngster handle the horns, stands, props—and clarinets.

goes into his playing.

"Sit down," he says as he gestures for you to join him on the stand, "and we can do some talking." He's only taking a short rest between sets, yet he gives the impression of having plenty of time ahead for an evening of quiet, leisurely reminiscence.

Worked with Georgia Minstrels

In answer to a question, he begins:

"Well, I got started as early as 1902. Went on a tour with P. T. Wright's Nashville Students' Minstrels. Later, I went with the famous Georgia Minstrels. They toured the Dixie circuit—had a special train arrangement, carrying a sleeper and a baggage car. There were two bands, a great big one, and a small 10-piece orchestra. I played E-Flat clarinet in the big band, B-Flat clarinet in the 10-piece orchestra. We came back to New Orleans around 1905."

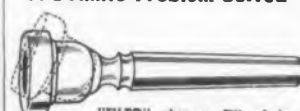
Up to this time, Baquet, according to his own story, had played nothing but strictly "read" music, and his knowledge was therefore not much different from that of many another conservative musician of New Orleans, and stemmed more from the careful Creole tradition of operas and concerts, in which the "respectable" younger generation of New Orleans musicians was raised. This was the same tradition cherished by Leon Rappolo's family, who when he said he wanted to play a clarinet, naturally assumed that it would be a classical clarinet. They forgot, or didn't know, as the elders who taught Baquet must likewise have forgotten or not known, that there were other ways of playing the instrument, which both these boys were soon to discover. One of them, that of playing in big brass bands, Baquet had already experienced. Another clarinet tradition had come into New Orleans by this time, too, via the French-Creole path—the natives of the West Indies were beginning to blow some new sounds out of a clarinet, long before it became necessary for New York debutantes to know what Calypso music is.

With his careful training, Baquet easily obtained employment with Rubichaux's Orchestra when he returned from his tour. This orchestra was hired for fashionable social gatherings, and for dances. On such occasions, the men played straight music, as written, consisting of "sets" of different dances. A typical set opened with a one-step, continued with a schottische, a mazurka, rag, waltz, and ended with a quadrille. At evening engagements, they ran through six or eight sets, all with the same sequence, and an intermission between.

(Modulate to Page 26)

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with graying hair.

Days of the Creole Orchestra

There is about Baquet the tradition of a slower-paced time, a different place, which it is impossible not to feel as he extends a hand to greet you. He is quiet, and his talk is restrained, except for flashes of excitement that shoot forth when he delves deep into an incident whose recollection still stirs him. He has always dressed very well, in the tradition of stage and vaudeville. He tends now towards more conservative clothes. But in his days with the Creole Orchestra, he was an extremely flashy person. In the daytime, he sported a fine diamond-horseshoe pin stuck carelessly and flauntingly into a graceful flowing cravat. At night, on the vaudeville stage, he must have been a striking figure

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Hines Cuts 'Blues in Thirds' Again; Waller Jive is Monotonous

BY BARRELHOUSE DAN

Earl Hines' old Q. R. S. piano solo of *Blues in Thirds* has stood the test of time well. Musicians who recall it when it was first issued, back about 1926, know that it was the Earl's first solo on wax. That record is a rare find for a collector now. But more important, the Steinway stylings on it are more distinctive and stimulating than most of the 88 riffraff emanating from the studios today.

Bechet Helps Out

Last week another version of *Blues in Thirds* made an appearance. On Victor 27204, it serves as an excellent vehicle once again for Hines, whose opening solo choruses easily match his original engraving. In addition, Sidney Bechet takes three solo choruses on clarinet. The only other participant is Baby Dodds, whose drumming behind Bechet at times is in astonishingly poor taste. Hines and Bechet team nicely, although one wonders if the side wouldn't have

been even more outstanding as a straight piano solo.

Reverse is *One O'Clock Jump* with Bechet's clarinet, Sonny White's piano, Charlie Howard's guitar, Wilson Myers' bass and Kenneth Clarke's traps providing three minutes of wasted energy. Individually, Bechet and Howard contribute worthy solos. But collectively the performance is sloppy, careless and uninteresting. It was made at a different session than *Blues in Thirds* and sounds like it.

Count Basie

"Blues" & "Apple Jump," Okeh 5862. Jimmy Rushing's fine vocal is the highspot of *Blues* with Les Young and the Count managing to be heard, too. The brass ensembles on the last chorus sound flat; at least all four trumpets can't be heard. Tempo is much faster than usual for a Rushing showcase. *Apple* is also bright. It's a nice riff number, in which Basie never allows the riff to get monotonous, and there are fine bits by Young and Harry Edison. Well worth the 35 cents asked.

Fats Waller

"I'm Gonna Salt Away Some Sugar" & "Blue Eyes," BBRD 10945. Waller's jive doesn't sparkle with humor as it once did, nor is his band good enough to merit raves. Fats sings both of these (and both tunes are weak pops) and that's all there is. No sense in wasting money on an item this poor.

Walter Gross

"Improvisation in Several Keys" & "Creepy Weepy," BBRD 10937. Gross shows tremendous, almost unbelievable technique on these piano solos. Sudden key-changes, daring runs in which great digital skill is required, make these superb lessons for all pianists. Others won't be impressed. They are not "hot" in the sense that Hines is, nor are they particularly inspired. But the man knows a keyboard up and down and in between.

Raymond Scott

"A Nice Day in the Country" & "Fretty Little Petticoat," Col. 35803. Single-string guitar by Artie Ryerson and well played ensembles, distinctively arranged, sum these up. *Petticoat* is the band's theme. Just good solid music, neither great nor run of the mill. Scott has some fine ideas.

Three Sharps and a Flat "Crazy and Worried Blues," & "Ress in the Garden," Okeh 58257. Imitating the Ink Spots, this

'Singing Vagabond Of the Keys'



Erskine Butterfield started playing piano at 6. Now he is 27 and attracting wide attention for his pianologics over WOR and the Mutual network. Erskine records for Decca, once worked as a red-cap in Jersey City, and can double on electric organ. He worked with Noble Sissle's crew before going out on his own. His mother, he says, "plays plenty of piano—mostly concert." His billing now as a solo act is the "singing vagabond of the keys," but he uses a pickup band on wax dates.

quartet steals the Pete Johnson-Joe Turner classic *Cherry Red*, adds its own words, takes credit for composing it, and does a weak job of interpreting it. Coupling isn't a steal but it's no better. Guys with no more talent than the Three Sharps and a Flat have no business on records.

Artie Shaw

"Summit Ridge Drive" & "Cross Your Heart," Vic. 26763.

Shaw is no better than Sy Oliver, Lunceford, Erskine Hawkins or anyone else whose lack of originality and use of trite figures calls for censure at times. Take Shaw's *Summit Ridge Drive*. It's a blues, in medium tempo, which despite a fancy title and the line under it listing "Artie Shaw" as composer, develops into a banal series of riffs, most undistinguished and certainly not worth spinning a second time on the turntable. Johnny Guarnieri's harpsichord is well played but is most annoying in sound. Billy Butterfield, still on a Spanier kick, does okay but gets little chance. Shaw's solo clarinet is magnificent as ever. But the results are nil—because of the weakness of the tune. Reverse is a Buddy DeSylva tune and is far more listenable. Still that harpsichord is definitely bad. Shaw will have to show more than this, with his Grammercy 5 or full band, to

What's New On the Classical Side

BY BARRELHOUSE DAN

Decca Records spill out one of their but seldom classical albums this month—*Scheherazade*, by the Detroit Symphony, Victor Kolar conducting. All in all it's a delightful bit of wax which suffers only from not quite perfect recording balance. Then, off on an ancient kick, there's Victor packaging a batch of Shakespeare's Songs, sung by Marie Houston—something which more people than scholars should dig.

John Barbirolli leads his New York Philharmonic - Symphonic horde through Sibelius' *Second* on the Columbia label. Fine stuff, all the way through. Ditto the efforts of Sir Thomas Beecham and the London Symphony on Grieg's *Peer Gynt Suite*—something too well known to need further comment.

For the ivory ticklers Columbia has this month Brahms' *Variations on a Theme of Haydn*, played jointly by the team of Bartlett and Robinson. Catch the counterpart, brother, it's mighty tricky.

make a comeback. There are too many good bands and musicians in this business today.

Al Goodman Album

"Oh Man River," "Why Do I Love You," "Smoker Gets in Your Eyes," "Make Believe," "Who," "All the Things You Are," "Look For the Silver Lining" & "They Didn't Believe Me," in Columbia Album C-34, price \$2.50.

Eight melodious Jerome Kern tunes are packaged here, played by Al Goodman's ork with muted brass and fiddles predominating. Commercial music, but certainly good music. Vocals are by Hollace Shaw, the soprano, and Floyd Sherman, tenor, both of whom are more prominent in commercial radio than in the dance band field. Kern is one of the greatest of contemporary popular composers. The music in this collection is a portion of his best work.

Columbia did not send the album so it is impossible to comment upon it.

Teddy Grace

"Gee But I Hate to Go Home Alone" & "Gee," Decca 3463.

Bud Freeman's Come Louder crew accompanies Teddy on these sides, appearing best on the "B" title. Teddy isn't terrific, but at least she's distinctive, her enunciation is good, and she's in tune—most of the time. *Le Hot* fans will get kicks from Freeman and Russell on *Sing*.

Jimmie Lunceford

"You Ain't Nowhere" & "Red Wagon," Col. 35782.

Assets: None of the usual screeching trumpets. A nice beat. Dandridge Sisters do a neat vocal on *Nowhere*.

Black marks: Dandridge Sisters doing a foul vocal on *Wagon*. Poorly recorded. Both tunes weak. The chicks aren't as nearly effective as the old Lunceford trio. Remember *My Blue Heaven*? Too bad there's an Ellington around. Otherwise Sir James might be more impressive.

Sam Price

"The Dirty Dozens" & "Oh Lawdy Mama," Decca 7811.

Price has a fine jump band, but he's always hogging the mike with his loud-mouthed, unsympathetic vocals. He does it here. If Price ever kept his mouth shut he might make some fine wax.



Big Beiderbecke (center) and two of his pals, the late Don Murray, left, and Howdy Quickcell, mounted, posed for this gag pic in St. Louis in 1927. It was the "golden era" of jazz, as the record collectors say. Murray was the fine clarinetist who met death in a still-unsolved mystery accident. Quickcell now lives quietly in Saginaw, Mich. *Down Beat* Photo courtesy Quickcell.

Ina Ray Hutton

"Make Me Know It" & "Five O'Clock Whistle," Okeh 5852.

Sy Oliver's riff tune, heavily plugged by Tommy Dorsey, stinks. Talented as Sy is, and granting his unmistakable talents, *Know It* is a boring, repetitious, meaningless riff conglomeration which Hutton's men play competently. Ina Ray sings the flipover. The band shows promise and is strictly in a jump groove.

Lonnie Johnson

"I'm Just Dumb" & "Be Careful," BBRD 8564.

A great guitarist, as well as blues singer (Lonnie doesn't shout 'em a la Joe Turner or Leadbelly) Johnson has two of his best performances coupled here. First is a blues about Julia Lee, the Kaycee pianist-singer, who once worked with Lonnie. The reverse is equally excellent. And Lonnie wrote both. Lonnie's guitar is the one featured. The other is just chords to back his singing.

Billie Holiday

"I Hear Music" & "I'm All For You," Okeh 2831.

Roy Eldridge's trumpet helps Billie, and there are very brief bits by Don Redman on alto, Georgie Auld and Teddy Wilson. Billie doesn't sing as well as she did three years ago and these tunes are pure crap—from the BMI books—but Holiday fans have no need to complain aside from those drawbacks.

Huddie Leadbelly

"T. B. Blues" & "Alberta," BBRD 8559.

Leadbelly is the former convict who plays masterful blues guitar and shouts the blues. Easiest comparison is with Joe Turner, although both have their peculiarities. Leadbelly is powerful and righteous and an absolute "must" for all blues devotees. Special kick: His little speech before he starts singing *T. B. Blues*. Note his handy box manipulations behind his shouting.

(More Reviews on Next Page)

Una Mae Carlisle Waxes Two Sides

New York—Una Mae Carlisle, colored pianist-vocalist who became prominent in Europe until the war started, cut two new sides for Bluebird last week, both original. Titles are *Walkin' By the River* and *I Met You Then*. Also on the date were Benny Carter, trumpet and alto; Everett Barkdale, guitar; Zutty Singleton, drums, and Siam Stewart, bass.

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8 Sides Cut by Harlan Leonard

BY ONAH L. SPENCER

Chicago—The current sensation of the Southwest, Harlan Leonard, cut eight sides for Bluebird at Bluebird's studios here a couple of weeks ago. All tunes cut were originals, most of them composed and arranged by young Tad Dameron, Leonard's arranger.

Titles included *Dameron Stomp*, *It Couldn't Be*, *Rachmaninoff Jumps*, *Dig It*, *Ernie's Blues*, *Take 'Em, Too Much and Keep Rocking*, a couple of them with vocals by Myra Taylor and Darwin Jones, alto saxist. Leonard is now playing the College Inn, Kansas City, with nightly KCKN wires.

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Pal of the Mighty Gophers



Minneapolis — Carl Ravazza, the fiddlin' baton-wielder, fakes a tackle with George Franck, all-American back of the mighty Minnesota Gophers grid team, at Hotel Nicolet here. Ravazza's music is said to be a favorite with Minnesota students, who this year watched their ball club sweep the Big Ten conference without being defeated. Pic by Northwest News Photos.

Chords, Discords —

(From Page 12)

point gives way to the first, largely because the smaller fry band leaders, as far as "name" goes, wouldn't crash the gate. They'd probably run a poor ninth to guys such as James, T. Dorsey, G. Miller and maybe even McCoy.

BILL CUMMINGS

P.S. — Where in hell do you vote for Carney? The baritone sax slot is missing; a serious oversight. And another thing missing is the place for the most disappointing band of the year, the spot being held open for Bob Crosby and affiliated Dixielanders. Matlock, hide your face in shame.

Kitchener, Ont.

Miss Ryerson's communication was what I believe to be the most disgusting letter I have ever seen in your mag.

BOB MAHN

Mitch Ayres Gets New Theme From Tchaikowsky!

Brooklyn—When Mitchell Ayres and his co-op "fashions in music" band started their current three shots a week on NBC from the Hotel St. George here Dec. 4th, in company with a lot of other bands which are changing signatures now on account of the ASCAP-BMI battle, they premiered a new theme song.

Like their former signature, "You Go to My Head," an ASCAP number published by Witmark, the new theme was arranged for a few bars each as a fox trot, waltz,

rhumba, swing, sweet, in furtherance of their "fashions in music" idea. But to publishers present at their opening it seemed that they had stepped from the frying pan into the fire, for their signature to most ears was the Andre Kostelanetz hit of last spring.

It isn't, however. It's the original "Andante Cantabile" by Tchaikowsky, in the public do-

main, from which Kostelanetz adapted "Tale of May."

Eddy Duchin, with a Chopin signature also in the public domain, is one of the few bandleaders who doesn't have to change themes for broadcasts. Others are Guy Lombardo and Bobby Byrne, with "Auld Lang Syne" and "Danny Boy," both non-ASCAP and non-BMI too.

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Just a 'Relief' Band, But Cugat Is Getting 'Fat'

BY TED TOLL

Cugat's is just a relief band. Xavier will tell you that himself. But he's tooting a baritone into you when he does it.

"You never see much about us or about rhumba music in the papers," the sly sparkling Barcelonian says, "but in spite of that we manage to force it down the public's throat somehow."

He has a contract, signed last May, bringing his band in for a return date at the Paramount Theater in New York next May for two weeks, at \$4000 a week. "The only band in the country to be signed a year in advance for any

date," he says casually.

Now Records for New Label

He had to excuse himself while he talked to Morrey Lipsitz at MCA to tell him that the "five a day" they were doing at the Chicago Theater were a bringdown, and "what do we do about the union with this recording date we've got tonight?" They had to make 18 sides that night and the next day. Couldn't make any a little later because they'll be in Florida most of the winter. They go into the new Beachcomber's in Miami the middle of January. At \$3500 a week.

Cugat has just jumped from the Victor record label to Columbia, causing Victor no little discontent. Why? Well, when Cugat makes a record it isn't like a swing band that waxes some pop tune that'll be dead in two weeks. Cugat recorded rumbas and tangos six and eight years ago, and rather



Xavier Cugat, number one rhumba-conga maestro who jokingly refers to his band as a "relief combination," is caricatured here by Carl Cons.

than die in two weeks, two months, or two years, those records are still selling. "We're just like a snowball rolling downhill," he says.

Back to Waldorf in May

Cugat recorded Artie Shaw-boomed *Frenesi* six years ago. It was released in South America then (his records sell by the thousands in Argentina, Brazil, and, oddly enough, Japan) but not until last month in this country. "The swing bands make the tune popular for us, so we can come along and sell a million copies."

The new Columbia contract calls for at least 45 sides a year. At \$400 per side, Cugat's disc draw is at least \$18,000 per annum. Not exactly alfalfa.

"We go back into the Waldorf in May," said Cugat. "I forget how many years we've been working there. Incidentally I understand the band in the Empire Room now is going to take a

The British Could Use 'Em

New York—Dave Harris, saxophonist with CBS and formerly a member of the Raymond Scott quintet, has figured out that there are 800,000 saxophone players in the United States.

"That's enough to populate the city of St. Louis," Harris says, "and enough to de-populate a city the size of New York in 10 minutes."

vacation; working so hard on their second movie and everything tired the boys out. I notice in the current *Variety* that opening week they drew 700 covers. In a room that holds that many people. . . . We manage to scare in five or six hundred people a night somehow. Down in St. Louis (and you know St. Louis) we broke all records. You never hear much about us. We're just a relief band. Fifty-two weeks out of the year we average \$3500 a week. My boys have to raise hell to get a vacation."

His grey-blue Spanish eyes twinkled and he smoothed his hardly noticeable toupee. He took off his trousers for comfort and sat there in a sharp pair of sky blue shorts of some fine material that beggared this snooper's identification. He had pulled out an expensive leather brief case and now began to exhibit contracts, past and future, all calling for "just the band, with no other attraction, just the band," and the figures in the business column were invariably above three thousand bucks, either per night or per week.

"Trouble with this rhumba business is that there aren't enough good rhumba bands. We book all the rhumba combinations for the Statler chain, you know. It's hard to get good rhumba bands. You should see some of the letters I get from hotel managers where we've played. They implore me to talk to these MCA to please do something about bringing us back. Every place we go we break all records. That's because we're a relief band." And he slips you a wry smile.

Gets Recognition At Long Last



Meet Richard (Dick) Wilson, tenor saxophonist with Andy Kirk's orchestra, whose brilliant work both as a section man and soloist has long been admired by fellow musicians, but who has rarely been acclaimed by members of the "critic's row" or the trade sheets.

Dick was born in Mt. Vernon, Ill., Nov. 11, 1911, and got his start with Gene Coy. He also played with Zack Whyte before joining Kirk in Kansas City in 1936. His father plays all stringed instruments; his mother is a talented pianist and guitarist. Dick's best recorded solo is on *Lotta Sax Appeal* (Decca) with Kirk, although he thinks his bits on *The Coast* and *Twelfth Street Rag*, also with Kirk which soon will be issued in Decca's "Kansas City style jazz" album, are even better examples of his work. He says the late Herschel Evans, Les Young and Chu Berry influenced his style most, but even so—he doesn't play like any one of them. Photo by Miners.

The year 1941 will bring many interesting things in this business. Don't miss them—read about them in the *Beat*. Out the first and fifteenth of every month!

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Vet Tells Story of the Original Creole Orchestra

Baquet Played Hot Counterpoint to Keppard's Torrid Cornet Solos!!

BY FRED RAMSEY, JR.

Among those early jazz groups whose names when dropped carelessly into a group of cognoscenti of hot music (swing) are sure to precipitate a fierce discussion as to who first played jazz and when and where, that of the Original Creole Orchestra ranks high as a speculation-teaser.

It's a shame, in a way, that connoisseurs of swing should be the only ones to know of the men who played in this band. For some of the "Original Creoles" have led exciting

lives—lives not limited to jazz alone, but careers set against a background of old world New Orleans in new-world U. S. A., of fashionable restaurants, of vaudeville, theater, and prize fights.

Baquet Tells His Story

Beginning in the milkglass-and-lithographed-valentine era that hesitantly ushered in the streamlined twentieth century, their lives extend into the present of Broadway dance palaces and chromium-trimmed tourist sucker-joints. Through the revival of Lillian Russell in recent books and in the cinema, and through Tallulah Bankhead's performance in *The Little Foxes*, with its New Orleans background, we have had tantalizing glimpses of this period at its colorful, comfortable best.

George Baquet, who played clarinet with the Original Creole Orchestra, worked in ornate settings that we are inclined to associate only with movie and theater recreations, now; and he is one of the few men alive today who is entitled to talk from actual experience of the early days of American jazz music. He is an elderly man



Baquet Today . . . Now leading his own band in Philly, George Baquet tells the story of a great early-day New Orleans jazz band to Fred Ramsey, Jr. This is how Baquet looks now.

as he stepped forward from the group of Original Creoles in his impeccable evening clothes, complete to a carefully knotted white tie, and played a legato clarinet counterpoint to Freddie Keppard's vigorous cornet solos.

This band in which he played was among the first, if not the first, jazz orchestras to leave New Orleans, and to pioneer with its message of a new kind of music that wasn't always on the sheets of written melodies. That was in 1908, Baquet, and his companions in this band (W. M. Johnson, string bass; D. Johnson, drummer; Freddie Keppard, cornet; Jimmie Palao, violin; W. M. Williams, guitar; Eddie Venson, trombone, and George Baquet, clarinet), were all part of a movement they hardly realized was taking place, at the time. They were "there when it happened": but they didn't know it was going to end up as "swing." How it happened, and how it came about that a young Creole musician playing in a minstrel-show orchestra was transformed into a jazz-band clarinet hero, is George Baquet's story.

Now Works in Philly Nitery

To hear it directly from him, you have to go to Philadelphia, where he plays in a very respectable night-club. In this discreet province of New York, it's called a café. It is carefully decorated to please the taste of the Saturday-night crowds that invariably fill it to capacity. Pink, blue, and orange Taj-Mahals, fountains, and nude figures are stencilled, or drawn, on the walls of the lobby, where a sign, "George Bakay's Swingsters," stands facing anyone who enters from the street-level door and prepares to ascend the carpet-covered stairs leading to the café above.

The large, smoke-filled room which opens out at the head of the stairs suggests a Billy Rose interpretation of after-dark glamour, carried out a decade or so before Billy discovered glitter, then improved upon it. The walls are lavishly paneled with silhouettes of the inevitable gentlemen in top hats leaning against the inevitable lamp posts. The awkward skinniness of dancing female figures in short skirts suggests they were executed as part of a very chic mural project of the early nineteen twenties.

Baquet, kindly and courteous, nods a welcome from his chair in the reed section of his own band. To see him there, vigorously interpreting a reed part that terminates a set of fast numbers, you'd never dream that he'd been in the music business for so long. He speaks with a full, round voice that conveys a great deal of the spirit that

Success Story

New York—For five years Pee-Wee Monte lugged horns and baggage around for Benny Goodman's band. His chief duty, however, was taking care of Benny's clarinets, keeping them wrapped in chamois, and always having them handy when Benny asked for a stick.

Monte no longer lugs bags. Today he is road manager of the band. He takes the job once held by Leonard Vannerson, now a west coast press agent. He collects the band's money, routes the band, and lets another youngster handle the horns, stands, props—and clarinets.

goes into his playing.

"Sit down," he says as he gestures for you to join him on the stand, "and we can do some talking." He's only taking a short rest between sets, yet he gives the impression of having plenty of time ahead for an evening of quiet, leisurely reminiscence.

Worked with Georgia Minstrels

In answer to a question, he begins:

"Well, I got started as early as 1902. Went on a tour with P. T. Wright's Nashville Students' Minstrels. Later, I went with the famous Georgia Minstrels. They toured the Dixie circuit—had a special train arrangement, carrying a sleeper and a baggage car. There were two bands, a great big one, and a small 10-piece orchestra. I played E-Flat clarinet in the big band, B-Flat clarinet in the 10-piece orchestra. We came back to New Orleans around 1905."

Up to this time, Baquet, according to his own story, had played nothing but strictly "read" music, and his knowledge was therefore not much different from that of many another conservative musician of New Orleans, and stemmed more from the careful Creole tradition of operas and concerts, in which the "respectable" younger generation of New Orleans musicians was raised. This was the same tradition cherished by Lem Rappolo's family, who when he said he wanted to play a clarinet, naturally assumed that it would be a classical clarinet. They forgot, or didn't know, as the elders who taught Baquet must likewise have forgotten or not known, that there were other ways of playing the instrument, which both these boys were soon to discover. One of them, that of playing in big brass bands, Baquet had already experienced. Another clarinet tradition had come into New Orleans by this time, too, via the French-Creole path—the natives of the West Indies were beginning to blow some new sounds out of a clarinet, long before it became necessary for New York debutantes to know what Calypso music is.

With his careful training, Baquet easily obtained employment with Robichaux's Orchestra when he returned from his tour. This orchestra was hired for fashionable social gatherings, and for dances. On such occasions, the men played straight music, as written, consisting of "sets" of different dances. A typical set opened with a one-step, continued with a schottische, a mazurka, rag, waltz, and ended with a quadrille. At evening engagements, they ran through six or eight sets, all with the same sequence, and an intermission between.

(Modulate to Page 26)

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Musicians in Other Lands Won't Be Merry!

Merry Christmas!

Down Beat means that, sincerely. We mean it more sincerely than we have at any time in the past six years that Down Beat has existed. For this year, at yule time, we in the trade have much to be merry about.

Bombs Won't Crash Through Our Roof

the spirit and friendship of all the other Christmases we in the United States have enjoyed. Musicians in other lands cannot say that.

Down Beat's staff extends season's greetings to its friends everywhere. We look forward to a new year with eagerness. We hope conditions for musicians will be better in 1941. By next December perhaps the war will be over, and musicians in England, and France, and Germany, and Russia and all the other battle-scarred nations will be able to celebrate the Christmas season as we in America are preparing to do next week.

Down Beat is grateful to all those who have supported it so faithfully. It is our wish, this Christmas, that America's musicians—members of the finest profession of all—enjoy a happy holiday season, and that the year 1941 will bring happiness, and security, to all who have worked hard to deserve it. We hope our publication, bigger and more influential this year than ever before, continues to grow and always be alert to injustices to musicians; that we can continue serving, on a larger, more forceful scale, all the members of the profession whose loyal support and encouragement we are constantly aware of.

We Should Not Forget It!

So "Merry Christmas" again—and be glad you are alive and able to wish others the same. We have much to be thankful for and we shouldn't forget it.

—THE EDITORS

Messner Plans to Make His Own 'Blue' Records

New York—Johnny Messner is planning to enter the recording field himself, waxing a series of 'blue' tunes in the same vein as was his *She Had to Go and Lose It at the Astor*.

Off-color waxings, for which there is said to be a "tremendous" market, are frowned upon by the major recording firms. So Messner is working out a deal whereby a transcription company here would record the band, then the finished platters would be pressed by an out of town firm, identity now anonymous.

Many a leader and musician, as well as record firm, execs, are frowning on Messner's idea, claiming that double entendre ditties do the bands and band business no good in the long run.

Cless Joins Hodess

New York—Rod Cless, Chicago clarinetist formerly with Muggsy Spanier's Ragtimeers, now is with Art Hodess' jazz combo at Childs' Restaurant uptown. George Brunies is playing tailgate trombone in the outfit.

These Kids!

BY LOU SCHURRER

Radio's influence touches deeply. Charlie Fisk and band, all Missouri University students, have acquired a new station wagon and trailer. When arriving at jobs about the Columbia campus, customers are startled to see a large, bold sign on Charlie's conveyance that reads: *The Fish Bandwagon*.

Dog 'Big as a Horse,' So He Loses Lawsuit

New York—A jury in White Plains Supreme Court deliberated only one minute last week, then decided that Mr. and Mrs. Roi Osborne (he's the brother of band leader Will Osborne) were not entitled to damages for "great mortification" resulting June 6, 1938, when trainmen ousted their dog from a Pullman car drawing room in Washington. The Osbornes had sued the Pullman company for \$10,000. The company testified the dog, a St. Bernard named Denver, was "big as a horse" and had been properly relegated to the baggage car.

Comes Through 'In the Clutch'



Kitty Lane gave up domesticity last month to go out on the road and help the Woody Herman band in theaters. While playing New York's Strand, illness overtook Dillagene, Herman's regular robin, and the band was put into a tough spot filling her spot on the bill. Kitty Lane, now the wife of Jerry Johnson, retired as a singer nearly a year ago but heard of Herman's predicament and volunteered help. She formerly worked with Glenn Miller, Bunny Berigan, Bob Chester and others. The payoff is that Kitty stopped the show in every city on the Herman tour, although she had time to learn only three songs! She'll leave the band this month when Herman's herd finishes the tour—and retire to her apartment on Long Island to be a housewife.

Immortals of Jazz

Acclaimed as a child prodigy when she was 6. Mary Lou Williams teased over her aspirations to become famous in the classical field and as a result, today stands as the most accomplished woman instrumentalist in the history of jazz. Born May 8, 1910, in Pittsburgh, Mary Lou Winn got her first real taste of professional life touring with the old Seymour & Jeannette vaude act. Later she joined John Williams' band. During this period she became Williams' wife. In 1929 she and Williams joined Andy Kirk's Clouds of Joy, making their home in Kansas City until 1936. It was during this period that Mary Lou developed her piano technique to a level which placed her among the very best jazz pianists. Meanwhile, she was making solo records and discs with Kirk's band. An excellent arranger as well as composer of such tunes as *Roll 'Em, Camel Hop, Walkin' & Swinging, Froggy Bottom, Mellow Bit of Rhythm* and countless other evergreens. Mary Lou believes jazz of the future has "unlimited possibilities." Because she is the outstanding member of her sex, and because her triple talents place her on a plane equal to others honored in this column, Mary Lou Williams is named by *Down Beat* as an "Immortal of Jazz" in tribute to her ability and personality.

D. E. D.

Joe Sullivan Goes To Famous Door

New York—Joe Sullivan, Chicago pianist who last year formed his own mixed band for an extensive run at Cafe Society in Greenwich Village, has moved uptown and is currently playing the Famous Door, West 52nd street niter. Joe's lineup includes Joe Thomas, trumpet; Claude Jones, trombone; George Williams, drums; Hayes Alvis, bass, and himself at the Steinway.

RAG-TIME MARCHES ON...

TIED NOTES

DUFFY-ALLEN—Johnny Duffy, organist at Chicago's Blackhawk restaurant, and Vicki Allen, dancer known as Aylene Nichols, in Chicago Dec. 1.
GRAN-PELLEGRINO—Tom Graz, tenor sax with Henry Senne's band, and Lillian Pellegrino, in Chicago recently.
GOFFREDO-YEAGER—J. F. Goffredo, Philadelphia musician, and Victoria Yeager, secy to the general manager of WFIL, in that city Nov. 16.
SHAND-FINCH—Ken Shand, band leader, and Gertrude Finch, in Albany, N. Y. Nov. 16.
BRIMMOND-PAGANO—Jack Drummond, band leader, and Doris Pagano, in Albany, N. Y. Nov. 18.
WADE-ANDERSON—Eddie Wade, musician on the staff of KFBI in Wichita, Kas., and LaVita Anderson, singer on same station, in that city Nov. 30.
HARRISON-TITTLE—Earl Harrison, bassist with Cliff Burns' band, and Marg Tuttle, in Cincinnati recently.

LOST HARMONY

CARLESIMO—Anita Lucas Carlesimo, dancer, from Ralph Carlesimo, drummer, in New York recently.
GRIER—Julie Gibson Grier, from band leader Jimmy Grier, in Los Angeles Nov. 27. She was vocalist with his band when they were married a year and a half ago.

FINAL BAR

WAHL—Elmer H., 48, secy-treas. of Local 4, Cleveland, found dead at the wheel of his auto Nov. 16. Death attributed to natural causes.

RUDD—Ruday A., 10, staff pianist with WDAY, Fargo, N. D. recently in that city of meningitis after a brief illness.

HERBST—Loula A., 48, member of Local 77, Philadelphia, recently when struck by an automobile at the Camden, N. J. airport.

MOORE—Raymond, 34, staff bassist with station WKRC, Cincinnati Nov. 17 of a stomach ailment. He had worked with WLW, Henry Theis, Mel Snyder and Paul Sabia.

WILLIAMS—George, 49, former band leader, at his home in Sharon, Pa. Nov. 18. At one time he played first sax with Jean Goldkette, later was associated in Cleveland with Guy Lombardo, Horace Heidt and Kay Kyser.

TROTTER—Arthur, 23, at Pinecrest Sanitarium, Powers, Michigan, Nov. 20. He played with George Corsi, formerly with Cully Reese.

NEW NUMBERS

YOUNG—A daughter, born Nov. 15 to Mrs. Clark Yocum at Sunbury, Pa. Dad uses the name Allen Storr as one of the Pied Pipers with Tommy Dorsey.

HOPKINS—John Robert, 7 pounds, 5 oz., born to Mrs. Len Hopkins last month in Ottawa, Ontario. Dad is the Canadian band leader.

COOK—A son, born to Mrs. Fried Cook in Pittsburgh recently. Dad is the drummer in the Stanley Theater pit band.

HELINSKI—A son, born to Mrs. A. O. (Happy) Helinski at Roanoke Rapids, N. C. recently. Dad was the drummer with the Downie circus band this season.

CHORDS and DISCORDS

This Guy is Heartsick Re Drivel

Philadelphia, Pa.

To the Editors:
I have become heartsick at the drivel you print in this column about jazz being "undermined." These ickies who call *One Hour* and other great discs "weak" certainly can have their Tex Benekes and George Auld. . . If you want to know what is really undermining jazz it is this: taking things like Rossini's *Stabat Mater* (*Cujus Animam*, where 1st violi are divisi) and calling them *Blues on Parade*.

ARTHUR BORSKY

"That's My Uncle" Smells Bad to Al

Jersey City, N. J.

To the Editors:
Congratulations for the editorial of Oct. 15 on "phony patriotism." Guys like Dick Powell on recordings similar to *That's My Uncle* make good old-fashioned patriotism smell pretty bad.

AL SANTORA

Wants to Brighten Up 'Black' Nights

Brussels, Belgium

(Passed by Nazi and British censors.)

To the Editors:
Being for three years a regular reader of your so marvelously interesting magazine, one thing I am most missing these days is my dear old *Down Beat*. Couldn't you please send me some recent issues so that I could renew relations with American music? I am intending to write a book on jazz so that I might brighten up a little our dark "blackout" evenings.

ROBERT VANLATHON

How to Convert People to Hot Jazz

New York

To the Editors:
I've found that among people who don't like jazz music, the reason most of them don't is because they've never heard any! I've converted many longhairs who declared they hated Goodman, Waller, Ellington, etc., not by argument but simply by playing records. They are invariably surprised to find jazz—real jazz—so enjoyable. Previously what they thought was jazz was any of the junk you hear over the radio. . . I've listened to all Bix's records I can find and am still hunting, wanting to be convinced that he really was as good as Spanier, De Paris or Ladnier. He and others have been idolized because of sentiment.

DEAN SHANKLAND

Slap at Swinton

Detroit

To the Editors:
I am not saying that Dan Swinton is not correct to a certain extent ("Mouse Bands Are All Fakirs," Nov. 1 *Down Beat*) but I think he shoots off his vap too strongly when he says that the public "will hear an Ellington chorus and 'just love it' because it sounds good; that's all their cheap little hearts want: Entertainment." What in the sam hill are any of us interested in more than entertainment? All that a real topnotch jazz artist cares for, primarily, is the amount of "kicks" he can get from jazz. And what are "kicks" but a musician's way of saying entertainment? My compliments to Mr. Swinton and tell him he stinks.

EVAN S. MORROW

P.S.—Your new poll system, making band leaders ineligible, in reality penalizes these men for being good enough to lead a band and be a top-rank instrumentalist. These stellar performers who are also leaders have all been sidemen at one time or another and the reason most of them have been successful as leaders is because of their outstanding instrumental ability.

Band Leader Protests ASCAP - BMI Feud

Philadelphia

To the Editors:
In the BMI-ASCAP feud, both sides stand to lose more than they can possibly gain. They're like a couple of kids, each trying to best the other. They'll both wind up with black eyes. And they're giving all of us in the music industry black eyes. As an orchestra leader I feel that I carry the hope of all others in my profession that an intelligent understanding may be reached prior to the deadline Jan. 1.

JIMMY DEKNIGHT

The Good and Bad Sides of Our Poll

Chicago

To the Editors:
First off, I want to say you have a swell idea in making sidemen only eligible in the 1940 poll. It's giving a swell break to men like Faz, Stewart, Spanier and Stacy, men who would otherwise have to tag far behind the lesser guys who front commercial bands.
Secondly, I want to say that you have a lousy idea in making sidemen only eligible in the 1940 poll. I'm thinking chiefly of Benny Carter, who could rate a chair in anybody's reed or brass section. Or Berigan, who is another good man let down. Or a number of others, including big "T". But my secor

(Modulate to Next Page)

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Pal of the Mighty Gophers



Minneapolis — Carl Ravazza, the fiddlin' baton-wielder, takes a tackle with George Franck, all-American back of the mighty Minnesota Gophers grid team, at Hotel Nicolet here. Ravazza's music is said to be a favorite with Minnesota students, who this year watched their ball club weep the Big Ten conference without being defeated. Pic by Northwest News Photos.

Chords, Discords —

(From Page 12)

point gives way to the first, largely because the smaller fry band leaders, as far as "name" goes, wouldn't crash the gate. They'd probably run a poor ninth to guys such as James, T. Dorsey, G. Miller and maybe even McCoy.

BILL CUMMINGS

P.S. — Where in hell do you vote for Carney? The baritone sax slot is missing; a serious oversight. And another thing missing is the place for the most disappointing band of the year, the spot being held open for Bob Crosby and affiliated Dixielanders. Matlock, hide your face in shame.

Kitchener, Ont.

... Miss Ryerson's communication was what I believe to be the most disgusting letter I have ever seen in your mag.

BOB MAHN



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Mitch Ayres Gets New Theme From Tchaikowsky!

Brooklyn—When Mitchell Ayres and his co-op "fashions in music" band started their current three shots a week on NBC from the Hotel St. George here Dec. 4th, in company with a lot of other bands which are changing signatures now on account of the ASCAP-BMI battle, they premiered a new theme song.

Like their former signature, "You Go to My Head," an ASCAP number published by Witmark, the new theme was arranged for a few bars each as a fox trot, waltz,

rhumba, swing, sweet, in furtherance of their "fashions in music" idea. But to publishers present at their opening it seemed that they had stepped from the frying pan into the fire, for their signature to most ears was the Andre Kostelanets hit of last spring.

It isn't, however. It's the original "Andante Cantabile" by Tchaikowsky, in the public do-

main, from which Kostelanets adapted "Isle of May."

Eddy Duchin, with a Chopin signature also in the public domain, is one of the few bandleaders who doesn't have to change themes for broadcasts. Others are Guy Lombardo and Bobby Byrne, with "Auld Lang Syne" and "Danny Boy," both non-ASCAP and non-BMI too.

NOTICE TO MUSICIANS

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La Conga

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ZIGGIE ELMAN Joins him with his KING 2-B TRUMPET

Tommy will tell you that his first trumpeter, Ziggy Elman, is one of the country's truly great horn men. Whether he's leading the section or "sparking" the band with one of his tremendous hot solos, he's as sure and powerful as they come — the kind of "side man" that bandleaders pray for.



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DEC. 5, 1940

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A Very Merry Christmas To All Our Friends!

Swing is Bad for Athletes, Says College Psychologist

BY HAROLD JOVIEN

"Football players should stay on the gridiron and not get in the groove—swing is bad medicine for athletes. Block that kick but watch out for barrelhouse and boogie woogie."

That's what Professor Richard H. Paynter, head of the Long Island University Psychology department, shouted to the world as guest of sportscaster Stan Lomax on WOR, New York City, last month.

Don Budge Protests!

Explaining his duties as guar-

dian of the mental condition of the Long Island University grid-ders, the Professor declared that he never allowed the L.I.U. players to listen to swing music near game time. However, immediately after the broadcast, a protesting wire was received from the heat tennis champ, Don Budge, who said that he always listens to recordings of Duke Ellington's swingsters before he goes on the courts. *Le Jazz Hot*, insisted Don, is tonic stuff for athletes. Innumerable other pro-jive and anti-jive letters poured into the station for days afterward.

About Virginy Verrill

Virginia Verrill, songstress on several NBC shows, is one of the few girl vocalists who really rates with musicians. In many ways, this Verrill lass is unique. For one thing, she's the great-great-great-niece of George Washington, and for another thing she's that exceptionally rare bird—a Hollywood native who made good in Hollywood. Grandfather Verrill was one of the original settlers in the now famous Los Angeles suburb and Virginia first established a reputation as a singer while she was in high school in the movie capital.

Her motion picture debut came as a double for the singing voice of Barbara Stanwyck and most of her early movie work was in similar singing capacities. A top reputation as vocalist under her own name came about in later movies and as singer with Orville Knapp's orchestra.

And He Plays Hot, Too

When Howard Smith, pianist in Walter Gross's CBS staff band, says he has to get "warmed up" for a broadcast, he means it, but literally. Half an hour before each broadcast Howard douses his hands in the warmest water he can stand. Five minutes of this, then

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A Cornhusker in The Big Town



New York—This is 19-year-old Harriet Anne Harper, vocalist with Howard Simes' society band. Harper attended the University of Nebraska at Lincoln but migrated to New York, where she has become prominent as "society's favorite girl singer." She plays viola, gobbles apple brown betty and rates Bob Eberly and Ginny Sims as her favorite vocalists with bands. She likes "society" jobs better because "that's where the cabbage is."

he flexes the digits for the next 25 minutes. Smith claims this warming-up exercise stimulates the circulation of blood through the fingers and is an aid to deftness and accuracy on the ivories.

Bargy Can't Lose

Arranger Roy Bargy can't lose if either Paul Whiteman or Andre Kostelanetz land that new radio commercial they both auditioned for. Many of his arrangements were featured by both maestros so no matter who wins out, Bargy will have a new arranging assignment. . . Al Goering, chief arranger for Ben Bernie, celebrated 20 years with the Ol' Maestro in November and Art Thorsen, manager of the Horace Heidt band, is celebrating his 15th year with Horace. . . Crooner Dick Todd is busy issuing seasonal denials that he is the Dick Todd who is burning up the nation's gridirons this fall on behalf of the Washington Redskins' pro team. . . Another of the ace singers, Eddy Howard, has just purchased a home in Evanston, Ill., and will move in shortly. . . It was reunion time in Chicago recently for Roy Shields, NBC director, and comedians Laurel and Hardy. Shields was musical director for many of the Laurel-Hardy comedies and created the familiar L and H cuckoo theme tune. . . NBC organist Larry

Buddy Clarke Asks: 'Who Pays 'Em Off?'

BY BUDDY CLARKE

I read with avid interest *Down Beat's* story captioned, "Mouse Bands All Fakirs, Says Writer." It seems to me that the editor would have done a more appropriate job if he had captioned that bit of calumny, "The Public And Musicians Be Damned."

It is all too well to consider the true artist and his fight to make a place for himself, to receive everlasting recognition and to be the recipient of great laudation from his fellow craftsmen. But . . . in the first place, who pays off? . . . Who provides the bread and butter? . . . Who makes possible the new dress for the wife or the flashy perambulator for Junior? The hep cat who goes into spasms of ecstasy when he hears Joe Jive take off on a particularly hot lick, or Pete Public who wants diversion after a hard day's work, and walks into a club or theater with the challenge, "Amuse me!" . . . Does this question need answering? . . . Ask the boys who sit around the Union all day waiting for a call to make coffee and.

'Music Is a Profession, Too'

Dan Swinton, whoever he may be, and the Lord only knows what ax he is grinding, has the colossal gall to stand up and say to the very people who make his existence possible, "Look here you punks, you Joe Corn, you Sid Schmalz or you Hank Icky, what do you know about good music . . . all you care for is what is pleasing to your ear and what makes you want to dance . . . and you saps, you pay good money for it."

Well, I don't know. After all, why did we take up music as a profession instead of law, engineering, becoming a laborer or a

Larsen is back on the job after two weeks in the Wyoming hills with a seven-point elk, two antelope and a sizeable collection of ducks as evidence of his hunting skill. . . Meredith Willson, NBC Hollywood music conductor, has collected more than 100 comical figurines of musicians and conductors. His favorite is a statuette of a violinist sawing away at a cat in the shape of a fiddle, with the cat yowling lustily. . . It's not generally known that Charles Dant, radio director, and Hoagy Carmichael were fraternity brothers at the Indiana University Conservatory of Music and that it was Dant's arrangement of Hoagy's "Star Dust" that accelerated its climb to immortality. . . Rex Maupin, of the Chicago studios, is burning the midnight oil talking via short-wave with the lads aboard the Byrd snow cruiser in the Antarctic.

grocery clerk? To become great artists who go into surrealist orgies for the edification of those in the know, who incidentally usually don't have a pot to cook in, or to provide a career for ourselves wherein we can make a living? Funny isn't it, we sure are queer guys, we are more interested in eating, wearing decent clothes and having a clean place to sleep in, than we are in going off on some half cocked improvisation which only the creator and his two-year-old twins (who incidentally are undernourished) understand.

'One Track-minded Contributor'

Mind now, I do not detract from the honor and accomplishments of those for whom Swinton takes up the cudgels, but I do resent his beating down the boys who are artists in their own rights and are merely doing their just duty on earth, by providing what the public wants.

I take issue also with your one track minded contributor when he insinuates that *Down Beat* readers are interested only in the higher realms of our art, and are insulted by the actions of "Mickey Mousers."

Maybe he doesn't know who the boys are that plank down their 15 cents to find out "what's what" in the business. They are simply a collection of Jacksons who read their trade papers, not with an eye or ear to reach exalted heights (though that may come later) but to keep track of the goings-on in their own world.

No, Swinton, I personally think you are a little "whacked up" in your callous remarks. All I can say is, if it be treason to give the public what it wants and what it pays for, and to maintain a high standard while doing it, then the music business consists of the greatest aggregation of traitors ever assembled under one sky, and someone better tip off J. Edgar Hoover and his G-Men to apprehend them.

Tuna Radio Show For Tommy Tucker

New York—Tommy Tucker landed a local commercial radio show last week which will be heard over WMA for Tuna. It's another of the "Pot of Gold" ideas which will feature Tucker's music. Tommy's Okeh discs have been consistent best sellers recently. Amy Arnell is his star vocalist.

Bob Millar Won't Change Theme

Los Angeles—One of the few band leaders who won't lose his theme song for radio broadcasting when the radio ban on ASCAP music goes into effect is Bob Millar, L.A. bandleader who has been working the MCA southwest hotel circuit steadily for several years. Millar's signature number is Brahms' "Lullaby," a good old standard which has been in the public domain many years.

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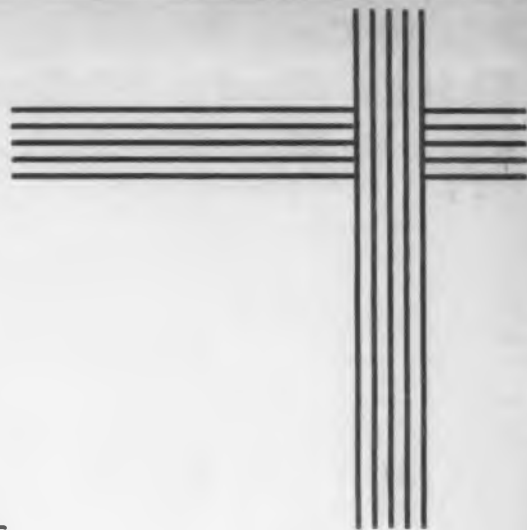
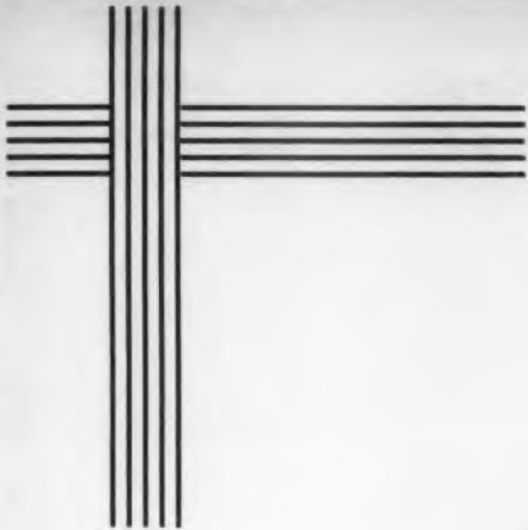


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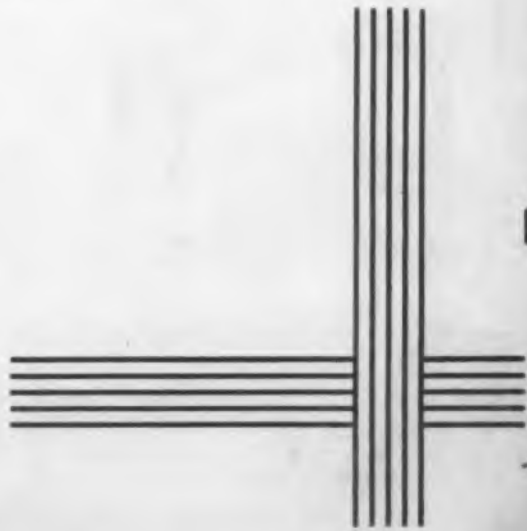
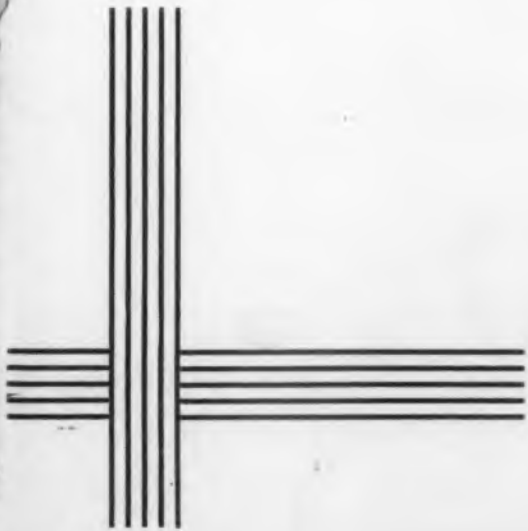
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Hines Cuts 'Blues in Thirds' Again; Waller Jive is Monotonous

BY BARRELHOUSE DAN

Earl Hines' old Q. R. S. piano solo of *Blues in Thirds* has stood the test of time well. Musicians who recall it when it was first issued, back about 1926, know that it was the Earl's first solo on wax. That record is a rare find for a collector now. But more important, the Stainway stylings on it are more distinctive and stimulating than most of the 88 riffraff emanating from the studios today.

Bechet Helps Out

Last week another version of *Blues in Thirds* made an appearance. On Victor 27204, it serves as an excellent vehicle once again for Hines, whose opening solo choruses easily match his original engraving. In addition, Sidney Bechet takes three solo choruses on clarinet. The only other participant is Baby Dodds, whose drumming behind Bechet at times is in astonishingly poor taste. Hines and Bechet team nicely, although one wonders if the side wouldn't have

been even more outstanding as a straight piano solo. Reverse is *One O'Clock Jump* with Bechet's clarinet, Sonny White's piano, Charlie Howard's guitar, Wilson Myers' bass and Kenneth Clarke's traps providing three minutes of wasted energy. Individually, Bechet and Howard contribute worthy solos. But collectively the performance is sloppy, careless and uninteresting. It was made at a different session than *Blues in Thirds* and sounds like it.

Count Basie

"Blues" & "Apple Jump," Okeh 3862. Jimmy Rushing's fine vocal is the highspot of *Blues* with Les Young and the Count managing to be heard, too. The brass ensembles on the last chorus sound flat; at least all four trumpets can't be heard. Tempo is much faster than usual for a Rushing showcase. *Apple* is also bright. It's a nice riff number, in which Basie never allows the riff to get monotonous, and there are fine bits by Young and Harry Edison. Well worth the 35 cents asked.

Fats Waller

"I'm Gonna Salt Away Some Sugar" & "Blues Eyes," BM 10945. Waller's jive doesn't sparkle with humor as it once did, nor is his hand good enough to merit raves. Fats sings both of these (and both tunes are weak pop) and that's all there is. No sense in wasting money on an item this poor.

Walter Gross

"Improvisation in Several Keys" & "Creepy Woopy," BM 10937. Gross shows tremendous, almost unbelievable technique on these piano solos. Sudden key-changes, daring runs in which great digital skill is required, make these superb lessons for all pianists. Others won't be impressed. They are not "hot" in the sense that Hines is, nor are they particularly inspired. But the man knows a keyboard up and down and in between.

Raymond Scott

"A Nice Day in the Country" & "Frothy Little Postcard," Cal. 25908. Single-string guitar by Artie Ryerson and well played ensembles, distinctively arranged, sum these up. *Petticoat* is the band's theme. Just good solid music, neither great nor run of the mill. Scott has some fine ideas.

Three Sherrys and a Flat

"Crazy and Worried Blues" & "Blues in the Garden," Okeh 52857. Imitating the Ink Spots, this

'Singing Vagabond Of the Keys'



Erskine Butterfield started playing piano at 6. Now he is 27 and attracting wide attention for his pianologics over WOR and the Mutual network. Erskine records for Decca, once worked as a red-cap in Jersey City, and can double on electric organ. He worked with Noble Sissle's crew before going out on his own. His mother, he says, "plays plenty of piano—mostly concert." His billing now as a solo act is the "singing vagabond of the keys," but he uses a pickup band on wax dates.

quartet steals the Pete Johnson-Joe Turner classic *Cherry Red*, adds its own words, takes credit for composing it, and does a weak job of interpreting it. Coupling isn't a steal but it's no better. Guys with no more talent than the Three Sherrys and a Flat have no business on records.

Artie Shaw

"Summit Ridge Drive" & "Cross Your Heart," Vca. 26763.

Shaw is no better than Sy Oliver, Lunceford, Erskine Hawkins or anyone else whose lack of originality and use of trite figures calls for censure at times. Take Shaw's *Summit Ridge Drive*. It's a blues, in medium tempo, which despite a fancy title and the line under it listing "Artie Shaw" as composer, develops into a banal series of riffs, most undistinguished and certainly not worth spinning a second time on the turntable. Johnny Guarneri's harpsichord is well played but is most annoying in sound. Billy Butterfield, still on a Spanier kick, does okay but gets little chance. Shaw's solo clarinet is magnificent as ever. But the results are nil—because of the weakness of the tune. Reverse is a Buddy DeSylva tune and is far more listenable. Still that harpsichord is definitely bad. Shaw will have to show more than this, with his Grammercy 5 or full band, to

8 Sides Cut by Harlan Leonard

BY ONAH L. SPENCER

Chicago—The current sensation of the Southwest, Harlan Leonard, cut eight sides for Bluebird at Bluebird's studios here a couple of weeks ago. All tunes cut were originals, most of them composed and arranged by young Tad Dameron, Leonard's arranger.

Titles included *Dameron Stomp*, *It Couldn't Be*, *Rachmaninoff Jumps*, *Dig It*, *Ernie's Blues*, *Take 'Em*, *Too Much and Keep Rocking*, a couple of them with vocals by Myra Taylor and Darwin Jones, alto saxist. Leonard is now playing the College Inn, Kansas City, with nightly KCKN wires.

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What's New On the Classical Side

BY BARRELHOUSE DAN

Decca Records spill out one of their best seldom classical albums this month—*Scherzade*, by the Detroit Symphony, Victor Kolar conducting. All in all it's a delightful bit of wax which suffers only from not quite perfect recording balance. Then, off on an ancient kick, there's Victor packaging a batch of Shakespeare's Songs, sung by Marie Houston—something which more people than scholars should dig.

John Barbirolli leads his New York Philharmonic - Symphonic horde through Sibelius' *Second* on the Columbia label. Fine stuff, all the way through. Ditto the efforts of Sir Thomas Beecham and the London Symphony on Grieg's *Peer Gynt Suite*—something too well known to need further comment.

For the ivory ticklers Columbia has this month Brahms' *Variations* on a *Theme of Haydn*, played jointly by the team of Bartlett and Robinson. Catch the counterpoint, brother, it's mighty tricky.

make a comeback. There are too many good bands and musicians in this business today.

Al Goodman Album

"Oh Man River," "Why Do I Love You," "Smoke Gets in Your Eyes," "Make Believe," "Who," "All the Things You Are," "Look for the Silver Lining" & "They Said I'd Believe Me." in Columbia Album C-34, price \$2.50.

Eight melodious Jerome Kern tunes are packaged here, played by Al Goodman's ork with muted brass and fiddles predominating. Commercial music, but certainly good music. Vocals are by Hollace Shaw, the soprano, and Floyd Sherman, tenor, both of whom are more prominent in commercial radio than in the dance band field. Kern is one of the greatest of contemporary popular composers. The music in this collection is a portion of his best work.

Columbia did not send the album so it is impossible to comment upon it.

Teddy Grace

"Go But I Hate to Go Home Alone" & "Sing," Decca 3465.

Bud Freeman's Come Louder crew accompanies Teddy on these sides, appearing best on the "B" title. Teddy isn't terrific, but at least she's distinctive, her enunciation is good, and she's in tune—most of the time. *Lo Hot* fans will get kicks from Freeman and Russell on *Sing*.

Jimmie Lunceford

"You Ain't Nowhere" & "Red Wagon," Cal. 35783.

Assets: None of the usual screeching trumpets. A nice beat. Dandridge Sisters do a neat vocal on *Nouhers*.

Black marks: Dandridge Sisters doing a foul vocal on *Wagon*. Poorly recorded. Both tunes weak. The chicks aren't as nearly effective as the old Lunceford trio. Remember *My Blue Heaven*? Too bad there's an Ellington around. Otherwise Sir James might be more impressive.

Sam Price

"The Dirty Dozens" & "Oh Lady Mine," Decca 7811.

Price has a fine jump band, but he's always hogging the mike with his loud-mouthed, unsympathetic vocals. He does it here. If Price ever kept his mouth shut he might make some fine wax.



Big Beiderbecke (center) and two of his pals, the late Don Murray, left, and Howdy Quickell, mounted, posed for this gag pic in St. Louis in 1927. It was the "golden era" of jazz, as the record collectors say. Murray was the fine clarinetist who met death in a still-unresolved mystery accident. Quickell now lives quietly in Saginaw, Mich. Down Beat Photo courtesy Quickell.

Ina Ray Hutten "Make Me Know It" & "Five O'Clock Whistle," Okeh 5852. Sy Oliver's riff tune, heavily plugged by Tommy Dorsey, stinks. Talented as Sy is, and granting his unmistakable talents, *Know It* is a boring, repetitious, meaningless riff conglomeration which Hutten's men play competently. Ina Ray sings the fipover. The band shows promise and is strictly in a jump groove.

Lonnie Johnson

"I'm Just Dumb" & "Be Careful," BM 8564.

A great guitarist, as well as blues singer (Lonnie doesn't shout 'em a la Joe Turner or Leadbelly), Johnson has two of his best performances coupled here. First is a blues about Julia Lee, the Kaycee pianist-singer, who once worked with Lonnie. The reverse is equally excellent. And Lonnie wrote both. Lonnie's guitar is the one featured. The other is just chords to back his singing.

Billie Holiday

"I Near Nears" & "I'm All For You," Okeh 5851.

Roy Eldridge's trumpet helps Billie, and there are very brief bits by Don Redman on alto, Georgie Auld and Teddy Wilson. Billie doesn't sing as well as she did three years ago and these tunes are pure crap—from the BMI books—but Holiday fans have no need to complain aside from those drawbacks.

Huddie Leadbelly

"T. H. Blues" & "Althava," BM 8559.

Leadbelly is the former convict who plays masterful blues guitar and shouts the blues. Easiest comparison is with Joe Turner, although both have their peculiarities. Leadbelly is powerful and righteous and an absolute "must" for all blues devotees. Special kick: His little speech before he starts singing *T. H. Blues*. Note his handy box manipulations behind his shouting. (More Reviews on Next Page)

Una Mae Carlisle Waxes Two Sides

New York—Una Mae Carlisle, colored pianist-vocalist who became prominent in Europe until the war started, cut two new sides for Bluebird last week, both originals. Titles are *Walkin' By the River* and *I Met You Then*. Also on the date were Benny Carter, trumpet and alto; Everett Barkdale, guitar; Zutty Singleton, drums, and Slam Stewart, bass.

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The Brothers Dorsey and Their 1933 Jump Band



Here is a sharp shot. It's the 1933 Dorsey brothers' band which jumped on every date and most every record. Front row—George Thow, cornet; Roe Hillman, guitar; Don Matteson, trombone; Skeets Hurfurt, clarinet & tenor; Ray McKinley, drums. Rear row—Bobby Van Epps, piano; Delmar Kaplan, bass; Tommy Dorsey, trombone; Kay Weber, vocals; Jimmy Dorsey, alto & clarinet; Glenn Miller, trombone & arranger; and Jack Stacey, tenor sax. Most of the men are scattered now. Stacey and Thow are in the studios in Los Angeles and Kaplan no longer is a musician. Kay Weber is now Mrs. Ward Silloway, and a mother. But Matteson (Juan Don) remains with Jimmy's band on slyphorn. Down Beat Pic.

Bob Crosby

"Drummer Boy" & "Ain't Goin' Nowhere," Decca 3481.

Drummer is an excellent sample of how the Dixielanders have gone to pot since going to the Pacific coast, making a movie, et al. The Bob-o-Links sing a tune which was from hunger before the band ever got hold of it, and their singing doesn't help it. The reverse was made a long time back, in New York, as a Jess Stacy solo. Not as good as Complainsin', it's still 18-karat in comparison with other sides Crosby has been making lately.

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Sonny Burke

"Jimmie Meets the Count" & "Blue Sonata," Okeh 5813.

This young jazz band has much in its favor. A fine sax section, an even better rhythm team, and a commendable brass quintet, along with good arrangements, all add up to fine music. First side is a clever tune written by Burke in which Lunceford and Basie riffs alternate with one another. Reverse is a slow, bluesy theme (Burke's theme, incidentally) featuring Mitchell Paul's trumpet. A shame that this band had to mess itself up and lose its leader. Records like this show real promise for it.

For two more examples of the Burke band when it was at its best, hear Carry Me Back to Old Virginia and Can I Be Sure, with vocals by Ken Maiel and Lynne Sherman, on Okeh 5873. This combo can play commercial in addition to its great jump performances. And it's never corny!

Will Bradley

"Scrub Me Mama With a Boogie Beat" & "There I Go," Col. 35743; "Scramble Two" & "Rock-a-Bye The Boogie," Col. 35793.

The two boogie tunes are cleverly arranged and performed with Ray McKinley doin' the song selling from the pen of Don Raye. Freddy Slack's pianologics are first rate. The pop side is okay, and sung by Jimmy Valentine. Scramble is an orthodox hot number with Nick Ciazza's tenor shining. Personnels are on each label. This band's practice of featuring boogie music has done more than anything else to bring it among the first 10 in Down Beat's poll, yet Woody Herman was playing full-band boogie music (Indian Boogie Woogie) was recorded Dec. 22, 1938) long before the Bradley crew was organized. Bradley's best jazz side to date is his Walk Me Down the Road a Piece, in which Slack plays a mess of the finest 8-to-a-bar of the year. But these are good enough, especially for Bradley followers.

Jimmy Dorsey

"The Bad Humor Man" & "You've Got Me in Your Way," Decca 3453.

Joe Lippman's fine John Silver intro, some fancy double-talk by Bob Eberly, a swell Helen O'Connell vocal and a good beat—that sums up Bad Humor, from Kay Kyser's new pic. It's a novelty. Dorsey takes away Kyser's corn and makes it listenable. The flip-over has O'Connell chirping another K. K. number. Dorsey takes a spot on alto. He's in form on clarinet on Bad Humor. This band, judging from its wax, is really on its way.

Chicago Rhythm Kings

"Song of the Wanderer" & "There'll Be Some Changes Made," Signature 104; "Sugar" & "Randolph Street Rag," Signature 105.

Although no names are listed on the labels, the group here includes Art Hodes, piano; Rod Cless, clarinet; Jack Goss, guitar; Marty Marsala, trumpet; and Earl Murphy, bass. They were assembled by "Sticks" Thiele for this special session.

Biggest weakness of the four sides is the actual recording. Fuzzy in spots, and poorly balanced at all times, these are hardly fair samples of the musicians' talents. The rhythm section is weak. Ensembles are rough and clinkers are not infrequent. Short brightspots by Hodes and Marsala save all four from utter mediocrity. But it is uncommercial, hell-for-leather jamming all the way.

Erskine Hawkins

"Workin' Ferry" & "Put Yourself in My Place," BBIRD 10933.

"A" side has been boomed and publicized as a "successor to Tuxedo Junction." That's understatement. Ferry is a lousy riff tune which any moron could improve on, but to make it worse Hawkins blasts his out of tune, screaming trumpet all over the place, messing up the attempts of his men to do something with a poor tune. The pop side isn't supposed to be good, played by Hawkins' band, but it's less irritating than the coupling.

What is Hawkins building with that tinny horn? A damned pity that men like Julian Dash, Paul Bascomb, Avery Parrish and a couple of others have to play under his baton.

Al Donahue

"Bursting the Midnight Oil" & "The Blue Jump," Okeh 5825.

What an under-rated band, this! Easily on a par with a potful of more publicized crews of today, Donahue comes through with two good jump numbers. Rhythm section moves, solos are excellent, and the arrangements impeccable. If you caught Al's Southern Fried you'll find these are quite as good.

Cab Calloway

"Lonesome Nights" & "Yo Es Canso," Okeh 5827.

Benny Carter wrote the first, and the arrangement sounds like it's his. It's a slow, moody tune with emphasis on the sax section. And good old Cab keeps his mouth shut. But not on the barker—which never gets there despite a lot of loud Calloway gibberish in a strange tongue. Cab could put out some fine wax if he'd ever sew up his mouth and let Chu, Cozy, Mill, Tyree and the boys cut loose on their own.

Woody Herman

"Dream Valley" & "Whatever Happened to You?" Decca 3461; "Beat Me Daddy" & "There I Go," Decca 3454.

Three pops and a stomp tune—and all done well, there's no drabness to the commercial tunes because Jiggs Noble's skilful arranging touch shows up, giving piano, trumpet and Woody's stick enough breaks to keep the tunes alive. Daddy is a really fine arrangement (drummed up in the studio, too) with Tommy Linehan's keyboard spotted. The rhythm section kicks potently. But the tune has been out so long by now (Will Bradley, Glenn Miller, etc.) that it hardly has a chance now under Herman's treatment. These are the last sides, with Joe Bishop's flugel-horn on 'em.

Georgia White The Honey Dripper

"Workin' Hard Blues" & "Crazy Blues," Decca 7807; "Eight Ball Blues" & "Take It With a Smile," Decca 7809.

Georgia's latest are not up to her standard. They sound artificial, and accompaniment is very mediocre. The Dripper's sides, with piano and drums behind him, are much better. It is blues in its most pure form, with Honey (actually Roosevelt Sykes) playing his own piano accompaniment.

Les Holden

"Red Wagon" & "It's the End of My World," Decca 3444.

Teddy Grace's jive vocal on Richard M. Jones, old-time jazzy Wagon number (as recorded by Count Basie as piano solo on Decca) makes "A" side Holden's best on sax yet. Paradoxically, the reverse is Holden's worst—and he's made several bad ones. Mr. Holden "sings" the latter.

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CHICAGO RHYTHM KINGS Marty Marsala, Cornet; Rod Cless, Clarinet; Art Hodes, Piano; Earl Murphy, Bass; Jack Goss, Guitar. Si 104 Song of the Wanderer There'll Be Some Changes Made Si 105 Randolph Street Rag Sugar ART HODES BLUE THREE Rod Cless, Clarinet Art Hodes, Piano Jimmy Butts, Bass Si 101 I've Found a New Baby Four or Five Times Si 102 Diga Diga Doo Tin Roof Blues Signature 10 inch Records . . . \$1.00

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Jo Jones Takes Drum Lead; Herman Up Fast

(From Page 1)

votes, Ellington and his great band are still in the thick of the race. The band's showing has easily provided the biggest thrill of the current poll, for in previous years Duke and his men were never able to land in the "first five" in the balloting. Last year the band finished sixth while Goodman won running away.

Miller Lead No Surprise
Miller's lead in the sweet division is no surprise to most observers. Currently playing the Hotel Pennsylvania in Manhattan, his airtime has been excellent ever since the poll started, his radio show is heard three times weekly on a 100-station network, and his records have been coming out once a week. Apparently America's mu-

sicians, collectively speaking, consider the Miller band the greatest "sweet" outfit in the business, with Tommy Dorsey a close second and the Casa Loma gang third.

There are few radical changes in the "All-American band" lineup. Jess Stacy is winning the piano slot for the first time, dealing out an unmerciful beating to last year's winner, Bob Zurke. Other positions are about the same. Helen O'Connell's terrific rise to the top in the girl chirper's division remains the biggest upset of the 1940 balloting. The blonde Ohio chick is ahead of Mildred Bailey, Billie Holiday, Helen Forrest, Bea Wain and all the others. Ella Fitzgerald, of course, is ineligible for the award this year, she being a band leader. Only sidemen are eligible for places on the "All-American band" lineup.

Woody Herman Up Fast

Woody Herman jumped into third place in the swing division, the highest the "band that plays the blues" has ever rated in any poll. Miller is in the fourth slot and Basie, his booking troubles over at least for a while, is in fifth. Ballots are not so numerous as in 1939, probably because of the new rules which exclude leaders from becoming members of the all-star band. But the ballots show far more thought and preparation, and musicians taking part who favor the new polling system outnumber those who prefer to let the leaders be eligible by about 8 to one.

Anything Can Happen!

Final results of *Down Beat's* 1940 poll will be revealed in the next *Beat* which is out January 1. There are only two more days in which to vote. However, because of an early deadline for this special Christmas issue it was necessary to tabulate all votes and send them to the printer on Dec. 6. From that date to Dec. 17 hundreds of ballots will be received by the *Beat's* editors and anything can happen.

In the tabulations which follow,

numbers in parentheses show where the swing and sweet bands finished in the poll a year ago. Tabulations up to and including Dec. 6 are as follows:

SWING BANDS

1—Benny Goodman (1).....	1,390
2—Duke Ellington (6).....	1,296
3—Woody Herman (11).....	992
4—Glenn Miller (2).....	553
5—Count Basie (5).....	463
6—Jimmy Dorsey (7).....	406
7—Tommy Dorsey (13).....	382
8—Bob Crosby (3).....	366
9—Jimmy Lunceford (14).....	357
10—Artie Shaw (119).....	273
11—Gene Krupa (8).....	217
12—Harry James (12).....	176
13—Jan Savitt (9).....	99
14—Jack Teagarden (18).....	96
15—Bill Bradley (4).....	59
16—Casa Loma (30).....	55
17—Andy Kirk (24).....	12
18—Bunny Berigan (25).....	11
19—Louis Armstrong (26).....	10
20—Harlan Leonard (33).....	10
21—Eskila Hawkins (16).....	10
22—Benny Carter (21).....	10

SWEET BANDS

1—Glenn Miller (2).....	1,843
2—Tommy Dorsey (1).....	1,642
3—Casa Loma (3).....	551
4—Jimmy Dorsey (9).....	467
5—Benny Goodman (19).....	256
6—Woody Herman (33).....	182
7—Artie Shaw (27).....	144
8—Ray Noble (24).....	110
9—Jimmy Lunceford (25).....	98
10—Sammy Kaye (7).....	85
11—Kay Kyser (5).....	80
12—Red Kemp (4).....	71
13—Dick Jurgens (12).....	64
14—Guy Lombardo (6).....	64
15—Jack Teagarden (38).....	46
16—Jan Savitt (14).....	45
17—Andy Kirk (27).....	44
18—Gene Krupa (28).....	37
19—Wayne King (8).....	34
20—Charlie Spivak (9).....	34
21—Freddy Martin (18).....	24
22—Eddy Duchin (20).....	21
23—Harry James (9).....	19
24—Del Courtney (15).....	17
25—Henry King (9).....	16
26—Bob Crosby (35).....	14
27—Orestis Tucker (11).....	12
28—Mitchell Ayres (10).....	10

TRUMPETS

1—Ziggy Elman.....	2,244
2—Cootie Williams.....	1,662
3—Muggsy Spanier.....	1,562
4—Rex Stewart.....	965
5—Billy Butterfield.....	946
6—Chris Griffin.....	535
7—Buck Clayton.....	309
8—Corky Corcoran.....	215
9—Johnny Austin.....	214
10—Max Kaminsky.....	199
11—Charlie Teagarden.....	175
12—Henry (Red) Allen, Jr.....	171
13—Johnny Best.....	158
14—Clyde Hurley.....	152
15—Yank Lawson.....	133
16—Cappy Lewis.....	130
17—Paul Webster.....	115
18—Manny Klein.....	102
19—Nate Kaschler.....	74
20—Zack Zarchy.....	70
21—Stanley Nelson.....	61
22—Bob Barney.....	60
23—Taft Jordan.....	55
24—Charlie Shavers.....	52
25—Max Herman.....	44
26—Harry Edison.....	37
27—Pee Wee Irwin.....	37
28—Sonnie Young.....	35
29—Sidney DeParis.....	38
30—Billy May.....	26
31—By Baker.....	21
32—Abe Fila.....	19
33—Jimmy Maxwell.....	18
34—Ernest Berry.....	15
35—Merwin Bogus.....	14
36—Jimmy Campbell.....	13
37—Bobby Stark.....	10
38—Irving Goodman.....	10

(None Under 10 Listed)

Duke's Brass Strong in Poll



All these members of Duke Ellington's brass section are showing up well in the poll. Above, left to right, Joe (Tricky Sam) Nanton, Juan Tizol and Lawrence Brown are seventh, eighth and third, respectively, while Rex Stewart (below) is fourth among trumpets. Rex now carries the burden with Duke since Cootie Williams left. Duke's band is second in the swing division. Both photos by Ray Kising.



ALTO SAXES

1—Johnny Hodges.....	2,232
2—Toots Thielemann.....	1,977
3—Boysie Brown.....	529
4—Lynn Sherrier.....	463
5—Willie Smith.....	362
6—Dave Matthews.....	352
7—Pete Brown.....	311
8—Les Robinson.....	182
9—Hal Meloy.....	123
10—Earl Warren.....	121
11—Ernie Caceres.....	88
12—Steve Benore.....	64
13—Tak Smith.....	35
14—Russell Procope.....	32
15—Danny Polo.....	31
16—Murray McEachern.....	31
17—Milt Yano.....	30
18—Otto Hardwick.....	24
19—Jack Wadlington.....	21
20—Claude Lasky.....	21
21—Hilton Jefferson.....	20
22—Harry Carney.....	15

(None Under 15 Listed)

TENOR SAXES

1—Gordon (Tex) Smeke.....	1,290
2—Eddie Miller.....	1,289
3—Leon (Chu) Berry.....	1,177
4—Lester Young.....	1,026
5—George Auld.....	420
6—Bon Webster.....	474
7—Don Lodice.....	297
8—Vido Musso.....	276
9—Sam Donahue.....	269
10—Herbie Hayner.....	143
11—Jerry Jerome.....	109
12—Joe Thomas.....	76
13—Babe Rubin.....	74
14—Wayard (Saxxy) Mansfield.....	74
15—Henry Bridges.....	71
16—Arthur Rollini.....	66
17—Dick Wilson.....	46
18—Al Klink.....	32
19—Charlie Beidler.....	32
20—Peanut Hucka.....	24
21—Barney Bigard.....	18
22—John Bathwell.....	17
23—Buddy Tate.....	16
24—Julius Dash.....	15

(None Under 15 Listed)

TROMBONES

1—Jay C. Higginbotham.....	1,363
2—Lawrence Brown.....	1,307
3—Neal Reid.....	455
4—Yarnow Brown.....	430
5—Floyd O'Brien.....	404
6—Joe (Tricky Sam) Nanton.....	256
7—Juan Tizol.....	243
8—Al Lopez (Leopold).....	212
10—James (Trammie) Young.....	163
11—Bruce Squires.....	128
12—George Brunner.....	127
13—Murray McEachern.....	117
14—Billy Bauha.....	109
15—Dickie Wells.....	100
16—Sterling (Red) Ballard.....	91
17—Warren Smith.....	58
18—Lee Jenkins.....	57
19—Miff Molo.....	49
20—Ted Veezy.....	49
21—Pee Wee Hunt.....	45
22—Claude Jones.....	44
23—Toby Tyler.....	43
24—George Aron.....	34
25—Benny Morton.....	30
26—Paul Tanner.....	30
27—Ray Conniff.....	28
28—Brad Gowans.....	25
29—Earl Hagan.....	19
31—Sandy Williams.....	15

(None Under 15 Listed)

CLARINETTS

1—Irving (Fania) Protopopik.....	1,085
----------------------------------	-------

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3—Johnny Mince.....	781
3—Barney Bigard.....	524
4—Pee Wee Russell.....	396
5—Sam Maceford.....	189
6—Hank D'Amico.....	148
7—Buster Bailey.....	132
8—Danny Polo.....	112
9—Willie Schwartz.....	76
10—Gus Bivona.....	46
11—Matty Matlock.....	31
12—Lawrence Hutchinsider.....	28
13—Willie Smith.....	22
14—Rory McHugh.....	22
15—Ernie Caceres.....	19
16—Don Redman.....	18
17—Red Cole.....	16
18—Jerry Valentin.....	15

Note: Sidney Bechet's 17 votes in the Dec. 1 Beat have been erased inasmuch as he is leading his own group and was leading it Nov. 1, making him ineligible in this department.—E.D.

DRUMS

1—Jo Jones.....	1,076
2—Ray Baudin.....	1,020
3—Buddy Rich.....	923
4—Maurice (Moo) Partill.....	536
5—Buddy Schatz.....	402
6—Ray McKinley.....	393
7—Cozy Cole.....	384
8—Frankie Carlson.....	376
9—Dave Tough.....	236
10—George Wettling.....	235
11—Nick Fatool.....	226
12—Sonny Greer.....	201
13—Sidney Catlett.....	98
14—Eiff Heman.....	96
15—Harry Jaeger.....	48
16—John Heinke.....	47
17—Paul Collins.....	46
18—Ormond Downes.....	36
19—James Crawford.....	36
20—Mickey Serina.....	36
21—O'Neil Spencer.....	30
22—Baby Dodds.....	20
23—Rue Isaac.....	16
24—Al Spaldock.....	15

(None Under 15 Listed)

BASSES

1—Bob Haggart.....	1,476
2—Artie Bernstein.....	771
3—Jimmy Blanton.....	318
4—Walter Page.....	318
5—Walter (Ma) Yoder.....	130
6—Duck Goldberg.....	67
7—Sid Water.....	46
8—Artie Shapling.....	46
9—Wallman Brand.....	25
10—Tony Carlson.....	23
11—Pete Peterson.....	22
12—Biddy Bastion.....	20
13—Milton Hinton.....	20
14—Arnold Fishkin.....	21
15—Pop Foster.....	19
16—Bob Casey.....	16
17—Israel Crosby.....	15

(None Under 15 Listed)

GUITARS

1—Charlie Christian.....	1,700
2—Hy White.....	426
3—Nappy LaMar.....	197
4—George Van Epps.....	158
5—Bus Etri.....	153
6—Fred Guy.....	126
7—Lee Paul.....	91
8—Eddie Condon.....	87
9—George Barnes.....	78
10—Carmen Mastren.....	76
11—Freddie Green.....	69
12—Teddy Bunn.....	67
13—Floyd Smith.....	61
14—Allen Reuss.....	57
15—Rene Biardi.....	54
16—Benny Heller.....	50
17—Django Reinhardt.....	44
18—Albert Casey.....	27
19—Ulysses Livingston.....	25
20—Carl Kress.....	22
21—Danny Ferri.....	21
22—Jack Lathrop.....	20
23—Lennie Johnson.....	20
24—Bernard Addison.....	19
25—Oscar Moore.....	18
26—Richard McPartland.....	16
27—Al Avola.....	15
28—Artie Bryman.....	12

(All Others Scattered)

ARRANGERS

1—Fletcher Henderson.....	1,398
2—Sy Oliver.....	428
3—Toots Camarata.....	363
4—Eddie Sauter.....	363
5—Vic Schoen.....	122
6—Jerry Gray.....	120
7—Billy Strayhorn.....	97

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Chicago, December 15, 1940

Chicago wife, G clarinet along a c even wh movies. Judge Jo month. S the show be plater porary al Sabath would en oy, she w is asking is well l musician

—Don Hag
—Bob Hag
10—Joe Bich
11—Deane Ho
12—Billy Ma
13—Paul Wa
14—Sid Felle
15—Matty M
16—Lennie E
17—Jiggs Ne
18—Fred Nei
19—Johny A
20—Red Bo
21—Eddie H
22—Eddie He
(No

1—Jess Sta
2—Bob Zar
3—Freddy S
4—Joe Bus
5—Tommy
6—Johnny A
7—Mary Lo
8—Billy Ky
9—Art Tat
10—Dumny
11—Pete Joh
12—Dave Bo
13—Frankie
14—Jumbo J
15—Milton R
16—Albert A
17—Bob Kit
18—Floyd B
19—Bill Sta
20—Maede L
21—Eddie He
22—Al Loren
(Not

1—Benny Co
2—Harry Ja
3—Coleman
4—Artie Sha
5—Gene Kr
6—Tommy E
7—Louis Ar
8—Jimmy H
9—Jack Tea

1—Bob Haggart
2—Artie Bernstein
3—Jimmy Blanton
4—Walter Page
5—Walter (Ma) Yoder
6—Duck Goldberg
7—Sid Water
8—Artie Shapling
9—Wallman Brand
10—Tony Carlson
11—Pete Peterson
12—Biddy Bastion
13—Milton Hinton
14—Arnold Fishkin
15—Pop Foster
16—Bob Casey
17—Israel Crosby
(None Under 15 Listed)

1—Charlie Christian
2—Hy White
3—Nappy LaMar
4—George Van Epps
5—Bus Etri
6—Fred Guy
7—Lee Paul
8—Eddie Condon
9—George Barnes
10—Carmen Mastren
11—Freddie Green
12—Teddy Bunn
13—Floyd Smith
14—Allen Reuss
15—Rene Biardi
16—Benny Heller
17—Django Reinhardt
18—Albert Casey
19—Ulysses Livingston
20—Carl Kress
21—Danny Ferri
22—Jack Lathrop
23—Lennie Johnson
24—Bernard Addison
25—Oscar Moore
26—Richard McPartland
27—Al Avola
28—Artie Bryman
(All Others Scattered)

1—Fletcher Henderson
2—Sy Oliver
3—Toots Camarata
4—Eddie Sauter
5—Vic Schoen
6—Jerry Gray
7—Billy Strayhorn
(Jump to Next Page)

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A Loaf, a Jug And You!

Chicago — According to his wife, Gladys, hot tenor and clarinet man Paul Jones brought along a couple of quarts of wine even when they went to the movies. She told her story to Judge Joseph Sabath here last month. She said that by the time the show was over Paul would be plastered. Gladys asked temporary alimony, but when Judge Sabath inquired whether she would enjoy taking Paul's money, she waived the alimony and is asking a divorce now. Paul is well known among jobbing musicians around town.



Glenn Miller, sketched here by David Atchison for *Down Beat*, leads Tommy Dorsey as the favorite sweet band of musicians and also is in fourth spot in the swing class. Miller has just signed to do a movie, with his band, for a reported price of \$100,000.

Danger!

Chicago — Musicians around town are wary of showgirls who get "stabs" dating musicians. The chicks, they say, all sing one theme song. It is *Treat Me Daddy, Eight at the Bar*.

GIRL SINGERS

1—Helen O'Connell	1,296
2—Dinah Shore	773
3—Billie Holiday	743
4—Mildred Bailey	542
5—Helen Forrest	454
6—Marian Hutton	349
7—Irene Dale	331
8—Virginia Stone	286
9—Dorothy Sayers	149
10—Maxine Sullivan	124
11—Nan Wynn	108
12—Connie Haines	107
13—Connie Boswell	106
14—Eric Anderson	90
15—Martha Tilton	88
16—Helen Humes	87
17—Anita Boyer	81
18—Mary Ann McCall	50
19—Dilligona	47
20—Judy Garland	30
21—Doris Day	28
22—Marion Mann	15
23—Helen Ward	15
24—Harold Maxwell	15
25—Bonnie Baker	15
26—Kitty Lane	15

(None Under 15 Listed)

SMALL COMBOS

1—Benny Goodman's Sextet	1,020
2—John Kirby	603
3—Bob Crosby's Bobcats	521
4—Woody Herman's Woodchoppers	331
5—Adrian Rollini	231
6—Artie Shaw's Gramercy Five	172
7—Johnny Hodges (records only)	83
8—Muggsy Spanier (records only)	70
9—Bud Freeman	67
10—Bill Bradley's Trio	60

MERRY XMAS!



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MEN SINGERS

1—Bob Eberly	1,236
2—Bing Crosby	1,231
3—Frank Sinatra	828
4—Ray Eberle	636
5—James Bushing	582
6—Don Rex Tunnell	451
7—Jack Leonard	216
8—Joe Turner	182
9—Harry Babbitt	115
10—Kenny Sargent	106
11—Perry Como	65
12—Ray McKinley	51
13—Pha Terrell	35
14—Dan Grissom	34
15—Sam Crissin	33
16—Herbie Jeffers	28
17—Eddy Howard	16

PIANOS

1—Joe Story	1,664
2—Bob Zurke	513
3—Freddy Slack	323
4—Joe Buskin	253
5—Tommy Lincham	159
6—Johnny Guarnieri	142
7—Mary Lou Williams	136
8—Billy Kyle	134
9—Art Tatum	127
10—Chummy MacGregor	67
11—Pete Johnson	61
12—Dave Bowman	56
13—Frankie Carlo	51
14—Jumbo Jack Gardner	23
15—Wilton Haskin	21
16—Albert Ammons	16
17—Bob Kiteo	16
18—Floyd Dean	16
19—Bill Staub	14
20—Woods Luc Lewis	12
21—Eddie Heywood, Jr.	10
22—Al Lorenz	10

(None Under 10 Listed)

BEST SOLOIST

1—Benny Goodman	1,303
2—Harry James	354
3—Coleman Hawkins	205
4—Artie Shaw	162
5—Gene Krupa	131
6—Tommy Dorsey	163
7—Louis Armstrong	160
8—Jimmy Dorsey	151
9—Jack Teagarden	152

11—Max Miller	29
12—King Cole Trio	43
13—Lionel Hampton (records only)	35
14—Jimmy McPartland	27
15—Lee Paul Trio	24
16—Luk Spano	22
17—Ted Weems' Hot Five	21
18—Merry Mess	18
19—Sidney Bechet Trio	15
20—Bobby Hackett	15

(All Others Scattered)

KINGS OF CORN

1—Guy Lombardo	1,266
2—Clyde McCoy	915
3—Johnny McCoy	743
4—Glenn Miller	709
5—Henry Busch	617
6—Ray Kyser	513
7—Sammy Kaye	286
8—Harold Heald	96
9—Orelia Tucker	92
10—Ted Lewis	92
11—Charles Barnet	90
12—Benny Goodman	81
13—Artie Shaw	69
14—Hua Barnes	76
15—Sam Morgan	53
16—Jan Garber	28

(All Others Scattered)

Ted Weems' 88 Man Awaits Call For Draft Duty

BY BUD EBEL
Cincinnati — The Ted Weems boys are getting ready to hand pianist Ralph Blank over to Uncle Sam here early this month. Ralph's number was the 26th pulled out of the fishbowl and while on the Beverly Hills date here he received his questionnaire and order to re-

SEASON'S GREETINGS



Bea Wain

Lucky Strike Hit Parade



Victor Records

"The best of the season to all the cats around"

WINGY MANNONE

And His New Orleans Hepsters

Currently New Brass Rail . . . Chicago

Bluebird Records

Personal Management

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30 Rockefeller Plaza • N. Y. C.



GREETINGS OF THE SEASON

WOODY HERMAN

and

"The Band that Plays the Blues"

Currently Completing Ten Weeks of Theaters

Opening Hotel New Yorker, December 20
NBC Networks

Decca Records

GENERAL AMUSEMENT CORPORATION

Swing Piano Styles

Art Hodes Doesn't Remember Where He was Born!

By Sharon A. Pease



Art Hodes doesn't remember where he was born. It was "some place in Russia." Near Petrograd, he thinks. His father was a concert singer. When Art was 6 months old his parents moved to America and settled in New York.

Six years later the Hodes family moved to Chicago. There, on the south and west sides, young Art was educated by social workers. At the famous Hull House he met another little guy who was interested in music—Benny Goodman. "When Benny was 13," says Hodes, "we knew he was going to be a big man some day. He was aggressive and knew how to get what he wanted. And he was a terrific musician."

As Art grew up, he started hanging around joints to hear bands. Meanwhile he practiced piano. His first real job was at a summer resort—Delavan Lake, Wis. In that band was a bass man

named Earl Murphy who taught Hodes jazz and introduced him to Louis Armstrong's phono records.

One of the Chicago Gang

Later Hodes returned to Chicago, working in a joint operated by "Dago Larry" Mangano called the Rainbow Gardens. Mangano took a big interest in Art and if a singer was working in the spot, and sang in a key in which Art couldn't play, Mangano would fire the singer!

Jobbing around later, Hodes worked with all the Chicago musi-



Art Hodes, noted for his blues pianologics, came out of obscurity in 1940 and is now rated among the finest of the keyboard caresseurs. Sharon Pease tells about it here.

cians, and most of them were terrific. He struck up a friendship with Wingy Manone and worked with Wingy two years. Others Art worked with included Gene Krupa, Bud Freeman, Herman Foster, Mike Platton and Gene Austin.

Jess Stacy helped Hodes a lot, too, and today Art pays tribute to Crosby's pianist for his help and inspiration. Hodes worked with Floyd Towne for a spell, and composed Floyd's theme song. Later things got so tough Hodes couldn't work regularly, so he packed up and went to New York.

Father of Two Heep Kids

Hodes has studied a lot, but only by himself. He gets off on a psychology and philosophy kick ever so often. He has a sister who is a

Art Hodes' Keyboard Kapers on 'Ross Tavern Boogie'

Moderato

The musical score is written for piano and includes a bass line. It features various musical notations such as eighth notes, sixteenth notes, and rests. There are dynamic markings like '8 8' and '8 loco' throughout the piece.

school teacher. And Art is married and a father of a boy and a girl.

Hodes is more noted for his blues piano than anything else. His *Ross Tavern Boogie* and *South Side Shuffle* on Solo Art No. R-2197 are now established "immortal" waxings. Dan Qualey, a young Brooklyn bartender, jazz student and Brooklyn Dodger fan, should be given credit for pushing Hodes into the national limelight, for it was Qualey who reached in his own pocket to get money to record Hodes. None of the "big" waxworks could "see" Art's talents.

First Break in the 'Beat'

Incidentally, it was in *Down Beat* that Hodes got his first break,

shortly after Qualey "discovered" him. Acting upon Qualey's recommendations, and using a story written by George M. Avakian, *Down Beat's* eds devoted a full page and a picture more than a year ago to Art and his 88 magic. Since then the whole jazz world has climbed aboard the Hodes bandwagon.

Art now is leading his own jam band at the Child's Rainbow Room on uptown Broadway, New York, with a bright future virtually assured. It's a fine hangout for musicians and hot fans.

The accompanying example, in the *Ross Tavern Boogie* vein, is typical of Art's fine blues style. The bass figure used in measures five to 10 is a standard in playing the blues. The lower note on each beat is the root, the top note moves through the fifth, sixth, seventh,

and back to sixth. The same figure is often used with the major tenth added above, in which case the bottom and top notes repeat the major tenth while the center notes moves through the fifth, sixth, seventh, and back to sixth.

Braddock Band Loses in 'Deal'

Miami—When Vance Braddock and his baseball team band turned in their uniforms after finishing the season at the Trianon, the boys learned that the managers had won the series by a score of two weeks' pay in arrears and a flock of bouncing checks. Vance says there's a moral: "Don't play ball with the bosses unless the chips are in escrow."

Greetings from
Joe Sullivan
and his boys
currently
FAMOUS DOOR
NYC

MERRY CHRISTMAS—HAPPY NEW YEAR
GEORGE BARNES
NBC Guitarist
Heard on "ALEC TEMPLETON TIME"—NBC Blue—Friday Evenings
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AND HIS ORCHESTRA

MERRY CHRISTMAS!
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CECIL GOLLY
and his orchestra featuring
Mildred Stanley . . . Gene Eymen
The Three G's
Jimmy Eagler . . . Arno Lewis
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BOB PURCELL
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ELMER'S, Chicago

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• The Band Box • Clyde Burke Club Gives Everything But a Sink! By Dick Jacobs

This month brings an unusually large mail, so, regretfully, we'll dispense with the opening chatter and plunge right in and answer your queries. Here's the new fan club listings for the month.

Clyde Burke Club, Meta Greto, 616 Harold St., Mamaroneck, N. Y. Dues for this month are 50c per year and members get a club hat, membership card, photo, club bulletin and snap shots. Benny Goodman Club, Doris Hayes, 109-37 159th St., Jamaica, L. I. This club is only for the loyal Goodman followers. Johnny Long Club, Glen Coker, 1107 27th St., South Bend, Ind. The Swing Record Club, Nick Kirikes, Franklin, Mass. Members will receive discounts on subscriptions to music magazines, discounts on records, and three free records of their own choosing. Benny Goodman Club, Bix Beiderbecke Club, Jay Creager, 7701 Florissant Rd., St. Louis, Mo.

Next month we're going to give you a complete alphabetical list of all the fan clubs listed with the *Band Box* up to present. So, if any of you prexies don't have your club listed as yet, shoot me in all the info. And once again a plea. Please send your inquiries about recordings to George Hofer, 2 East Banks, Chicago. And, putting one little thing after another, how many of the swing critics that *Down Beat* is writing up do you think are able to recognize musicians from the work they do on recordings? Darn few, and is Johnny Hammond's face turning red? We think it is. Incidentally, this department will now take a great delight in "criticising the critics." Watch for developments. And now to the Short Shots.

Snooky Young, the Lunceford trumpeter, hails from Dayton, Ohio. He first played with Chick Carter's outfit. . . If joining the union while still in high school means playing professionally, then it is illegal to enter a high school solo contest. . . Hoyt Jones, the *Beat's* record transcriber, plays piano, sax and clarinet, besides doing some mighty fine arranging. His address is 2204 Orrington, Evanston, Ill. . . The term of copyright is for 28 years, renewable once, making a total of 56 years. The copyright office issues separate cards for non-published music and for published music. The address is Register of Copyrights, Library of Congress, Washington, D. C. . .



Xmas Greetings

from

GEORGE HALL

And His Orchestra

FEATURING

DOLLY DAWN

MANAGEMENT M. C. A.

Little Jazz And Wingy Hit Chicago

By TED TOLL

Chicago—Informal jump took over the loop completely the first of the month. A couple of tunnel men carving out the new subway noticed the street over their heads was bouncing with the beat. After three years' absence from his windy spawning ground, Roy Eldridge was welcomed back with open arms by his host of local followers. And they're really host. Roy brought five men into the Capitol Cocktail Lounge: John Simmons on bass, Carl (Kansas) Fields on drums, Dave Young on tenor and Rozelle Claxton on piano. Eldridge blitzed Fields and Claxton out of the Walter Fuller band.

Wingy's Jive Here, Too

And Wingy Mannon brought his horn, his barrelhouse vocabulary and four guys into the Brass Rail, Randolph Street pub, the same night. Wingy hadn't been in

town for more than a year. Ray Noble Band Thanks to all the above plus the very excellent formalized jazz of Ray Noble and Ray Scott, the kicks are the best we've had for months. Internal upheaval still rife and unabated in the Noble band. Deane Kincaide has gone, hinting to us that he didn't play enough (or loud enough) tenor for the band, Max Chamitov came in from Joe Marsala's band to beat piano. Carl Poole, ex-Will Bradley man, and Hy Small, formerly with Himber, came in on trumpets, and Will Schaefer, Herbie Kay trombone, joined Noble, too. If they're not joining the army they're studying for it. Chet Lowe, well known bassist around town, is attending aeronautical-engineering school six days a week, six hours a day. Plenty of other cats are similarly looking to the future.

Sally Staff!

Vincent Lopes has all his musical arrangements written on an ex-Salvation Army organ. Lopes, famous for his piano keyboard maneuvering, finds that the organ, formerly used for hymns, is excellent for sustaining notes. Piano tones being staccato, new creations don't get as good a hearing as does an organ during the process of arranging, Lopes says.

Rico War Prisoner

Capt. Francis Rico, head of the Paris office of Rico reeds, is being held a prisoner of war somewhere in France. His whereabouts are still unknown. His family, meanwhile, is operating Rico's Paris office until he is released.

greetings
bernard kelban
mills music, inc.

BOB MILLAR and his ORCHESTRA

Now Playing
BLACKSTONE HOTEL
Ft. Worth, Texas

Broadcasting over
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Vocalists

Margaret King • Dale Hunter
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Theme Melody: Brahms' Lullaby

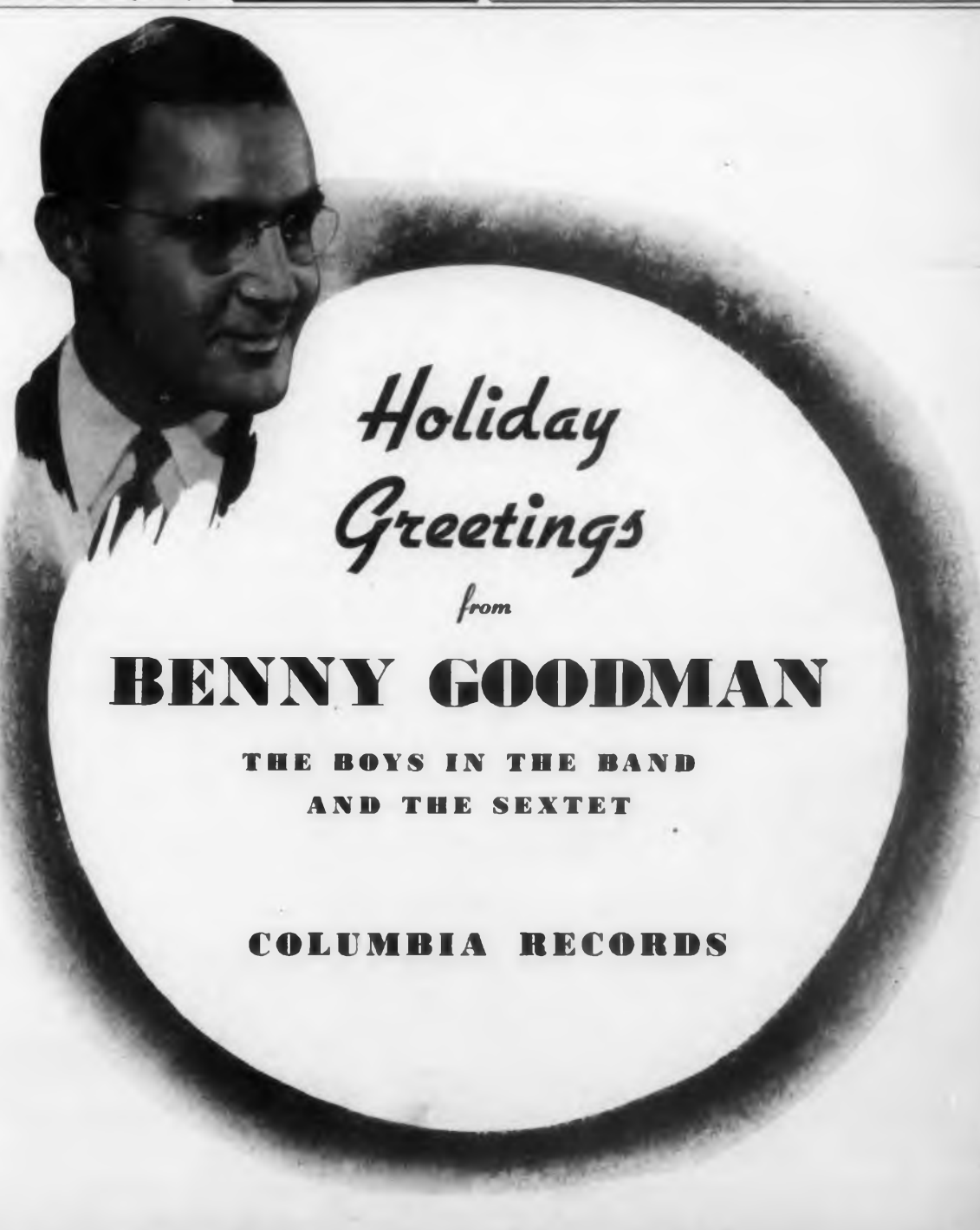


Merry Christmas

Happy New Year



Marty Ross and his orchestra Kar Kaye
featuring Michiana's Smartest
Third Winter Season at AVALON Night Spot
Baron Lake Niles, Mich.



Holiday Greetings

from

BENNY GOODMAN

THE BOYS IN THE BAND
AND THE SEXTET

COLUMBIA RECORDS

THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

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

"Punch" Miller is emphatic about one record in particular. "I made *Doctor Jazz* with Jelly Roll Morton," says Miller, "and that's a fact. There were others I made, too."

John Reid's fine Morton discography lists the trumpet as George Mitchell for the Dec. 16, 1926, Morton Victor session in Chicago, at which time *Doctor Jazz* (37257) Vic. 20415 was waxed along with four other sides. It is probable that "Punch" made the others also. *Someday Sweetheart Blues* (37254); *Grandpa's Spells* (37255); *Original Jelly Roll Blues* (37256) and *Cannon Ball Blues* (37258). Collectors who



"Punch" Miller

think the old records lack drive should dig *Doctor Jazz* which is now available on BBird 10255. Jelly's men come on like Buster's gang.

Also With Tiny Parham

Ernest (Punch) Miller came up the Mississippi from Orleans with Mack's Merry Makers Revue in 1926, playing Chi's Monogram and Grand Theaters. It was following the theater engagements that "Punch" joined Jelly Roll for a road tour and the above record date. His next connection was with Tiny Parham at the old Dreamland with whom he recorded *Head Hunter's Dream* (46037) Vic. 21553 along with the other Parham titles. Next came the record session with Al Wynn's Creole Jazz band, Vocalion 1220, *Parway Stomp* and *Down By the Levee* and Vocalion 1218, *Crying My Blues Away*.

Recorded with Jaxon

During the period 1929 through 1931 "Punch" played at the Golden



Joe Smith Played Horn in This Band

McKinney's Cotton Pickers, one of the finest of the 1920-30 Negro jazz bands, included the late Joe Smith on cornet when this picture was made in 1929. Shown above are (left to right) standing, Todd Rhodes, piano; Dave Wilborn, banjo; Cuba Austin, drums; Don Redman, alto; Bob Escudero, bass; Edward Cuffie, trombone. Seated—George Thomas, alto; Prince Robinson, tenor; Jimmie Dudley, alto; Joe Smith, trumpet; John Nesbit, trumpet, and Langston Carl, trumpet. The boys recall how Joe, who died in 1936 of tuberculosis, made audiences cry by blowing blues on his horn using a spool for a mouthpiece. *Down Beat* pic courtesy Jimmie Dudley.

Lily on 55th street (Chicago) with Francois' Louisiana. They recorded *Golden Lily Blues*. More recently "Punch" has worked for the race labels on accompaniments. One of his best is with Frankie (Half-Pint) Jaxon on Vocalion, *You Got to Wet It*, accompaniment by Punch's Delegates of Pleasure. Before his Chicago period, Miller worked in and around Orleans with Louis Armstrong and on the riverboats with Fate Marable. He recalls his first record was made in N. O. with Mack and Mack on Columbia. They made *Black But*

Sweet and My Heart Breakin' Gal. There has been discussion among collectors that "Punch" played on Johnny Dodds' Vocalion rarity, *Weary Blues* and *New Orleans Stomp*. Miller does not recall the date, however, and says he never waxed with Earl Hines although he did play with Earl at the old Grand Terrace for a while. Earl is definitely on the Dodds sides, therefore "Punch" is not.

Catalog:—Hugh Davis, chief engineer, J. P. Seeburg Corp., 1510 North Dayton, Chicago. Confines his collecting to the records he cuts himself off the air, at the spot and at sessions. John Steiner, 2903 South Herman street, Milwaukee, Wis. Covers jazz from beginning to date. Alternates between the beer town and Chicago. Rabid trader. He's a chemist. Richard Christy, 18 Grant avenue, Takoma Park, Md. Now works for the government but up until a few weeks ago worked for the LaSalle Music Co., in Denver, Colo. Recently located a batch of British Parlophones in Washington. Has done his own recording, including himself sitting in on guitar with some of Duke's men. Fred Glotzer, 1341 North Dearborn, Chicago. Cosmopolitan taste and worships no single musician. Played and taught classical piano but is now doing

literary work on music. Has collection of 600 records, both jazz and classical.

Drivel:—Collectors who fail to obtain Barney Bigard's tribute to Harry Lim, *Lament for a Javanette*, will be hunting for it 20 years from now. . . Cootie Williams substituted for Jabbo Smith on a Jimmy Johnson orchestra record date for Columbia 10 years ago. There were two sides—what are they? . . . Bruce Cameron, Indianapolis, has Ellington's *St. James Infirmary* (9319-1) and *When You're Smiling* (9320-3) on Conqueror 7486. . . Red Nelson, Cripple Clarence Lofton's Decca sidekick, is now master of ceremonies at "The Spot" in Chicago where "Punch" Miller comes on. . . Bill Kirk, Chi, has an invention which he claims will play Edison platters on a modern machine. . . According to Bob Sales, Louisville, Sarah Martin, the blues singer, avers she "never made any records with Mr. Armstrong."

SOLO TO DIG:—The late Jimmy Harrison's fine trombone chorus on Fletcher Henderson's *Hop Off* on Brunswick 4119.

Note: George Hoefer will answer questions pertaining to old records, but send a stamped, self-addressed envelope. If you seek personnel, please limit your queries to three sides. Hoefer's "Hot Box" is a regular feature of *Down Beat*.—EDS.

Big things will happen in this business in 1941. Are you fixed to learn about them when they happen? Read *Down Beat*—24 issues, a full year's supply, cost only \$3. Subscribe today.

Season's Greetings

★

DICK TODD

★

I'm arranging—
A Merry Christmas!

Paul Weirick

LATEST STOCK ARRANGEMENTS:

Only Forever
I'll Never Smile Again
Sierra Sue
Call of the Canyon

To all the cats!

GREETINGS OF THE SEASON

LOUIS ARMSTRONG

"OLD SATCHMO"

AND HIS ORCHESTRA

WITH

MIDGE WILLIAMS

AND

SONNY WOODS

DECCA RECORDS

Personal Management

Joe Glaser

30 ROCKEFELLER PLAZA, NEW YORK
Chicago - Hollywood - San Francisco - Cleveland - Dallas

Season's Greetings

"LOW DOWN RHYTHM
IN A TOP HAT"

AL DONAHUE

and his
orchestra

CLUB TROCADERO
Henderson Kentucky

A Very Merry
Christmas
AND
Happy
New Year
FROM

Jimmy McPartland
AND THE BOYS

DECCA RECORDS

Christmas Greetings To . . .

Hughie Prince

Don Raye

(who handles the returns—and we don't mean the election returns!)

Writers of
"Beat Me Daddy, Eight to the Bar"

Season greetings . . .

Baron Elliott and his **Stardust Melodies**

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Earl Carroll Bans ASCAP Music in His Restaurant

Los Angeles—The Earl Carroll Theater Restaurant, one of the nation's leading entertainment and dance spots, cancelled its ASCAP license Nov. 15 and since that time has used nothing in its show or dance music except public domain or BMI music.

Music Director Manny Strand, working with Arranger Bil Sodeburg, has built an entirely new dance library without making use of a single ASCAP number. In addition to BMI and other non-ASCAP music, Strand has worked up a stack of dance arrangements based on well known themes from the classics, arias from operas, etc.

Carroll stated that he planned to dispense with ASCAP music for at least one quarter of each year in order to bring his music rights overhead down to somewhere near that of other big niteries, which, he says, are charged considerably less. The ASCAP yearly rate for the Earl Carroll Theater has been \$2,400. Carroll said other major niteries, such as the Coconut Grove, were charged \$1,500 a year.

An ASCAP spokesman at the local office stated: "We have no quarrel or dispute with Mr. Carroll. We feel our price is fair. Mr. Carroll merely decided he didn't want our music at this time, and that's all there is to it."

The trade, however, sees the Carroll situation as fraught with significance, inasmuch as Carroll's successful elimination of the ASCAP license may lead other niteries to try the same plan. Incident marks the first since ASCAP got under way that a major niteries has tried to get by without an ASCAP license.

The story of "Kansas City style" jazz starts soon in the Beat. A Dave Dexter special—don't miss it!

Doc Noble is Fire Hero; 400 Saved

Newcastle, Ind.—Carl (Doc) Noble, leader of the band at the Mount Lawn Dance Pavilion near Newcastle, was the hero of a fire which endangered 400 dancers and his musicians recently. The blaze started directly over the bandstand, but Noble stepped off a fast tune and kept the crowd in order until everyone was outside. Then he and his men scrambled to safety.

There was only one exit. Another one, near the stand, was padlocked. Noble lost his entire library and several instruments in the conflagration. Members of Noble's outfit are Earl Benbow, drums; Jack Eddy, bass; Ray Willis, Albert Smith, Frank Lanning, trumpets; Karl Treflinger, Adiehl Hofherr, trombones; James Barger, Bob Lannerd, Gordon Arthur, Ray Schonfeld, saxes, and Francis Carpenter, vocals. All escaped injury.

Brown, Ritchie Tangle With Doc

Chicago—Boyce Brown and Clayton Ritchie, alto and piano at McGovern's Liberty Inn, both bogged down with the cold weather. Ritchie was in Colony Hospital at press time with pneumonia, and Brown was recovering from an ear infection. In his place on the job was Larry Walsh, ex-Bunny Berigan tenor. Mal Grant, local man who has been with Venuti and others, took Ritchie's place. Boyce is in third place in the tabulation for alto sax in the Down Beat poll.

Hunt Band Socko

Rock Island, Ill.—Floyd Hunt's swinging septa band is proving sensational at Steinhagen's Shore Inn on Rock River in Moline. Outfit comprises 5 pieces and jumps like mad.

Merry Xmas
JAY McSHANN
 and his orchestra
 New Century Room, Kansas City, Mo.

Season's Greetings
bobby martin
 and his
 International Entertainers
 "The Band That Plays
 All Ways"
 Now Playing 37th Consecutive
 Week • Martin's Grill, 250 W.
 57th Street, New York City.

Horace Henderson To Wm. Morris

New York—Horace Henderson's band has signed with the Wm. Morris booking office and will be booked in the future by Morris nabobs. Henderson, whose band has been causing much talk in the trade since he "overhauled it" some weeks ago in Omaha, is Fletcher Henderson's brother.

The Frederick Brothers' office

has been handling the band until recently. Now touring, Henderson has been cutting wax for Okah. On a couple of sides he used Tab Smith on alto. The band is expected back in Chicago next month.

☆ Happy Joyful XMAS ☆
CHICK MAUTHE
 and his music
 WKRC • CINCINNATI



Merry Christmas
 from "That Drummin' Man"
GENE KRUPA
 and his band
 Opening in the Panther Room of
 Chicago's Hotel Sherman, New Year's Eve
 MUSIC CORPORATION OF AMERICA

Holiday Greetings from

PETE VIERA
 AND HIS ORCHESTRA
 Saks Show Bar • Detroit

Greetings!
BOB HUTSELL
 and his orchestra
 4th Year—WHAS and CBS
 Past two seasons
 Iroquois Amphitheatre
 Summer Opera
 Louisville, Kentucky

Joyful Greetings
DON TORRES

 and his orchestra
 "The Best from the West"
KENTUCKY HOTEL
 Louisville, Kentucky

Season's Greetings
 FROM THE
KORN KOBBLERS
 America's Greatest Entertaining Band
 ☆
 Currently
FLAGSHIP RESTAURANT
 Union, N. J.
 ☆
VARSITY RECORDS
 Management
 Stanford Zucker
 New York City

Holiday Greetings
 To Down Beat
 And Its Readers

Garwood Van
 And His Movieland Orchestra
 (Management MCA)

Wishing you—
 a "Melodious" Christmas
 and
 a "Jumpin'" New Year!

Harry James
 AND HIS BAND
 Now playing theaters
 MUSIC CORPORATION OF AMERICA

Hear these new Columbia record releases:

Concerto for Trumpet Flatbush Flannigan The Answer Man	Music Makers Flash Montivedeo
--	-------------------------------------

Orchestration Reviews

★ BY TOM HERRICK ★

Hathaway Solid on Mercer Pop!

You've Got Me This Way*

Published by BVC, Arr. by Charlie Hathaway

Here's Johnny Mercer's new tune co-authored by melody writer Jimmy McHugh. It's a peach of a tune and it's going like mad. Hathaway's intro with the brass section answering a 2-bar unison sax riff is a nice piece of orchestration. The first chorus is the orthodox repeat with brass and then sax taking the lead. Hathaway breaks up his special between sax-



Hathaway breaks up his special between sax-

ophone work and muted brass going into a "Glenn Miller" at the bridge. The last 16 pounds right in the old groove. The customers have probably already started to heckle you for this one.

You're The One* Strawberry Lane* I Could Kiss You For That*

Published by Paramount

Here are the three new tunes from the Orrin Tucker-Bonnie Baker, Paramount Picture, *You're The One, You're The One*, arranged by Jack Mason, is a light jump tune with a lilting melody and excellent lyrics by Johnny Mercer. After the repeat chorus, tenor takes most of the special. *Strawberry Lane*, also arranged by Mason, is a bright and sprightly tune, ideal for a Haker rendition. After the usual repeat, second trumpet gets off in B-flat concert at the special on some interesting chord changes.

I Could Kiss You For That, arranged by Spud Murphy, is more of a sweet ballad than either of the other two. A lot of eighth

GREETINGS!

John Leroy R. Smith

Organist—Radio, Theater, Concert, Lounge Room
Hotel Howard, Bridgeport, Conn.

Sincere XMAS Greetings To All



BILL HUMMEL

Ray—Marie—Jack—Russ
Jerry and the Band
"Available All America"
Nately—Spinning Wheel
MURPHYSBORO, ILLINOIS

SHEET MUSIC BEST SELLERS

- Only Forever (Sandy-Joy-Saint)
- Ferryboat Savannah (Robbins)
- Strawberry Lane (Chappell)
- Maybe (Robbins)
- God Bless America (Barbin)
- We Three (Mercer-Morris)
- Our Love Affair (Folst)
- Trade Winds (Harms)
- Down Argentina Way (Miller)
- I Am An American (Mercer-Morris)

SONGS MOST PLAYED ON THE AIR

- There I Go (BMI)
- Practice Makes Perfect (BMI)
- Ferryboat Savannah (Robbins)
- So You're The One (BMI)
- Dream Valley (Folst)
- We Three (Mercer-Morris)
- Nightingale Song in Berkeley Square (S.B.)
- Trade Winds (Harms)
- You've Got Me This Way (BVC)
- I Give You My Word (BMI)

Flingin' A Whing-Ding

Published by Foster, Arr. by Dick Maltby
It's about time this Maltby gent started doing a few stocks. Ace arranger for Bob Strong's band, he is one of the windy city's most capable pen men. *Flingin'* is Sharon Pease's boogie tune, also published as a piano solo. It's simple but tremendously effective for the average band unable to cope with technical boogie arrangements. Most of the arrangement, of course, is a piano solo, but Maltby has used quite a good deal of reed work—two clarinets and two saxes voiced like the right hand of a boogie pianist. After a fine introduction, the arrangement starts to build first with muted brass, then reeds, and then full and solid. A really swell piece of work, Richard!

A Benny Goodman Hot Chorus

Notes in this baby, so slow it down for your vocalist! Look out for these three tunes—any or all of them may be hits.

Call To Arms

Published by Crestwood, Arr. by Ken Macomber

Crestwood's Joe Nuccio, in keeping with all the current jive about conscription, comes up with a clever swingy ballad tying in the hep-ep stuff with the usual love angle. Ken Macomber goes right from his repeat into the last chorus.

A Nightingale Song In Berkeley Square*

Published by Shapiro, Bernstein, Arr. by Jack Mason

This baby's already up the ladder. It's a pretty tune with a British flavor. Mason also gives his special to tenor with a muted brass background. The last chorus alternately swings and goes sweet.

Love Can Do The Darndest Things

Published by Cole, Arr. by Archie Meyer

Here's another tune by *Down Beat's* papa and a couple of other guys—Ben Forrest and Ira Blum-

stein. It's a swingy little affair—the type of tune that lends itself favorably to either 4-beat or the swishy stuff, and Archie Bleyer, who has done very little stock arranging of late, shows that he's kept up with the times. The saxes get the first chorus, followed by a brass chorus and straight mutes. Trombone takes the special with some plunger brass figures and the last chorus in six flats concert kicks nicely.

Give this a workout on your old gobbie-stick! It is Benny Goodman in his best form flashing a mess of clarinet pyrotechnics on the old tune *Down by the Old Mill Stream* which Goodman and his big band recorded for Columbia early this year. This is right off that record. Judging by the current *Down Beat* poll, Benny still is the favorite soloist of musicians. This example shows why. Copied by Ed Doucet and Hoyt Jones. The tune, by Tell Taylor, reprinted by special permission of Forster Music Publisher, Inc., Chicago, Ill. Watch *Down Beat* for additional hot choruses by the best of today's jazzmen.

Returns of the Season



DON BESTOR

And His Orchestra

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Do You Know Why?

Published by Famous, Arr. by Toots Camarata

Our boy, Toots, does right well with this tune from the new Benny-Allen picture "Love Thy Neighbor." He throws in a muted brass choir at the special which would do credit to the Jimmy Dorsey band itself, and as for the last chorus—the jumps!

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"America's Most Danceable Dance Band"

Featuring Buddy Curran
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Columbia Records Exclusively

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Greetings of the Season

SONNY BURKE

Chicago, December 15, 1940

Chicago

Gr

Ma

Swim

Ho

BILL

Jimmie

P.O. Box 31

GRE

Christm

Merry Christmas!

RAYMOND SCOTT

His New Big Band and Quintet

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Blackhawk Restaurant, Chicago
WGN-Mutual Network Broadcasts Nightly
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Holiday
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Bill
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OLD GOLD HOUR
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Wishing You
All the joy of a
Happy Xmas Season

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Season's Greetings

JACK FULTON

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TRUMPETER"
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Holiday



Greetings

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all readers of Down Beat

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and his orchestra

Christmas, 1940

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just completed
27 smash weeks
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ANDY KIRK

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WITH

MARY LOU WILLIAMS • FLOYD SMITH

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"Little Miss"
- 3350—"There Is No Greater Love"
"Midnight Stroll"
- 3306—"What's Your Story Morning Glory?"
"Now I Lay Me Down To Dream"

Baquet's Creole Band—

(Jumped from Page 10)

tween each. Besides being the "social" orchestra most in demand, the Robichaux group often played at Antoine's. The architecturally elegant exterior of Antoine's famous French restaurant, with its balustrades of fligree ironwork, was enough to discourage any musical innovations within.

Bolden 'Jumped' the Joint

"I'd been home two days and was out late celebrating with some of my friends, when we went to a ball at the Oddfellows' Hall, where Buddy Bolden worked. I remember thinking it was a funny place, nobody took their hats off. It was plenty tough. You paid 15 cents and walked in. When we came in, we saw the band, six of them, on a low stand. They had their hats on, too, and were resting, pretty sleepy. We stood behind a column. All of a sudden, Buddy stomps, knocks on the floor with his trumpet to give the beat, and they all sit up straight, wide awake. Buddy held up his cornet, paused to be sure of his embouchure, then they played *Make Me a Pallet on the Floor*. Everybody got up quick,

the whole place rose and yelled out, 'Oh, Mr. Bolden, play it for us, Buddy, play it!'

"I'd never heard anything like that before. I'd played 'legitimate' stuff. But this—it was somethin' that pulled me! They got me up on the stand that night, and I was playin' with 'em. After that, I didn't play legitimate so much."

No wonder, then, that Baquet sneaked off to "gig around" (play odd jobs) with Bolden, and that, as Baquet himself related, one of the sedate quadrilles played by Robichaux's orchestra later became the famous *Tiger Rag* in rougher hands! From this time on, Baquet was drawn to the new 'jazz' music he'd heard Bolden play—he played early in the evening with Robichaux, then ran off to Lincoln Park to join Bolden's band, where the music was anything but "written" or legitimate.

The final installment on the life of George Baquet, in which many never-before told stories of early day New Orleans jazz is a feature, will be a feature of the Jan. 1st *Dance Beat*. Read Fred Ramsey's interesting conclusion by all means!—EDS.

MERRY CHRISTMAS and a HAPPY NEW YEAR from

ART KASSEL and his ORCHESTRA

Harvey Crawford
Cub Higgins

Marion Holmes
The Kassel Trio

BISMARCK HOTEL, CHICAGO



Season's Greetings from
HELMY KRESA

GREETINGS

from the "Streamlined Swing" of

GORDON GENSCH

and his orchestra

featuring Mone Henderson

San Nick's Club
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Xmas Greetings from



Season's Greetings

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EDDY DUNSMOOR and his "Raindrop Music"

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Best Wishes for the Holiday Season

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From My Mom, She's My "Cecilia" — To YOU



A Merry Christmas and A Happy New Year, Too!

RONNIE KEMPER

Sincerely
Featured with Mireca Holdt

Greetings . . .

Basil Fomeen

Ciro's, Hollywood

Season's Greetings from the

Frank Como Foursome

1922 Kenneth Avenue • New Kensington, Pa.

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"The Music Maker"

Swingin' Out The Season's Greetings
WJJD - Chicago
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"Music is the Preferred Messer"
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Manny and Dave
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STOCK ARRANGER

*Madame La Zonga
You've Got Me This Way
I'd Know You Anywhere
Bugle Call Rag
Moon Won't Talk
Fools Rush In
My Greatest Mistake
Bad Humor Man
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SEASON'S WISHES

"Hasta La Vista"

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*Featuring Sam Bari and
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Glass Hat, **CONGRESS HOTEL**, Chicago
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THE McFARLAND TWINS AND THEIR ORCHESTRA

featuring
BURT ENNIS • THE 3 NORTON SISTERS
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NETHERLANDS PLAZA HOTEL CINCINNATI, OHIO

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Adrian Rollini Trio

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Assistant Musical Director
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MERRY XMAS!
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"Rhythm To Remember"
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FROM

MANNY STRAND AND BAND

AT
THE EARL CARROLL THEATRE
HOLLYWOOD

Milk
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Milwaukee Band So Good it Carves Visiting Big Names

BY BOB WHITE

Last year over 20,000 fans sent a petition to the Fitch Bandwagon asking that the Steve Swedish band appear on the program. Fitch ruled that Swedish, who had an airshot some five years ago (with an entirely different band) was not eligible. But brother, that's still a lot of names.



Swedish

For months Sig Heller, *Down Beat's* Milwaukee correspondent, has been raving about the Swedish ork. We chalked it up to home-town loyalty until we caught the band ourselves—not once but twice, and several months apart at that. Heller wasn't wrong. The band is good, plenty. From a swing viewpoint it's outstanding. Solid arranging, excellent ensemble work, plus the dynamic drumming of Harold Zuelsdorf give the band a lift that sets the soloists on their feet—kicking. Gene Kuehl on clarinet and Earl Samer, hot tenor, are better-than-average soloists. And the corneting of young Wally

Ina Ray in Big Mystery

BY RAY TREAT

Syracuse—Why was Ina Ray Hutton's engagement at Hotel Syracuse here terminated so suddenly? Originally booked in for five weeks, she stayed only ten days. A good band, too. Terry Shand is now in the Terrace Room filling out Miss Hutton's remaining time. Shand, commercial, is going over nicely. Gregg (Chubby) Jackson, bassist formerly with Savitt, joined Shand on opening day. Jimmy Richardson is doing nicely, having taken over "Mooch" Lewis' arrangements and some of the men when the Mooch left for New York. Style is based on the six brass and two reeds.

In Auburn, Louis Scala has gone into the Imperial. He features Grace Canizio, a lass in her teens, on piano. Her work is amazing. Outfit also includes Don Smith on drums and vocals and Cy Tripp on trumpet. Scala's reed work is stellar.

Two Bands at Miami Club Bali

Miami—Arthur Warren's ork, finishing up its early seven weeks at the 5 O'Clock Club, goes right over into his second season at the Boca Raton Club. . . Mother Kelly's, another major Beach nitery, has Don Baker's quintet on the stand, with houseman Jack Reynolds holding down his old job at the piano during lull. . . The newly remodeled and oft-raided Club Bali sports two bands, Tommy Nunes and Juan Pineda. . . Belmont Club also has a double: Johnny Silvers and Don Quintana's rhumba band. . . Joe Barton's summer-only contract has been extended at the Cromwell Hotel and Shore Club. . . Jack Middleton is really tied down at the Ball and Chain, year 'round nitery. It's his third consecutive year. . . The S.S. Florida, Miami-Havana excursion tub, proudly boasts Gil Adkins' three year record.

Rolland Hodge is Goodshedding Band

BY HARRY DAVIS

Louisville, Ky.—For the past month Roland Hodge, ex-trumpetist and arranger with Reggie Hodge's arrangements make the band. There isn't anything "mickey" about the bunch, nor is it all jacked out "jive," but just a both "hep" band. Starting this week of the year Mutual will pick them up. Alice Hayes does a

Schaetzke is unbelievable. Barely 20, the kid blows a fine middle register horn with plenty of feeling and taste.

Chick Offered Two-Bits Weekly. But the chief worth of this band is in its versatility. It plays a lot of dance halls and they can take the patrons waltzes, Casa Loma or Dorsey sweet, and even rumba on request.

Vocalist Maureen Rosay is a sweet chick whom every waiting bandleader tries to sign.

"Freddy Martin wanted to take her with his band to Catalina," says Steve. "Guess what he offered her. \$25 a week!"

Make Mouse Bands Look Sad

And the bandleaders who he been after Steve's men! "O-Shep Fields wanted to front good swing band and tried to take all my boys away from me. Dr. Jurgens has been after my novel guitar and vocalist, Don Miller. Someone always has my drummer or one of my saxes over in a corner. But the boys are still with me."

Big-time mickey mouse bands usually regret being booked opposite Swedish. It makes most of them look pretty sad. One of them, thinking to attract the kids, tried to swing out on a stock of *Begin the Beguine*.

"The kids began yelling for us to play the same stock," says Steve, "but we laid off. What the hell—most of the chaps in the other band were pretty fine joes."

High-hatted by Shaw, Rich

In fact, the only run-in Steve ever had was with Artie Shaw. "They treated us like we were jerks. Shaw was temperamental and Buddy Rich thought he was big-time, so we let 'em have everything in the books. You'll have to ask the dancers who cut who."

Steve's band is now in the Schroeder Hotel, with airtime.

Complete personnel: Charles Totada, Wally Schaetzke, trumpet; Bill Boyden, trombone; Gene Kuehl, Earl Samer, Leonard Esby, Bob Burch, sax; Don Miller, guitar; Milton Holzer, piano; Harold Zuelsdorf, drums; Leslie Dixon, bass; Maureen Rosay, vocalist; and Steve Swedish, Eddie and front.

Three Debs Are St. Louis Clicks

By JIM BAKER

St. Louis—Three bright spots in an otherwise dull town are the "Three Debs," fem vocal trio currently chirping at the Hotel Chase.

Trio includes Alma Jeane Wilson, who besides singing can beat a mighty keyboard; Betty Lee Ambler and Betty Jane Gilbert. Their harmony is fine and their rhythm excellent, and their ambition is to "line up with some big name band." And they're all lookers—for sure.

To One and All—
Merry Christmas
 Happy New Year
 and Lots O' Luck from
Johnny Duffy
 playing his organ and piano simultaneously at the Blackhawk in Chicago
 Broadcasting Daily Through WGN and the Mutual Broadcasting System



Four Ex-Leaders Form Toledo Ork

Toledo, O.—Because they bill themselves "The Four Maestros," the boys working Stone's Hollywood here are being accused of having picked the name because they all want to beat the tunes off at once, or that they all stand out in front batonning an imaginary unit, or that each wants the babes to come up and address him as "Mister Leader," or that none of them would play with the others unless he could be leader. The boys are having a rough time trying to convince heckling cats that they chose the name only because they've all been band leaders. They're Del Osterman on drums, Jimmy Gates on bass and guitar, Carl Heyward on piano and Elroy Eek on tenor.

ist-leader, upon his second anniversary Congress Hotel is pretty Angelita Joe cut the cake. Vera tossed a party musicians and trade paper mugga-

Big Concert Big; Hamp Hot

RICKEY
The cynics who said this corny burg enterprising young jazz promoter, his second Swing Concert at the

Moore theater two weeks ago. Although his name was not listed on the program, Lionel Hampton brought chandelier-rocking applause when he unexpectedly walked onto the stage and proceeded to thrill the cats, driving them crazy with his slow stuff rather than his fast rat-racing. He was hot!

Highlighting the show were Gay Jones' outfit, the Harlem Swingers, 88 man Palmer Johnson and trumpeter Herman Grimes. Glen Martin, Jones' fine tenor, thrilled the patrons with his driving solos while Johnson's boogie beat sent the capacity crowd home humming the strains of *Little Joe* from Chicago. All in all it was a marvelous success and Bobrow deserves plenty of big fat juicy orchids.

DEKE the SHEIK
 says—
 More nuts to you for Xmas!
 Deke Moffett and his orchestra
 Cincinnati—NBC—CBS—WLW

Greetings

 from
 The "Continental Music" of
ROD OGLE
 and his orchestra
CLUB BALI
 New Orleans

Joe Wubbald Throws Hat into the Ring

BY WHITEY BAKER

Washington—Joe Wubbald, good-looking young drummer who's had a band at the Crescent Cafe for the last three years, is running for vice-president of Local 161. He's apt to get lots of support from the dance men, but they're a minority and it's likely that Joe will be defeated by the longhair element.

Holiday Greetings!
EARL FREDRICH
 and his orchestra
 14 S. Belmont, Arlington Heights, Illinois

Sincere Holiday Greetings
 from
JOHNNY McGEE
 and his orchestra
 now on one-nighters

Season's Greetings!
 Now in our third month at Eddie's beautiful College Inn in downtown Kansas City. Still going strong.

HARLAN LEONARD
 AND THE GANG
 Thanks to Down Beat, Victor-Bluebird Records and all our friends for another grand year. Radio Station KCKN

Season's Greetings
Vincent Lopez
 playing his organ and piano simultaneously at the Blackhawk in Chicago
 Broadcasting Daily Through WGN and the Mutual Broadcasting System
 Mutual Network
 "Show of the Week"
 EXCLUSIVE MANAGEMENT
WILLIAM MORRIS AGENCY
 NEW YORK • LONDON • CHICAGO • HOLLYWOOD

New Faces In Mess of 'Indy' Orks

BY JOHN GLADE

South Bend, Ind.—The theme song of bands in this locality seems to be *Changes*. Marty Ross does some more trading with Eddie Jerosewaki and Bill Swihart replacing Benny Bendit and Lindy Linderman in the 4-man sax section that couldn't possibly be any better. Bendit goes into the McKay-Sante combo at the Mid-Town Cafe to replace Jerosewaki.

Down at the Club Lido Al Kollat has added Larry Lamonta, former Anson Weeks and Paul Ash man,

on guitar and vocals. The drummer's chair is still filled by Don Newman, though he's peeking out from behind the 158-ball in the draft. And incidentally, Foster Malone kicks out some solovox—but solid—with Kollat's fine trumpet.

Bill Moore, after an excavating bash with the dentist, is back in the Harry Poulin combo at Dixie Grove with a brand new set of store teeth and playing more torrid trumpet than ever! Maurie Krause filled in during Moore's absence. Pete Peterson comes back on reeds to replace Bunny Barnhart, who plans a flyer to Florida for the winter.

At the Indiana Cafe, manager Johnny Kolrick threw one of his famous parties to celebrate the beginning of the fifth year for Clem Harrington's band in the spot. The original personnel is still on the job, which seems to be a record of something or other.

McShann Ends His Long Road Trip

Kansas City—Jay McShann, 23-year-old pianist and leader whose jump band has been the talk of this territory in recent weeks, is back in town after a tour of Kansas, Oklahoma and Iowa. McShann is readying his crew for a Decca record date. John B. Tumino is managing the group, which features Gus Johnson's drums, Gene Ramey's bass, and arrangements by William Scott.

Maxon Plans an Ork

Miami—Roy Maxon, whom many will remember as trombonist with Paul Whiteman several years ago, is being kept busy at Jeff's and the L. C. Club here, marking time until he spots his own new band.

Great Care Should be Used In Making Own Recordings

BY MIKE ROFONE

"I recently purchased a recorder and I am anxious to get the best possible results from my machine. When purchasing record discs I am confronted by many various brands and prices. I would like to know if you can give me any suggestions as to the best type of disc for use in recording musical instruments."

There are many variable factors in recording such as microphone placement, room acoustics, etc. However, as far as discs are concerned, here are a few practical hints that you will probably find helpful:

1—When purchasing blanks, make certain that the discs are flat. They should lie flat on the center, as any warping in the disc will affect the quality and increase the surface noise. In addition, uneven discs also lead to "wowing" of the music.

2—Experiment with several different brands of discs to find the one best suited to your individual machine. Some discs may prove best on one recorder and not on others, due to the construction design of the cutting head. Some record materials are too soft and will not record all of the tones. Soft records, also, are responsible for an echo in the playback. This is caused by the needle moving from side to side to such a degree in the soft material that it creates an impression in the next groove.

3—The difference in price between discs is usually determined by the material used in the base of the record. Paper discs are less expensive than heavy metal base discs and the advantage of a heavy metal disc is that it is not as likely to warp. Aluminum base discs are generally accepted to be the most satisfactory in this respect.

4—Use a good, sharp needle, preferably one that has been mi-

croscoped and shadowgraphed. It is advisable to use a better grade, more expensive needle for cutting. This type of needle is less expensive in the long run since it may be sharpened from time to time and used over again.

5—The shaving or thread cut from the record should not be more than twice the thickness of the average human hair if the cutting head is properly adjusted.

6—When playing back your own recordings, be sure to use a high quality playback needle. Low cost steel needles that have not been properly made wear out the soft record material quickly. Better grade needles give more playbacks and cut down surface noise.

Have you questions concerning sound machines, public address systems, and the like? Write Mike Rofone, in care of Down Beat, 608 S. Dearborn, Chicago. He will be glad to help.—EDS.

Lee Roth Gets New Band and New Contract

BY SIG HELLER

Milwaukee—Lee Roth signed a new contract at the Riverside Theater and at the same time signed an almost entirely new band. Line-up now includes Frank Newton, Ralph Hermann, Harold Olsen, trumpets; Pokey Wadell and George Wirth, trumpets; Earl Treishman, trombone; Ray Gaulke, piano; Joe Potzner, bass; Frank Hady, drums, and Otto Scharf and Steve Kosera on fiddle. . . Trumpeter Roy Peters and trombonist Jim Birch have joined Bill Carlson's band.

Toledo's Rustic Lodge to Stay Open All Year

BY PAUL SMITH

Toledo—Tommy Greene's Midshipmen will be working throughout the season at Rustic Lodge this year. In former years the place closed after the holidays and the proprietors went to Florida for three or four months. . . Johnny Marzluff and the boys are well into their second year at "Ma" Algeo's nitery. . . Paul Brown is set for another year at Woodland-Dixie Inn, Monroe, Mich. Jimmy Herrington is managing the place instead of Pete Lazen. . . Paul Spor moved into the Willard Grill. . . Clayton Thomas moved into the Peacock Lounge of the Secor. . . The Cocosnut Grove Ballroom looks good for all winter for Eddie Ufer.

Doc Ross' Club A Houston Hangout

BY JACK DALY

Houston—Town's cat hangout is Doc Ross' Mo-Mart Club, featuring Herman Vernon at the novachord. Bass and drums fill out the combo until about 2 a.m. but from then on the joint jumps with sitting in musicians. Pre-swing era musicians will remember Ross as leader of the country's best jazz band, which included Jack Teagarden, Wingy Manone, Bob McCracken and others.

Organize Nance Club on Lane College Campus

BY DAVE CLARK

Jackson, Tenn.—Ray Nance, young trumpeter and fiddle man who took Cootie Williams' place with Ellington, is a great fave of the students of Lane College here, Nance's alma mater. They're even organizing a Ray Nance Club on the campus.

While a student here, Nance, along with your correspondent, headed a small combo called the Rhythm Rascals that played for all the frat hops in 1934 and '35. When the combo started there were just three of us, piano, drums and Nance doubling on everything he could get his hands on. We played one of the first commercials on station WRJS here, the Star Laundry Hour. Nance was a real "big man on campus," he was captain of the pep squad, chief cheerleader, directed the school symphony and jumped from swing to recitals in the school chapel where he fiddled in the fashion of Heifetz and Kreisler on the works of the great masters.

From JOHN FIELD and The Blue Tails Orchestra GREETINGS —on location— Hotel Lenox, Boston

ARCHIE BLEYER Extends HOLIDAY GREETINGS Conductor "MEET THE PEOPLE" Musical Show —Opening New York City— Christmas Night STILL ARRANGING STOCKS!

Xmas Greetings from TOMMY REYNOLDS and his ORCHESTRA Now Touring Theaters OKEH RECORDS Management Music Corporation of America

Holiday Greetings JAY LITTLE and his California Orchestra "The best music on the west coast" Broadcasting KFVB, 9:15 P.S.T.

CHRISTMAS GREETINGS VAUGHN MONROE And His ORCHESTRA Personal Manager Jack Mersbard

Opening STATLER HOTEL BOSTON Dec. 26th Management William Morris Agency

Greetings STEPHEN SWEDISH and his Schroeder Hotel orchestra On Tour Featuring: Maureen Rosay Don Miller Len Eschy "Scat" Buech Milwaukee, Wis.

The Band That's Turning Broadway Upside-Down and his orchestra GNOI ANNHOT from Christmas Greetings

'Bomb Is New Spot in

Dallas—St. The opener for new basement town district. covering about the main drag low ceiling arched after. From right to stand, dance. In short, to the dance floor through the acoustical prove a draw town date. The and other spots such tariff. The doesn't end up Carnahan and props.

Johnny Th (21?) deserves arrangements ary ditties for septet, if not he gives him WFAA drums performed for pa's crew here and got married month. Grandest g here in many 21-year-old m sings 'em any plays her own piano. She's network via W

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Gallodoro

New York— sax and clary a man, has open studios at 117

HARLIE

Breakin

Beverly Hills

'Bomb Shelter' Is New Band Spot in Dallas

BY BILL BARKER

Dallas—Sammy Lynn's crew is the opener for the Bomb Shelter, new basement spot in the downtown district. It's an unusual joint, covering about 100 square feet on the main drag, its walls and very low ceiling are drab and cold, patterned after underground prisons. From right to left walls are: bandstand, dance floor, rest rooms, bar. In short, to get from the bar to the dance floor you go around or through the can. If Lynn can solve the acoustical hazard he should prove a draw on his initial downtown date. The cover is two bits and other spots have died here on such tariff. They're hoping this one doesn't end up a bum shelter. Bob Carnahan and Lew Bohne are the props.

Johnny Thompson (is he just 21?) deserves raves for his ace arrangements of out-of-the-ordinary ditties for the WFAA band's septet, if not for the working over he gives his guitar and banjo. WFAA drummer Ed Hagan, who performed for and with Gene Krupa's crew here two years ago, up and got married in Shreveport last month.

Greatest gal giving out songs here in many years is Billy Davis, 21-year-old mother of twins. She sings 'em any style, smoothly, and plays her own accompaniment on piano. She's on the Texas State network via WRR.

Town's Best Bass Man Eats Off the Cob!

BY BLAKE BROWN

Roanoke, Va.—Jack Saunders, trumpeter who has one of the best small combos in this territory, is using Al Zorr on sax, Charlie Hadt on guitar, Joe Francis on drums and Bill Saunders on piano. Zorr is looked on as one of the best ride men ever to hit these parts.

Henry Francis has taken charge of the Commodores, who have developed a fine brass section. Francis is modern and gives the band that punch it has been lacking for a long time. Band needs a few changes still. . . The town's top bass man, Gene Fitzgerald, is still eating off the cob with that band he's with. . . if it weren't for the rubber industry Warren Brown would spend most of his time picking parts of his sax off the floor. . . What this town needs is a good Sunday afternoon jam session at one of the local joints. If Harry Jim can do it in Chicago, we can here. . . The Roanoke, one of the best hotels in the south, is still without a house band.

All Clear' Message Used for a Song

New York—Jack Brooks, an air-aid warden in war-torn London, wrote a set of lyrics called *How Can I Revert to Normal*, the title based on the "all clear" message, revert to normal." He sent them to Vincent Lopez, who wrote a tune to fit to the lyrics and now featuring it.

Gallodoro a Teacher

New York—Al Gallodoro, former sax and clary ace with Paul Whiteman, has opened his own teaching studios at 117 West 48th street.



Roland Hodge is Woodshedding Band

BY HARRY DAVIS

Louisville, Ky.—For the past month Roland Hodge, ex-trumpet man and arranger with Reggie Childs, has been rehearsing an outfit that shows every promise of becoming very much heard of. Hodge's arrangements make the band. There isn't anything "mickey" about the bunch, nor is it all knocked out "jive," but just a smooth "hep" band. Starting the first of the year Mutual will pick them up. Alice Hayes does a

splendid job with the vocals. For the first time in 15 years Adam Stuebling has competition for the job as secy of the Local. Elsie Weber is running. . . Earl Keller's salon ork is as good as you'll find on any chain. They're on WAVE daily. . . Harold Raymond replaced Frank Wathen on sax at the Silver Slipper. . . Earl Peters takes 6 men into Colonial Gardens.

Sharon Pease's column on swing piano styles is acknowledged, throughout the trade, to be the best piano column there is. Read Pease every month in *Down Beat*. The sheet costs only three bucks a year.

Final results of the 1940 poll will be a feature of the next *Down Beat*, out everywhere on Jan. 1st.

Season's Greetings from RED SAUNDERS and his Boogie Woogie Band

24 years as the original Club DeLia, Chicago

Season's Greetings from **EDDIE CHASE**
Originator of **MAKE BELIEVE BALLROOM**
☆ ☆
WGN, Daily 1:30 P.M.

Swingin' Jootin' Greetings from **Muggsy Spanier**
With Bob Crosby and on Bluebird Records

"I'm No Santa Claus," Charlie Spivak protests to Cy Devore, authority on the sartorial subject, as he tries on the lower half of a new uniform for use at Glen Island Casino. But Devore is just "gettin' a fit," he says, and promises no slip-ups on the finished product. Spivak's new kid crew is faring fine at the smart New Rochelle roadhouse and the band is soaking up a lot of fine airtime, in addition to recording for Okeh.

Football Fan Tackles, Ruins Big Bass Viol

BY BULK HOLLINGSWORTH

Richmond, Va.—An over-enthusiastic football fan mistook Joe Leighton's bass man's fiddle for a ball carrier the other night in the Marshall Room. Poor Moe Merrill's doghouse was completely demolished. . . Herbie Powell and his small combo have snagged a nice commercial over WRNL. . . WRVA is rehearsing a string outfit. . . Anybody wanting to locate any musician in town anytime during any day of any week can find him at Sloan's. . . Ranny Robertson of the Larry Mann quintet, is expecting a little tenor man. . . Van Keys has been signed to "come again" to Tantara Gardens Jan. 18. . . Edythe Wray, local vocal, gets a chance at big time when she appears on the Al Pearce show from Hollywood Dec. 20.

Five Years in Spot!

Los Angeles—A record for this town is that of the La Marr Club band, which calls itself a "commonwealth" organization. They're in their fifth year at the Wheel Cafe with five men, Ronnie Gettemy, Guy Scalise, Sammy La Marr, Freddie Freeman and Vic Sears.

"A New Voice from the West"



LEON MOJICA
AND HIS ORCHESTRA
El Patio Ballroom ★ San Francisco

Please DO NOT DISTURB

DOWN BEAT

Down Beat Pub. Co., 608 S. Dearborn St., Chicago, Ill.

Send DOWN BEAT to the attached list of names at the special Christmas rate. Enclosed find \$.....
 Send the bill to:

Name.....
Address.....
City & State.....

SEASON'S GREETINGS

CHARLIE MARLOW AND HIS ORCHESTRA

featuring his golden-toned trumpet, vocals by Betty Van

Breaking All Records at the Victor Hugo
Beverly Hills California

Rambling Along TIN PAN ALLEY

BY MICHAEL MELODY

Add language-butchered song titles! I'm Contented Like I am! It's Maceo Pinkard and Wm. Tracy's. Then there's When the Mush Begins to Rush Down Father's Vest, a Dornaine ditty with some many lyrics, the brainchild of Don George, Bob McManus and Teddy Hall.

Johnny Duffy, popular Chicago organist now working at the Blackhawk Restaurant, married the girl with whom he collab'd on four tunes during the past couple of months. She's the former Vicki Allen, the dancer, and the tunes are Heaven Has Fallen Around Me; Moment Supreme; Wind, Sand and Stars, and Lonely Trail. Peluso Tune Out

Barney Breeskin, who leads the smart Shoreham Hotel ork in Washington, D. C., and who got his kicks leading the solid swing band at the Redskins' pro football games this season, composed Hail to the Redskins, which ranks second only to the national anthem in the capital city. Joe Peluso's tune, A Little Bit



Favorites of Missouri dancers are the musicians under Gene Miller's baton, now at the Elms Hotel in Excelsior Springs, Mo. Left to right are: Walt Williams, piano; George Register, violin and vocals; Miller, bass; Lois Swaney, vocals; Al Mischalick, guitar, and Gus De Weerd, accordion.

of Love, with which he won a Tommy Dorsey contest, is rolling off the presses. Joe is reed man with his brother Mike's combo in Auburn, N. Y.

Griff Williams and his sax man Joe Poretta have ground out two more, Lolita and Be Careful. Other Williams originals are Sky But Oh My, Dancing Under the Stars, and Dream Music, his theme.

Maestro Maurice Sherman's young sons, pianist Ray, 17, and singer Bob, 22, have just sold two tunes to Leeds Music. They're both on the coast with Pop, whose band is playing the Miramar Hotel, Santa Barbara.

New Cugat-Berlin Firm?

Jack Robbins says the radio-ASCAP imbroglio will have "little effect" on his publications. He figures that no matter who comes out ahead, the whole mess is sure to boom sheet music sales. Xavier Cugat tells us that

deal with Irving Berlin in the "hot idea" stage whereby a new rhumba-manufacturing house will be created.

Miller Music's booming the pants off of Taking a Chance on Love, the John Latouche-Vernon Duke tune from the Broadway show, "Cabin in the Sky."

Robbins' "Bob Haggart Bass Method" will be ready for distribution after Jan. 1. The book has everything, including many original Haggart solos such as Just Strollin', South Rampart St. Parade, At the Jazz Band Ball, Dog Town Blues, and others.

Fisher's 'Inspiration'

Leo Feist is putting out Alec Templeton's Grieg's in the Grooves, Debussy in Dubuque, Borosius in Blue, A Sultry Day in New York, and Old World Charm.

Freddie Schnickelfritz Fisher has just churned out Without You for an Inspiration for the come-as-you-never-shucked-it-before combo.

Malcolm Beelby and Jack Meskill's new alohaland ditty, Alohaland, is rolling off the mill in the east.

Gil Roe and Ken Krippene incorporated in Chicago and are pushing four tunes: Why Can't I Love Again, You're More Amorous (Than Glamorous), The Sergeant's Wife and Sing Out American.

Clark Alexander Dies

New Orleans—Clark Alexander, guitarist and for the past year and a half sales manager for radio station WNOE here, died Nov. 25 at Touro Infirmary after an operation. He was 33, and had played with a number of bands around the country.

A Year Ago In Down Beat . . .

Figures gathered from all the important band booking agencies revealed that a hundred million dollars had been spent for dance bands during 1939. . . The Artie Shaw band, deserted at the Hotel Pennsylvania by its leader, carried on under George Auld. . . Polly Jones of Los Angeles filed suit for \$35,000 worth of heart balm against Louis Armstrong, who she said promised to marry her in 1938. . . Tony Pastor was organizing his band. . . Mayor LaGuardia of New York was made a member of Local 802 at a big benefit shabang. . . The Bob Crosby band was about to replace Benny Goodman on the Saturday night Camel show. . . ASCAP prez Gene Buck said "twenty-two million kids love swing music and are learning to love classical music through swing, although the melody is carried in a drum pot." . . J. K. (Spike) Wallace defeated incumbent Jack Troney for the presidency of the Los Angeles Local, 47, with "Communism Within the Local" the main issue. . . "Swingin' the Dream," parody on Shakespeare starring Louis Armstrong and the bands of Bud Freeman and Benny Goodman, ran a week on Broadway and flopped sadly due to bum production. . . Dave Dexter's life story of "Teach" was concluded. . . Trumpeter Jimmy Blake and chirpie Irene Daye were planning a January wedding. . . Paul Barbarin junked his band in New Orleans.

WHERE IS?

- JIMMY STRONG, clarinetist on Lou Armstrong records?
- JACK DAVIS, trumpet player?
- DEWEY DAVIS, drummer?
- WAYNE ALLEN, pianist, formerly with Follack?
- TREVOR B. EVANS, please send present address.
- JACK SADOFF, drummer, formerly with Russ Morgan?
- EVERETT McLAUGHLIN, sax, former with Jeanie Greer?
- BOB CARROLL, orchestra leader?
- DAVE MOORE?
- JULIAN PINNECAN, who formerly at famed school of Modern Piano Playing St. Paul, Minn.?
- LANK THUESDALE, vocalist, formerly with Roger Fryer?
- KENNETH BUNYON, trumpet?
- RALPH BECKETT, trombone?
- HUGHIE WEBB, trumpet, contact J. L. Thomas, General Delivery, Augusta, Ga., at once for job.
- MARTY ROGART, please send present address.

WE FOUND!

Bob Roe can be reached at 204 E. Houston St., Decatur, Ala.

Decca Issues New Sepia Phono Label

New York—A recent innovation in the phono record field was Decca's launching of a new label which will feature only Negro musicians and bands. The label will be called the "sepia series" and will be issued every week. Featured on the first release were the bands of Louie Jordan, Clarence Profit, Sam Price, Skeets Tolbert and Bobby Johnson. Art Tatum, the Three Peppers and Maurice Rocco, piano soloist making his debut on wax, also prominently featured. Decca's artists have designed a new label. According to Jack Kapp, president, the series will open a new field for colored artists. More Negro bands and acts will be recorded now than at any other time in Decca's history.

Lunceford Back On Decca Wax

New York—Jimmie Lunceford, whose records for Decca a few years ago helped make him one of the best known colored bands in the business, will begin recording for Decca again Jan. 1st. He has been on the Vocalion and red Columbia labels since 1938. Lunceford's platters did not sell in proportion to the money he was being paid, Columbia execs said. But Harold Oxley, Lunceford manager, pointed out that 448,000 Lunceford discs have been sold in the last two years. Funny part about it all is that when Lunceford left Decca in '38 he sued for an accounting of royalties. It was a nasty mess which was finally settled satisfactorily.

Johnny Owens Is New Herman Horn

Chicago—Johnny Owens, first chair trumpeter formerly with Charlie Barnett and Raymond Scott, moved into the Woody Herman band here and is set permanently. Owens succeeds Bob Price, veteran Herman lead man, who finished out Herman's theater tour before leaving. The band opens at the Hotel New Yorker, taking Abe Lyman's stand, Dec. 20 for an 8-week run.

Joe Bishop Is Gaining Weight

Saranac Lake, N. Y.—Joe Bishop, arranger and flugelhorn soloist with Woody Herman's band for four years, who recently left the band to undergo treatment at Will Rogers Memorial Hospital here, is rapidly improving. He has gained 10 pounds since he entered here six weeks ago. Mrs. Bishop is with Joe. Their little girl is staying with relatives in Georgia. Bishop is suffering a lung ailment.

Irene and Corky Lose to Thief

Wrentham, Mass.—Irene Daye and Corky Cornelius, who plan to be married next month and who formally announced their engagement last month, had all their personal belongings stolen two weeks ago while the Gene Krupa band was on a one-night stand here. Sponsor of the dance was the Wrentham Police department! Pat Verigidama has joined Krupa as trombonist.

Merry Xmas!
"King of the Hittbugs"
TINY BRADSHAW
and his band
Savoy Ballroom, New York City

CHRISTMAS GREETINGS
From
Mitchell Ayres
and his
"Fashions in MUSIC"
orchestra
Hotel St. George, Brooklyn
NBC-BLUEBIRD

MERRY CHRISTMAS from
BEA VERA
AND HER CARALLEROS
currently playing
Hi Ho Club, Chicago

★ Merry Xmas ★
JIMMIE AINSCOUGH
And His Band
★ Silver Slipper ★
Leakville, Ky.

BILLY SAWYER
and his orchestra
Featuring Gwen Cooper
Bob Holland • Big John
Broadcasting Friday Nights
E.S.T., WJR
Michigan Union
Ann Arbor Michigan

The Champagne Music of
"Champagne for You O'er the Holiday"
LAWRENCE WELK
Chicago's TRIANON BALLROOM
Okeh Records
Mgt: Frederick Brothers Music Corp.

Greetings of the Season from
WILL BRADLEY
and his orchestra
Featuring
RAY McKINLEY
Columbia Records
Management William Morris Agency, Inc.
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Alex Lajoie Teaching Army Fliers

BY WALKER AND McKINNON

Montreal—Several of our more popular band leaders and musicians have laid aside their instruments and are now learning the fingerings of guns. Alex Lajoie, ex-Chief Maurice maestro, is an instructor with the R.C.A.F. and Irving Laing, recently of the Auditorium, is another local man to take up arms in defense of the Empire. All the boys in Jimmie Laing's band are members of the Governor General's Foot Guards and have completed their 30-day training at military camp.

Late leaves, walkouts, etc., bring the service men out en masse these nights. Hence a number of niteries have sprung up and some of the orks promise good stuff. . . Russ Meredith at El Morocco has a fine 6-man crew backed by Freddy Padgham's swell arranging. The outfit has the goods. . . Milt Sherman at the Tic Toc recently completely reorganized his band. . . Local 406 has upped the wage scale, things look so good. . . Myrtle Sutton dishes out music in the approved Negro groove nightly at the Terminal Club. Sutton's alto and Seeley's tenor offer best kicks.



Jimmy James A Fast Flier

BY BUD EBEL

Cincinnati—Fast jumping laurels go to Jimmy James and his WLW band. They hopped 'way down to Atlanta for a one-nighter, played until 6 a.m., returned to Cincinnati for a 5 p.m. rehearsal, and caught the producer's bus for their 7:15 show the same evening. . . Harry Ralbourne of WLW is planting an orchard on his 11 acre farm. . . Jack Saatkamp, pianist, also on WLW, is considered the wealthiest musician in Cincy.

Wacked Up Chi cats in the persons of Buddy Wahl, left, and Willie Fonts (no relation to Little Lord Fontleroy) give their impression of a couple of wacked up Chi cats doing a little skit that might be called "Anything For Laughs." Wahl is a giggling piano man around town, Fonts, when not cavorting in infant getup, plays drums. It's a Ray Rising shot.



We Wish You a Merry Xmas and a Happy New Year
BUDDY BRYANT AND HIS ORCHESTRA
"The Band That Sings and Sings!"—Now Playing the GREEN PLATHOUSE INDIANAPOLIS, IND.

Milwaukee Musicians Are Good Bowlers

BY SIG HELLER

Milwaukee—The Local's bowling team is holding second place in the Federated Trades League and hopes to be in first spot by Jan. 1. Johnny Krocka captains the team. Rollie Herman leads the league with a 199 average. Art Buech rolled a 242 game last week. Norm Stevenson is anchor man and Jack Teter completes the team.

Late Bashes May Be Held in D.C.

Washington—Paul Young, boss of the Romany Club where Al Spieldock's 5-piecer is killing 'em, likes it so well that he is contemplating holding after-hours gatherings for local cats.



MERRY XMAS!

Lawrence Duchow AND HIS

Rod Raven ORCHESTRA

BROADCASTING—WTAQ

Featured on Decca Records. Hear Rod Raven Folks—#2543

Bob Giles' Trio Bated 'The Nuts'

BY RAY TREAT

Ithaca, N. Y.—Bob Giles, vibraphonist, has a trio at WHCU here that is the nuts. Stanley (Pop) Parrall is on bass and Frank Mucedola on accordion. They're both from Auburn. Giles is a native. Paul Firenze started in the accordion spot but left to work in his home town, Syracuse. Giles has an 8-piecer outside which does a lot of Cornell frat work.

Holiday Greetings!



Maurice ROCCO at the piano

at the piano

Capital Lounge, Chicago

Decca Records

MERRY CHRISTMAS



Eddy Howard



Recording For Columbia

A Volume Full of Good Cheer
For the Down Beat Staff
And Everybody

FROM

COUNT BASIE



and the

BOYS IN THE BAND

Columbia Records

MILTON KEITH EBBINS, Personal Manager

Dic Sees Dic

Chicago—Nate Cross, columnist for the *Harold-American*, told this one in a recent issue: "A little man with a furry hat stopped in front of the Apollo Theater the other night. He looked around to see if anybody noticed him, then took a coin from his pocket, stepped up to the box-office, purchased a ticket, and walked in the theater alone. "The picture showing was *The Great Dictator*. The little man with the furry hat was James C. Petrillo, of the American Federation of Musicians."

Solovox at Dempsey's

New York—Irv Carroll's band at Jack Dempsey's Broadway Room is one of the first bands using a solovox as a regular instrument of the band.



Ruby Newman
And His Orchestra
Extend Holiday Greetings
To
Down Beat

Malcolm Beelby is 'Pleased' With the No ASCAP Rule

Los Angeles—One bandleader who stands to gain plenty if the current ASCAP—Radio feud isn't settled is Malcolm Beelby, the former studio pianist who started his career as a band leader at the Royal Hawaiian Hotel in Honolulu and just finished a record breaking engagement at the Adolphus Hotel in Dallas.

While in Honolulu Beelby developed an Hawaiian-stylized band in which the elements of American swing are combined with native Hawaiian music. His library contains more than 100 of his special arrangements of native songs which have been listed as public domain for many years. And he can add hundreds more from his supply of material. This makes his band probably the only one in the country that will be able to meet all the requirements of the new music set-up without sacrificing anything. The only other band in the same enviable position is that of Harry Owens, and Owens is now back at the Royal Hawaiian in Honolulu.

Brodie Shroff is With Hal Kemp

Los Angeles—Dale Brodie (Shroff), young trumpet player who has been attracting plenty of attention here as a member of Al Graham's band, was signed for the 2nd trumpet spot in Hal Kemp's band. Brodie joined Kemp at the Grove Nov. 29. He replaced Joe Ferrin, who went with Henry Busse.

KOLKER BROTHERS
and their orchestra extend
Holiday Greetings!
10th Season Piccolilly Club, Baltimore

Charlie Margulis Makes His Bow as a Maestro



Los Angeles—Meet Charlie Marlow and his new west coast band, with five brass, four reeds and four rhythm, which did so well at the Victor Hugo that its engagement was extended through Christmas week. Marlow is really Charlie Margulis, the veteran trumpeter who has worked with virtually all the big name leaders. Shown here (left to right) are Ster-

ling (Red) Ballard, trombone; Chuck Butler, tenor; Hal Schaefer, tenor; Matt Hendrickson, trumpet; Frank Ellis, trombone; Charlie Marlow; Betty Vee vocals; Don Whitaker, bass; John Black, piano; John Schmidt, clarinet-alto; Tommy Romero, drums; Earle Boyle, alto; Russ Soule, guitar, and Irvin Schulkin, trumpet.

Rockwell Edges MCA Out in Los Angeles

Los Angeles—For the first time in history of the music business MCA is not dominating the local band scene. The ebbing days of 1940 find the local office of Tommy Rockwell's General Amusement Corp. with bands in four principal spots here. GAC has Artie Shaw at the Palladium (opening Dec. 12), Chuck Foster at the Biltmore Bowl (opened Oct. 31), Ben Pollock at the Casa Manana (opened Nov. 28), and Basil Fomeen, a long hold-over at Ciro's.

MCA's chief dance assets locally are Hal Kemp at the Grove, Phil Harris at the Wilshire Bowl and Jimmy Walsh at the Casino Gardens. Walsh is a good draw locally but hasn't hit the national name class. Wm. Morris Agency has Duke Ellington coming into the Casa Manana New Year's Eve.

Andrews Sisters In New Movie

Los Angeles—Andrews Sisters return to the Coast this month to start their second picture for Universal. They will also team up again with GAC's local comer, Bandman Johnny Richards, for a series of one-nighters. Richards, following the one-nighters, opens at Sherman's in San Diego Jan. 6, replacing GAC's Irving Aaronson, who is well on the way to come-back with a new band organized in Los Angeles several months ago.

L. A. Leaders Not Worried

Los Angeles—Approach of the deadline for the elimination of all ASCAP music from remote sustaining programs found most of the bandleaders here facing the situation calmly and apparently not overly worried about it. All of them were busy stocking their libraries with BMI, public domain and other non-ASCAP material ranging from *Old Black Joe* to a la swing to conventional dance arrangements of melodies from the classics. And some of it sounds plenty good.

General feeling among bandleaders seemed to be that inasmuch as they would all be in the same boat there wasn't much to worry about.

Artie Shaw, when queried as to whether he would comply with the radio edict or go off the air (as he has threatened to do) during his sojourn at the Palladium, which has already turned loose a terrific blast of exploitation on him, replied coyly that he hadn't "made up his mind."

Olsen Uses New Gag in Theaters

Houston—George Olsen, playing a week at the Met Theater here, worked a new wrinkle in audience participation. The entire audience starts singing a tune, then Olsen singles out some individual to finish out the song solo. If he does it, he gets a cash award.

Holiday Greetings!
Lou Adrian
Musical Director, Chicago Theatre. Also on Columbia Records with Eddy Howard

'Bomb' Turns Out to Be Cold Stuff!

BY DAN SWINTON
Boston—When Ernest Panenka, member of the Boston Symphony, stepped into the vestibule of his home on Commonwealth avenue recently, the little square, neatly-wrapped package that he saw on the floor in the doorway looked ominous. Among the million thoughts that flashed through his mind was the one that he, in common with the rest of the Boston Symphony men, had no AFM union card. He rushed to the phone, called for the police department's bomb experts.

Two Back Bay cops rushed to the scene, poked warily at the object with their nightsticks, scratched their heads and hauled it carefully off to headquarters to be examined by experts. After dunking and redunking in water, it was scientifically unwrapped. A quart of what was once vanilla ice cream streamed out of the package. Someone in the family had just preceded Panenka and had set the package down to search for his key, then had forgotten to pick up the "bomb."

Detroit Leader Wants Better 'Act' Scores

BY LOU SCHURRER
Detroit—Lee Walters, popular Motor City maestro, has started a one-man campaign for better act arrangements. "It's about time somebody told the score to the jerk acts that walk into clubs with no music," raved Walters. "They lose the trumpet, can't find the sax, and never had a fiddle part. With the increase of clubs in the last few years, more bands are required to play shows. Singers are the worst offenders with a song medleys. They either have a score or half is missing. Acts who spend on costumes, effects and publicity, never realize the importance of good arrangements." Walters is asking the local Federation to draft a letter to the AFM and bookers to demand that acts furnish better music to ban playing their shows. It is predicted that acts, arrangers, and the public will benefit by this plan.

An idea for a Christmas gift? Well, not *Down Beat* for a full year—well-packed, lavishly illustrated issue

Bobby Miller Takes Over Dad's Combo

BY EDDIE GUY
Scranton—Roy Miller, veteran baton-wielder of this territory, turned over the stick to his son Bobby and retired from the game. The band is one of the best swing outfits in the coal country.

Merry Xmas, Gang!
Jesse Price
with
Harlan Leonard
At Eddie Spitz' College Inn, K. C.
Victor-Bluebird Records

Season's Greetings
from the
Merry Macs

Holiday Greetings!
Lou Adrian
Musical Director, Chicago Theatre. Also on Columbia Records with Eddy Howard

Greetings of the Season
Walter Gross
Pianist—Conductor
Columbia Broadcasting System

Soloist
Phillip Morris Program
Tuesday, NBC . . . Friday, CBS

Andre Kostelanetz
Coca-Cola Program
CBS

Lucky Strike
Hit Parade

• Bluebird Records •

Latest Solos

Creepy Weepy
Improvisation In Several Keys

I'm Always Chasing Rainbows
A Slight Case of Ivory

A
VERY
MERRY
CHRISTMAS
AND A HAPPY
PROSPEROUS NEW YEAR
IS
THE
WISH
OF

XAVIER CUGAT

The Musical Steelmakers of Mutual Network Fame



Jimmy Whitley and the Musical Steelmakers now in their own rehearsal studios, provided by their parent company, the Wheeling Steel Corp. They broadcast the Mutual network from the Capitol building, Wheeling, former tenor sax man, leader of the band. The lineup here includes Fritz Scherer, Earl Sumners, Charles Dunaway, fiddles, drums; Russ Anderson, bass; Jimmy Dull, Don Boyd, Ted Golden, trumpets; Al Dull, Carl

Bruhn, trombones; Wayne Sanders, piano; Bud DuBois, Verdi Howells, Ernie Munroe, John Olaszewy, Tom DeProspero, saxes; John Hahle, guitar; Pop Scherer, Earl Sumners, Charles Dunaway, fiddles. All are members of AFM Local 142 of Wheeling, even J. I. (Pop) Grimes, ad man for Wheeling who carries an honorary membership and solid gold 142 card.

Three George Duffy Men Cheat Death in Car Smash

BY LOU SCHURRER
 Detroit—Jack Price, Bernie Anderson and Dick Strayer of George Duffy's band foxed the grim reaper when a new car in which they were traveling from the Neil House in Columbus, O., to Detroit cracked up during the blizzard. . . Leader Morris Daniels drove his new DeSoto home from the salesroom recently to find the crate was too long for the garage. . . Harley Hartwell has a new band and a new offspring, both at the same time. . . Name bands are impressed by Johnny Faire's guitar licks at the Shady Faire, is the finest in the city and with Don Hill or Evans' piano the combination is terrific. . . Another band note is Nickie Catania's. The band summered at Harsen's Island, near Fair Flats, and is now at Red Rose Inn, Personnel: Catania, guitar; Larry Catania's fine tenor sax; Freddie Vincent, drums; Bob Hawkins, piano; Bob Collins, bass. Nickie was drafted soon after wedding Marie Campbell. . . I'm in a *Bluing Mood* by Don Hill will soon be waxed by Cab Calloway. . . Mill Roth, trumpet with Tommy Marvin, is in dental school. . . Sammy Stearns, who dropped a really solid band, is now with Harry Lieb at the Fox Theater and will marry Frada Velick. . . Eddie Schultz is bag-eyed since he divorced. . . Bert Sagy, formerly with Morgan, locally with Jules Klein, opened an east-side bar, being out of the music business. . . Carlton Hauck left Saks' after doing one of the best club jobs here. . . Jeanne Shailor, Art Mooney's heart and singer, was out two weeks with a tonsillectomy. Band moves from Old Madrid to Saginaw to Washington.

'We Are Safe,' Willie Lewis Advises Beat

Care Of—American Express Amsterdam, Holland
To Down Beat:
 First I must thank you very much for sending me the *Down Beat* right on the down beat as I can assure you my boys and myself really look forward to each issue. Now in one of your recent issues I read an article about a lot of our friends in the States being worried about us so I do hope you will let everyone know we are all well and safe.
 We had to stop swinging only on Nov. 1st, 1940, so now we may have to play theaters or concerts, but don't be surprised to see us soon. Mail will reach us in care of American Express, Amsterdam, Holland. Air mail via the Atlantic Clipper is fastest.
 My boys who are safe here are Willie Lewis, alto and leader; Johnny Russell, tenor; Harry Poel, a Dutchman, alto; Henry Mason, trumpet; Louis Bacon, trumpet; William (Billy) Burns, trombone; Maurice Poona, piano; John Mitchell, guitar; June Cole, bass; Tommy Benford, drums. Believe us, we will be very glad to hear from our many friends in America.
 Eddie Johnson, the colored pianist, also is safe in Amsterdam. Also Miss Evelyn Hayman, wife of Joe Hayman, New York alto sax player. She is here.
 Glenn Pacque, colored alto, is safe in Lausanne, Switzerland. So far things are not so bad with us. Please note for my friends that I am sorry to announce the death of my wife, Madame Jeanne Bruylant Lewis. She died in Brussels, Belgium, Oct. 16, 1940. Thanking you very much in advance, also we wish to thank all our friends for their inquiries about us, and may the one and only *Down Beat* swing forever.
 Yours faithfully,
WILLIE LEWIS and his Boys.

Campus 88 Man Heard by B. G.

BY BRAD McCUEN
 Chapel Hill, N. C.—Bob Hartsell, pianist with Freddy Johnson's band here, ran up to New York late last month to show his wares to Benny Goodman. Benny liked the stuff; understandable, as Hartsell is a sort of cross between Wilson and Stacy. The Johnson band, 13 strong, are on Mutual Fridays at 5 EST. They drag down most of the campus work here at U. N. C.

Bert Knighton Now Guiding Crawford

Chicago—Bert Knighton, former newspaperman and band manager, has become affiliated with Jack Crawford's crew which now is touring around the Kansas City area. Crawford is billed as "the clown prince of jazz." Knighton is managing the outfit.



Seasonal Greetings
Will Hudson
 And His Orchestra

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Lubin at Cinema

New York—Sid Lubin, probably the only piano pounder of the silent era still working at it, is installed at Harry Bannister's 48th Street Music Hall where the flickers are drawing full houses.

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THEATRE photos, Indla

Make Records of Big Carolina Bash

By BRAD McCUEN
 Chapel Hill, N. C.—Tiny Hutton, 300-pound drummer with Skipper Bowles' campus outfit, got a hot session together the other night in the radio studio of the U. of N. C. We had the good luck to record

the stuff Hargrave, King Oliver, strong left hi. Others in the Montgomery and Tully, (brother of Dean Hudson trumpet Jimmy Farr) on trombones, Roland (Last Lick) Kennedy on clarinet, Ray Williams on cornet, Hubie Wheeler and Johnny Satterfield on piano along with Tiny on drums.

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These People Figured in News he Music World Last Week



Amateur Chefs in Griff Williams' band at the Stevens in Chi are Griff himself (left) and Joe Fosetta, center. Below them, Ray McKinley, of Wild Bradley's band chants a boogie ("Scrub Me, Mama") at New York's Hotel Biltmore, where the band is currently doing a terrific job, musically and financially.



Digging the Beat at a Benny Goodman rehearsal, Helen Forrest and Jimmy Maxwell sit one out. Maxwell is Benny's fine trampeter. Below, pointing over at McKinley, Bon Bon Tammell seats *Old Man Rifeer* as he prepares for a theater tour with Eddie Durham's band behind him.



On Tour with Johnny Messner's crew, Maxine D'Arcy, chanteuse, poses in mid-winter at a resort in Ventnor City, N. J. Messner and band return to New York's Hotel McAlpin Feb. 15 replacing Isham Jones. Meanwhile, Messner and Jenn will privately record some of the double entendre songs for which they have gained much publicity. Others in the trade don't like the idea.



Television Girl of the Don Lee network out on the coast is Maxine Gray, former Hal Kemp sparrow, who this month makes a fashion short for Universal. Miss Gray hails from the south, got her professional start in Kansas City, and has been moving fast ever since. She is heard on Mutual with Dave Ross's band as well as on television broadcasts coming from Hollywood. She has fully recovered from the wreck she sustained in a plane crash more than two

\$2,400 Coat which Jane Leslie wears here doesn't belong to her, but everything underneath it does, says Oscar Bellman, the Minneapolis batoneer, who submitted this hunka stuff with Don Lang for the *Beat*. Jane is Bellman's fem spiker. The coat is mink. The hand is good, they say.

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